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MOTION PICTURE REVIEW DIGEST

Vol. 1

March 30, 1936

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

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(arranged alphabetically)

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Publications from which Digests of Reviews are made

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- Am Legion Auxiliary—American Legion Auxiliary See Fox W Coast Bul; Wkly Guide
- Bks & Films—Books and Films. $1. Mrs Ina Roberts, 11115 Clifton Blvd, Cleveland, Ohio
- California Federation—California Federation of Teachers; California Congress of Parents and Teachers, Inc.
- See Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Sel Motion Pict
- Christian Century Press, 440 S Dearborn St, Chicago
- DAR—National Society Daughters of the American Revolution See Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Sel Motion Pict
- Endorsed Motion. See—Endorsed Motion Pictures Publication discontinued Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1937 S Vermont Av, Los Angeles (This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women’s Clubs (W Coast); Int Fed of Cath Alumnae; Nat Ed of R; Nat Council of Jewish Women; Nat Fed of Business & Professional Women’s Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women’s Univ Club, Los Angeles)
- Gen Fed of Women’s Clubs (W Coast)—General Federation of Women’s Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 355 N Bronson Av, Los Angeles See Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Sel Motion Pict
- Int Fed of Cath Alumnae—International Federation of Alumnae of Catholic Colleges See Endorsed Motion Pict; Fox W Coast Bul, Nat Legion of Decency Jt Estimates—Joint Estimates. Bulletin. General Federation of Women’s Clubs (West Coast). Mrs Wm A. Burk, 355 N Bronson Av, Los Angeles (This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women’s Clubs (W Coast); Nat Council of Jewish Women; Nat Fed of Business & Professional Women’s Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women’s Univ Club, Los Angeles)
- Mo Film Bul—Monthly Film Bulletin. Issued to members only, British Film Inst, 4 Great Russell, London, W. See also Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Sel Motion Pict
- Movie Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc. 25 W 44th St, New York
- Motion Picture Bul—Motion Picture Guide, 50c. Mrs John Waldo, Am Assn of Univ Women Motion Pict Com, 330 E 47th St, Indianapolis, Ind.
- Nat Ed of R M—National Board of Review Magazine. $2. National Board of Review of Motion Pictures, 70 Fifth Av, New York See also Fox W Coast Bul; Wkly Guide
- Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women. Bulletin. Mrs Florence Wolfstein, Chairman, 617 S Lucerne Blvd, Los Angeles See also Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Sel Motion Pict
- Nat Fed of Business & Professional Women’s Clubs—National Federation of Business and Professional Women’s Clubs (Los Angeles District) See Fox W Coast Bul; Jt Estimates; Sel Motion Pict
- Nat Film Estimate Service—National Film Estimate Service See Motion Picture Guide
- Nat Soc of New England Women—National Society of New England Women See Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Sel Motion Pict
- NY Archdiocesan Motion Picture Guide—New York Archdiocesan Motion Picture Guide See Nat Legion of Decency
- Par M—Parents’ Magazine. $2 The Parents’ Institute, Inc, 9 E 40th St, New York
- Scholastic—Scholastic. $1.50. Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa.
- Sel Motion Pict—Selected Motion Pictures. West & East Coast Preview Committee. Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 28 W 44th St, New York
- See Endorsed Motion Pict; Fox W Coast Bul, Nat Legion of Decency Jt Estimates—Joint Estimates. Bulletin. General Federation of Women’s Clubs (West Coast). Mrs Wm A. Burk, 355 N Bronson Av, Los Angeles (This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women’s Clubs (W Coast); Nat Council of Jewish Women; Nat Fed of Business & Professional Women’s Clubs; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women’s Univ Club, Los Angeles)
- Women’s Univ Club, Los Angeles—Women’s University Club, Los Angeles See Fox W Coast Bul; Jt Estimates; Motion Picture Guide; Motion Pict R; Sel Motion Pict

**Newspapers and Magazines**

- Boston Transcript—Boston Evening Transcript. $5.50. (Wednesday and Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston
- Canadian M—Canadian Magazine. $1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St, W, Toronto
- Estimation—Estimation, Incl. Dyke, 172 W 40th St, New York
- Motion Picture Review Digest—Motion Picture Review Digest, Vol. 1, MARCH 30, 1936, No. 15

**Terms of Subscription and Advertising. Full information on request.**
Life—Life. §1. Life Magazine, Inc, 60 E 42d St, New York
Nation—Nation. §5. Nation Fund Inc, 20 Vesey St, New York
New Statesman & Nation—New Statesman and Nation. 3os. New Statesman and Nation, 10 Great Tornstile, London, W C 4
N Y Sun—New York Sun. §1.0. Sun Printing and Publishing, 250 W 23d St, New York
New Yorker—New Yorker. §5. F-R Publishing Corp, 25 W 45th St, New York
News Wk—News Week. §4. Rockefeller Center, 1270 6th Av, New York
Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Bldgs, Adelphi, London
Sight & Sound. Sight and Sound. (Quarterly). 2s 6d. British Film Inst, 4 Great Russell St, London, W C 1
Spec—Spectator. 30s. The Spectator, Ltd, 99 Gower St, London, WC 1
Trade Papers
Box Office—Box Office (Eastern sectional ed) W3. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.
Canadian Moving Picture Digest—Canadian Moving Picture Digest. §5, Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto 5
Film Curb—Film Curb. (Semimonthly). §4 Film Curb, Inc, 1270 6th Av, KKO Bldgs, Radio City, Rockefeller Center, New York
Film Daily—Film Daily. §10. The Film Daily, 1650 Broadway, New York
Harrison's Reports—Harrison's Reports. §15. Harrison's Reports, Inc, 1440 Broadway, New York
Motion Picture Daily—Motion Picture Daily. §6. Motion Picture Daily Inc, 1750 Broadway, New York
Motion Picture Herald—Motion Picture Herald. §3. Quigley Publishing Co, Inc, 1750 Broadway, New York
N Y Exhibitor—New York State Exhibitor. §2. Jay Emmered Publications Inc, 219 N Broad St, Philadelphia

Explanations
After the title of the film, the date of release is given, next the running time in minutes and then the producer. Under PRODUCERS, only leading members of the cast are listed.
For system of evaluating favor or disfavor of the film, see note on bottom of pages. In the reference to the magazine, the number of the page is first given, followed by the month, page, and year.
If a director in the cast may have been added.
No films released prior to September, 1935 are included. Only those foreign films which are likely to be generally shown are listed.
In the case of publishing films, the women's organizations use "mature" or "adult" when films are unsuitable for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 15 to 20 years of age; "children" for those under 15.

Key to Abbreviations

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AFFAIR OF SUSAN. O 7 '35 63min Universal
Director: Kurt Neumann
"Two people, a hero who works in an automobile factory, a heroine who works in a candy factory, meet, go to a park, have a good time, think they won't see each other again, [and] eventually find they live in the same boarding house." N Y Exhibitor

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Audience Suitability Ratings

"Light, amusing comedy with a touch of pathos. Family and Junior matinee." + Gen Fed of Women's Clubs (W Coast) S 23 '35
Mo Film Bul p167 N '35
"Good, Family." Motin Pict Guide Mr '36
"A, Y and C: Entertaining." Par M p38 Mr '36
"Excellent direction, fine photography and an interesting story add much to the entertainment value. Family and junior matinee." + Sel Motion Pict N 1 '35
"The old film 'Lonesome' is . . . simply and tenderly, told with many amusing incidents. Family." + Wkly Guide S 23 '35

Trade Paper Reviews

Box Office p59 N 16 '35
"Only a mildly entertaining comedy." + Film Curb p13 O 1 '35
"Inconsequential, having little except the comedy leads. Family comedy." — + N Y Exhibitor p37 O 10 '35

AH, WILDERNESS. N 22 '35 106min MGM
Director: Clarence Brown
From the play of same title by Eugene O'Neill. A rural melodrama in which a naive, idealistic New England boy of the 1900's, one of the new generation who hopes to lead the world to a new order, learns the difference between sacred and profane love.

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide
Arch News p24 Ja 25 '36
"Excellent, Suitable for mature audience." + + Endorsed Motion Pict Ja '36

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

"The picture is redolent with chuckles. Adults: excellent; 14-18: mature; 8-14: doubtful." Calif Congress of Par & Teachers

"Expert direction by C. Brown. Some vulgar dialogue. Adults." DAR

"The acting of the principals and outstanding photography are the highlights of this motion picture." Written in a decidedly reminiscent mood, this play will appeal, for the most part, to the older members of the audience, who can re-live those precious early days before the world began moving at such a fast tempo. Good. Adults." Internat Fed of Cath Alumnae

"The characters and settings were so very well chosen as to seem like a page torn from a family history of an old New England family. The atmosphere of the sleepy little town, the pathetic High School graduation exercises of the 1900's, the first automobile, and the reckless fourth of July celebrations after the close of the Spanish-American War are so faithfully portrayed as to have real historical value. The cast is excellent and the direction perfect—the scenes between the father and son and between the girl and the boy so realistic and directed with such understanding and good taste as to bring a lump to one's throat. Wallace Beery fails to suggest the New England type—even when in their 'cups', long generations of repression would preclude his giving way so completely. The picture is so fine that one character's part overaccented should not lessen one's appreciation or enjoyment of the whole. Outstanding, Family—mature." Nat Fed of Business & Professional Women's Clubs

"Perfect in detail and delectable in humor, the film holds the interest throughout and provides superlative entertainment. Family." Nat Soc of New England Women

"The clever handling of Eugene O'Neill's stage success through an excellent cast combine to make the picture an outstanding one for the family." So Calif Council of Fed Church Women

"In certain respects the stage version of this comedy has an advantage over the screen production. O'Neill's lines are so good that one is sorry to miss any of them and naturally much of the dialogue had to be cut. The characters are essentially O'Neill's. Family picture. Mature for children." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 30 '35
"Good direction transfers the mood of a bygone day to the screen with consummate skill. Outstanding, Family, Mature." + + Jt Estimates N 15 '35
"Unobjectionable for adults." Nat Y Legion of Decency Mr 12 '36
"A and Y: Excellent comedy of youth; C: Mature." Par M p38 Mr '36

"While the humor of the picture will be enjoyed by the whole family, the underlying psychology will have more appeal to adults. The Daughters of the American Revolution re-
AH, WILDERNESS—Continued

"It does not have quite the fineness of feeling that it possessed in the form that Mr. O'Neill originally gave it. There has been some vilification that the best described as popularization. It does have an atmosphere and characterization that lift it well above the average of the screen." E. F. M.

Boston Transcript p10 D 26 '35

Lionel Barrymore plays Nat Gould . . . a small town newspaper editor, and gives one of the finest personal performances that the film affords. [All the performances are] well handled. . . Wallace Beery is a delightful old inebriate." Laura Elston

Christian Science Monitor p13 N 13 '35

"Perhaps the qubblers will miss many of the original O'Neill lines pertaining to adolescent youth, which, naturally, had to be eliminated; but they are present in the film, and well taken. . . extending the original comedy and in building the part of the son; or, they may refuse to accept the dialogue as skilfully conceived by the New England type in their 'cups.' Except for these reservations, all unimportant to the nature of the play, and such as O'Neill's Americana convincingly mirrors the spirit, the touching humanness that was so delicately reflected by Beery. . . All the scenes are so faithfully, so skillfully portrayed that they have real historical value." J. F. Cunningham

Motion Picture Digest p22 D 28 '35

"We have no means of comparing the lines of this script with that of the stage," writes George Foxhall in the Worcester Evening Gazette, "yet we are prepared to admit that probably much of Mr. O'Neill's matchless genius for dialog has been lost. But Mr. O'Neill's beautiful play is here, his insight into the adolescent sweetness of clean, young hearts and into the sweetness of old, clean hearts, for the most part, is so well conveyed, and his message so memorably revealed, that this is an O'Neill production of which his memory. This wilderness is paradise ex novo." Motion Picture Digest p22 D 28 '35

"The delicacy of Eugene O'Neill's play is wholly absent from Wallace Beery's Sid." Mark Van Doren

NATION p14 Ja 15 '36

"What the screen really makes out of 'Ah, Wilderness!' is a first-class atmosphere piece. It calls up more matters than it knows of by its own reconstruction of the day-to-day life of the New England country in a time (1906) that is as dead as the period of the general memory, as the smell of leaves burning in piles along the gravel walks, this fall or when you were a kid. . . Much of the film is silly, but 'Ah, Wilderness!' remains a job of picture making, in craftsmanship and feeling, that is wonderful to see. Otis Ferguson

New York Rep. p19 Ja 15 '35

"Ah, Wilderness!" [is] as thoroughly delightful a picture as has come along during the last year. Using intelligence and taste as well as portentous scriptwriting, Mr. O'Neill has done more, a great deal more, than photograph Eugene O'Neill's wonderfully humorous and skilfully developed the spirit and theme of the original, and script-writers and director have shown more than a share of life in a New England town than any stage production could possibly manage.

As for Mr. Beery, as the likable drunk, he is slightly out of key with the rest of the period picture. He is, in his own way, still rather funny, and even the overemphasis on his part is not seriously harmful." Eileen Creelman

N Y Sun p25 D 26 '35

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

"In its warm, sprawling and achingly reminiscent mood of story-telling, it brings Mr. O'Neill's 'larger small-town play' into the New England of 1906 into a new richness of life on the screen. As an American comedy of manners and as a portrayal of an American family, 'Ah, Wilderness!' explores a vein of bitter-sweet nostalgia without losing its sense of humor." Andre Semlitsch

N Y Times p30 D 25 '35

"Not only the decoration, though, gives the film its particular quality, for the story has an honesty that is found only in America. 'Ah, Wilderness!' reminds us again, in case we have forgotten the truism, that ordinary people and their lives are much more exciting than the extraordinary and their performances." John Mosher

New Yorker p33 Ja 4 '36

"Springf'd Republican p66 Ja 12 '36

"In this instance the movies have used their own genius to make quite a lot out of very little. . . Mr. Eugene O'Neill, has become a sort of overweening on the strength of good work well done in the early years that he can speak with the postures of a major dramatist and in the actual words of Greta Garbo, and get completely away with it. . . Where Hollywood really goes to work here is in the background. O'Neill suggests a 'smell of England in the year 1906. . . In the end, the production goes beyond the meaning of the play, immensely expands all the goodness good or bad in a mood that it is difficult to quarantine with. It is blurred with illusion yet inexorable in its details, tugging at silly heartstrings yet common enough; it seems projected on a screen purely in order that these dead times shall be remembered against, exasperation and fondness." Otis Ferguson

Theatre Arts Mo p142 F 36

"Trade Paper Reviews"

"Superb picturization of Eugene O'Neill's most human and natural stage play is entertain- ment of the highest order and a triumph for all concerned. . . A classic of American small-town life that deserves to live forever." + Box Office p17 D 14 '35

"All concerned in the making of this fine picturization of the stage hit can take a bow, several in fact. Here is a play of the best that is a play of the best, wonderfully produced, a standing cast and directed with rare skill this is entertainment plus. Audiences of all classes are invited to appreciate and be surprised if it doesn't break a great number of records. You can't get them much better than this one." + Film Curb p8 D 1 '35

"Wallace Beery's portrayal of the easy-going, lovable drunk is outstanding, and Lionel Barrymore, as the outstanding father, makes the role live." + Film Daily p4 N 15 '35

"This picture mirrors life. . . It does so with the simplicity that makes for power, giving audiences and the shown the most to be desired in screen merchandise, a good story that was intelligently acted on the stage. It is hardly to be doubted that the picture will make a popular impression. It is of a character that will go to the States, and it is certain to win approval. Its locale is a small town of three decades ago. The comedy drama grows with homey humor. The drama is natural." + Motion Picture Daily p10 N 12 '35

"In the power of its simplicity, natural humanness is reflected. . . In fronting every family, it is one of the most impressive features brought to the screen in recent years." + Motion Picture Herald p70 N 23 '35

"Family comedy drama." N Y Exhibitor p54 D 10 '35

"Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor"
DER ALTE UND DER JUNGE Koenig. See Making of a King

AMATEUR GENTLEMAN. Mr 20 36 106min Criterion-United artists
Director: Thornton Freeland
Based on the novel of the same title by Jeffery Farnol. "The story deals with an inn-keeper wrongfully condemned to death for theft from guests. His son, posing as a rich young 'buck' with the aid of money borrowed from the inn hostler, breaks into society in London. The photography is very fine. The prison-hunting nobleman, falls in love with a girl, who has agreed to a marriage of convenience with his son, schemes for a safe escape and neatly exposes the criminal after a helter-skelter coach chase back to the inn." (Motion Pict Daily)

Audience Suitability Ratings
"The story is constructed on traditional lines, with a swiftly-manoeuvred happy ending, and its relation to real affairs is not great; there are one or two plots in the plot which might have been more smoothly managed. . . The acting is competent, though Douglas Fairbanks seems a trite mannered. Elissa Landi is altogether too whimsical and coy. Adults: adolescents."
+ - Motion Film But Ja 36

NEWSPAPER AND MAGAZINE REVIEWS
"[It is] an admirable but overlengthy film. . . scenes and the prize-ring pictures are composed in the temper of Hogarth, and their smoky, crooked atmosphere is successfully transplanted from 'The Rake's Progress.' Moreover, they are happily contrasted with some exquisite scenes of English roads and lanes in the mist of early morning, when a cold, gray light breaks slowly over a coach and horses." Harold Hobson
+ - Christian Science Monitor p12 F 18 36

"Personnel that was hand-picked for the special occasion reflects itself in the production, a costume drama of the Regency period in England, having good story values and fine dramatic action that are both intelligently treated." J. P. Cunningham
+ - Commonweal p500 Mr 20 36

"There is nothing positively amiss with this first production by Criterion Films: it is a passable effort, but quite undistinguished. If one wished to be captious, one might point out that the sound and the music should have been better, and that the direction, which was otherwise quite sensible, was obviously handled by an uninspired adaptation of Jeffery Farnol's novel; it stuck to the scenario with a slavish fidelity which was not really justified by the acting of Mr. Douglas Fairbanks, Jr., and Miss Elissa Landi."
+ - New Statesman & Nation p51 F 1 36

"There is a superbly unconvincing boxing match with bare fists before the Regent, and the film is very prettily dressed. Miss Clemente Dane has done a very workmanlike job with the dialogue, which is never disagreeably mannered but nobody can do much with Mr. Farnol's romantic vision." Graham Greene Spec p170 Ja 31 36

Trade Paper Reviews
"A costume drama, of the Regency period in England, has good story values and plenty of dramatic action. Trimmed from its present 3,000 feet, this will offer definite entertainment values for American audiences." + - Motion Pict Daily P53 Mr 16 36

"There is a rich air of romance in this production which should appeal to a very wide range of patrons. . . It is one of those British pictures which American showmen should consider very seriously."
+ - Motion Pict Herald p64 F 22 36

"Estimate: good program melodrama."
+ - NY Exhibitor P53 Mr 16 36

"This Jeffery Farnol story, while a bit dated, is so well done, especially the dialog by Clemence Dane, and has such a splendid production, that it ought to be over successfully. It has the strength and forcefulness of the old school, coupled with modern acting, and the whole result is something for a small advertiser. The Director has done a neat job in keeping the old-fashioned story from cracking."
+ - Variety P12 F 5 36

ANNA KARENINA. S 6 '35 95min MGM
Director: Clarence Brown
Based on the novel of Tolstoi. An emotionally unstable woman deserts her husband and son for a lover. The lover grows tired of her, her husband refuses her permission to see her son and she finally commits suicide. The background is the colorful life of the upper class in Czarist Russia.

A Photoplay Study Guide to Tolstoy's Anna Karenina, with suggestions for reading and discussion in college and university classes, women's clubs and community forums, prepared by William Lewin, may be obtained from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, New Jersey. A single copy is fifteen cents. The guide covers the literary and historical background of the production and direction problems, performances of the actors, musical and sound effects and includes a list of references and readings.

Audience Suitability Ratings
"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment.
" + - Archdiocese Motion Pict Guide Cath News p24 Ja 23 36

Motion Pict & Family O 15 35

"There is nothing exceptional in Garbo's showing once more that she is a great actress. But it is not the first day of the exciting adaptation of a film in which she appears is something out of the ordinary. Anna Karenina', moreover, quite apart from having Garbo in the title role, has captured rather more of Tolstoy's great novel than might have been expected." J. S. H.
+ - Nat Bd of R M S '35

NEWSPAPER AND MAGAZINE REVIEWS
"Not a great movie. The Tolstoy story is out of date, stiff, and creaky. But with Garbo as its motivating force, the old war-horse moves with an effort to life and certainly the maximum of grace."
Lit Digest p21 S 21 35

++ Exceptionally Good; + Good; ++ Fair; + - Mediocre; Poor; --- Exceptionally Poor
ANNA KARENINA—Continued

"The new version includes the social implications of the novel, but the issues are now meaningless, dramatically at least, and the film is justified only as a museum piece."
—Robert Giroux
Nation p361 O 2 '35

"A trite scenario, enfeebled and mismanaged in direction... Yet here is the best vehicle for Miss Garbo's talents that we have seen for many a long evening," John Marks
New Statesman & Nation p551 O 19 '35

"The stage technique forced on the other players in Anna Karenina by the personality of Greta Garbo, the slowing of the film to allow time for the incredibly lovely voice, the harsh suffering face, to make their points, calls for a standard of acting they cannot meet, with the exception of Mr. Basil Rathbone, who as Anna's husband draws an intense bitter portrait of a man living for appearances alone... It is Greta Garbo's personality which makes this film, which fills the mould of the neat respectful adaptation with some sense of the greatness in the novel." Graham Greene
Spec p617 O 11 '35

Trade Paper Reviews
Box Office p58 N 16 '35

ANNAKISLAP Awards, S 6 '35 85min Paramount
Players: Sir Guy Standing, Tom Brown, Richard Cromwell, Rosalind Keith
Director: Alexander Hall
A retired naval officer goes down with his old ship rather than see it demolished for target practice.

Audience Suitability Ratings
"This superbly directed production taken at Annapolis is truly a great picture. It is convincing, interesting, stimulating and highly entertaining..."

Jt Estimates S 1 '35

"With its authentic background of our Naval Academy, its outstandingly fine cast and superb direction, lovely photography and interesting story, we have entertainment most suitable for the Family and Junior Matinees."

Jt Estimate of Jewish Women S 1 '35

"A: Good drama; Y: Stirring; C: Interesting."
Par M p38 Mr '36

Newspaper and Magazine Reviews

"The color, spirit, courage, patriotism and traditional ideals for which the United States Naval academy stands are reproduced in 'Annapolis Farewell', which fills the mould of the neat respectful adaptation with some sense of the greatness in the novel."
—Springfield Republican p66 O 13 '35

Trade Paper Reviews
Box Office p57 N 16 '35

ANNIE OAKLEY. N 15 '36 88min RKO
Players: Barbara Stanwyck, Preston Foster.
Chief Thunder Cloud
Director: George Stevens

From a story by Joseph A. Fields and Stewart Adamson, based on the life of Annie Oakley, famous western markswoman. It describes the career and love story of the woman who rose from crack shot of Buffalo Bill's Show to appearances before the crowned heads of Europe.

"Audience Suitability Ratings
"Class A. General approval."
—N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Good of kind. Y: Good. C: Good."
—Christian Century p158 D 18 '35

"Very good."
—Endorsed Motion Pict D '35

"Thrilling scenes of bye-gone days, which include skilful riding, expert shooting, and roping, capture the imagination. Indians and the primitive living life of the period are combined in this most entertaining picture in which a well chosen cast understand the material and give realistic portrayals. Family and Junior Matinees."

—Gen Fed of Women's Clubs (W Coast) N 14 '35

"A, Y and C: Splendid comedy with Buffalo Bill background."
—Par pl638 Mr '36

"Grand entertainment for all. Recommended to the Committee on Exceptional Photoplays. Family, Junior."
—Wkly Guide N 9 '35

Newspaper and Magazine Reviews
Christian Science Monitor p16 N 16 '33

"'Annie Oakley' makes agreeable capital out of a recent American figure who has already become something of a legend... Here she is with a rural origin and a romance to keep her interesting and very interesting she is as Barbara Stanwyck plays her."—Mark Van Doren

—Nation p81 Ja 15 '36

"On the surface, this highly sentimentalized report... is little more than a conventionalized if pleasantly narrated, romance of Colonel Cody's Wild West Show... Fortunately, however, Joel Sartiz, author of the still joyfully remembered 'Rackete Rye' has had a most important hand in the proceedings and his gift for racy, hearty American results in a series of appended episodes that make 'Annie Oakley' a vastly engaging screen play, particularly when it is not bothering too much about its plot. For one thing the photoplay offers the most thoroughly delightful epic and indigenously American comedy character of the season... It is good old Chief Sitting Bull (magnificently impersonated by Chief Thunder Cloud), who in his earlier days had vanquished the dashing Custer at the Little Big Horn and in his later days had been persuaded to join the circus... It is Sitting Bull who walks off with the honors of the photoplay."—Richard Watts, Jr.

—N Y Herald-Tribune p9 D 24 '36

"Although the talented and attractive Barbara Stanwyck gives by far the best screen performance of her career in [this] superlatively entertaining film... it is an Indian named Chief Thunder Bird in the role of Chief Sitting Bull who is actually the real star of the occasion. In him is scattered a little minor part... Chief Thunder Bird walks right off with all the honors in the film—and this in face of some pretty superior competition. Told simply, engagingly and entertainingly, directed with meticulous care and with fine feeling for the period and its humor in the same, and capital and well-played by the entire cast, this 'Annie Oakley' is really a delightful picture that merits your attention and support."—William Boehnlein

—N Y World-Telegram p1 D 23 '35

"The problems of true love in a Wild West show are rather involved and when the director has indulged an urge to give us too many circus scenes. The whole matter gets oppressive as it goes on."
—John Mosher

—New Yorker p53 Ja 4 '36

;++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
Trade Paper Reviews
Box Office p58 N 16 '35

"A lovely part for Barbara—and a whole-
some entertaining story, well cast and well
played."
+ Canadian Moving Pic Digest p18 D 21
'35

Film Curb p16 N 1 '35

"It has action and comedy a-plenty."
+ Film Daily p6 O 29 '35

"The life of the famous markswoman is
herewith turned into lively entertainment,
although the story probably contains more
fiction than fact."
+ Motion Pic Daily p9 O 25 '35
Motion Pic Herald p60 N 9 '35

"Barbara Stanwyck in 'Annie Oakley' should
carry box office appeal, and if the picture
misses as outstanding it's because the script
and direction are not up to the star and title
combination. It sums up as a swell idea that
doesn't quite come through... After the early
scenes, where she plays a backwoods girl
effectively, Stanwyck does little for the
picture, probably because the material
gives her few opportunities. Picture is likely
to appeal to elderly patrons who remember
the period when William Jennings Bryan camp-
paigned for free silver and when Colonel Cody
was a national institution and on."
+ Variety p15 D 25 '35

ANOTHER FACE. D 18 '35 70min RKO
Players: Wallace Ford, Brian Donlevy,
Phyllis Brooks
Director: Christy Cabanne
A gangster, having had his face changed by
a plastic surgeon, kills the doctor and then
becomes a movie idol. His downfall results
from an identification by the nurse who helped
the doctor.

Audience Suitability Ratings

"Class A. Approved for adult audiences."
N Y Archdiocese Motion Pic Guide
Cath News p24 Ja 25 '36

"Good."
+ Endorsed Motion Pic Ja '36

"A somewhat involved but novel and exci-
ting picture with numerous funny and thrilling
episodes. The cast is capable and the direc-
tor takes full advantage of the dramatic op-
opportunity offered. Adults and young people."
E Coast Preview Committee

"The direction is excellent, the suspense
well maintained, smooth fast-moving tempo,
innumerable thrills, and many a laugh. Hilarious
entertainment for the family."
Nat Council of Jewish Women

"To those who like a dash of the 'gangster'
in their pictures this one may prove satisfy-
ing. Scenes of movies in the 'making' and a
bit of romance lend interest to the picture.
Adult."
Nat Fed of Business & Professional Women's Clubs

"This [is an] extravagant and lively farce
which is adroitly handled and offers a glimpse
of movie studio routine and a breezy satire
on film publicity methods. Diverting for audi-
ences over 14."
Nat Soc of New England Women's Clubs

"The background of movie studios is inter-
esting and effective. On the whole, the pic-
ture is rather depressing though well cast and
directed. Mature."
So Calif Council of Fed Church Women

"Amusing, fast moving and full of surprises,
this picture is entertaining without calling for
any intellectual concentration. Added interest
is derived from an intimate view of backstage
procedure in the studio. Adolescents: prob-
ably entertaining; children: no."
Women's Univ Club, Los Angeles
+ Fox W Coast Bul D 21 '35

"Unobjectional for adults."
N Y Legion of Decency Mr 12 '36

"A: Comedy crime drama; Y: Entertaining;
C: Doubtful."
Par M p38 Mr '36

"Comedy-drama with a lot of amusing inside
movie atmosphere. Family."
+ Wdy Guide D 14 '35

Newspaper and Magazine Reviews

"Trick melodrama with film studio setting."
Christian Science Monitor p13 Ja 1 '36

Trade Paper Reviews

"Packed solid with refreshing entertainment,
this is a bang-up comedy-adventure that should
be one of the box office successes of the year."

+ Box Office p25 N 30 '35

"It is fast-moving with the melodramatic
stuff and laughs most plentiful, and is bound
to register with any audience."
+ Film Curb p13 D 1 '35

"This picture of a new-faced gangster is
a hilarious and dramatic piece of entertain-
ment, which should please as good program
material. The original story and screenplay
is clever, has twists that one does not sus-
pect, and holds interest all the way..."
+ Film Daily p6 N 18 '35
Motion Pic Daily p11 N 13 '35

"Farce comedy, sandwiched in between sin-
ister drama, this picture, in burlesquing the
business of picture making and of star making,
provides much audience entertainment."
+ Motion Pic Herald p72 N 23 '35

"Family melodrama."
N Y Exhibitor p54 D 10 '35

"[The] picture has a bright and novel
comedy-drama theme which, while not of
dynamite rating and a difficult one to sustain
for full footage, is amusing enough."
+ Variety p58 Ja 1 '36

ANYTHING GOES. Ja 24 '36 98min Paramount
Players: Bing Crosby, Ethel Merman,
Charlie Ruggles, Ida Lupino
Director: Lewis Milestone
Music and Lyrics: Cole Porter
Based on the musical comedy of the same
title by Howard Lindsay and Russell Crouse.
This slight story, interlaced with hit vocal
numbers and comedy sequences, tells the tale
of a young broker who lacking ticket or pass-
port follows a girl aboard a European-bound
steamer. He falls in with a meek gangster
posing as a pious clergyman who is in reality
Public Enemy No. 13.

Audience Suitability Ratings

"Class B. Pictures in this classification are
adjudged to be unsatisfactory. Not recom-
mended for any intellectual or emotional atten-
tion."
N Y Archdiocese Motion Pic Guide
Cath News p24 Ja 25 '36

"A and Y: Very good of kind; C: Probably
good."
Christian Century p310 F 19 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; + Poor; — Exceptionally Poor
ANYTHING GOES—Continued

"Family." Calif Cong of Par & Teachers

"This Bing Crosby musical is diverting and
tuneful. Good. Mature." DAR

"The direction is far superior to the subject matter. We have only occasional compe-
ments and some decidedly objectionable features. Adults and young people. E Coast Pro-
ducers' Assn.

"Family and junior matinee." Gen Fed of
Women's Clubs (W Coast)

"There may be a question of good taste in the use of clergymen for satire and comedy, but there is so much factual that it is
apparent nothing offensive was intended, Family." Nat Fed of Business & Professional
Women's Clubs

"Off color jokes mar the film. Adults." Nat
Soc of New England Women
Fox W Coast Bul F 1 '36

"Family." Jt Estimates Ja 15 '36

"Good. Family." Motion Pict Guide Mr '36

"Much of the amusing satire of the stage
version of 'Anything Goes' has been left out, its fast tempo slowed down and some of the best dialog omitted. The result is a
series of episodes loosely strung together giving the effect of a rather mediocre vaude-
ville act. Adults. National Jewish Women's
Soc. 14-16: harmless; children, 8-12: harmless." — Motion Pict R F '36

"Risque wisecracks and improbable situa-
tions provide fair entertainment in this
soiled and solemn musical comedy. Fast moving
direction, rather dubious lines in which Charles Ruggles outshines the Adults.
— Nat Council of Jewish Women Ja 22 '36

"Objectionable in part." Nat Legion of Decency Mr 12 '36

"The story is hardly of consequence, loosely
knit, and tawdry. The direction is superior to the
story, although several objectionable fea-
tures have been included. . . Charles Ruggles, the pseudo-gangster, masquerading as a min-
ister is not up to standard and his rôle is in
questionable taste. S. M. Mullen
— The Pastic p90 Mr 4 '36

"Family." Wkly Guide Ja 25 '36

Newspaper and Magazine Reviews

"Something is missing in the translation of
'Anything Goes' to the screen and it's not
just the title song, though that is gone, except
for a line or two sung by Ethel Merman as the
credits are flashed on. The musical comedy
seems less spontaneous than when its first
stage performance was given. There is a
choppy quality now, perhaps because of the
interpolation of so many new songs—and only
one of them by Cole Porter—and the essential
spontaneousness of the story is inclined to be
buried by overwhelming settings." M. E. F.
— + Boston Transcript p1 Ja 23 '36

"It will get by, but just." — Canadian M p13 Mr '36

Christian Science Monitor p13 Ja 25 '36

"Because he gives us considerable story, not
too much music and only one absurd dance
spectacle, we are indebted to Barney Glazer for
one of the most entertaining pictures of the
season. . . Paramount was wise in not sacrific-
ing the farcical values of the story to the
moss effects which clutter up the majority of
such pictures. However, it could not resist
the temptation to end up with a spectacle,
standing out of context, and only serving to
delay the closing of the story. The audience witness it in a down-
pour of rain but no rain falls on the spectator, although one can see no roof covering it. But.
even so is 'Anything Goes' worth the time seen."
+ Hollywood Spec p12 F 1 '36

" 'Anything Goes' is the best sort of musical
farce. Handsomely mounted and smartly
directed by Victor Moore, 'Anything Goes'
will not have you worrying about the outcome
of the plot. In fact, audiences will find nothing
to brood over. For the picture goes for its
silly business with a sure and nimble grace
that sweeps away all serious thought." — Liberty p31 F 22 '36

"Risk entertainment in a rather imbecile
style. . . Surprisingly, the two song hits, 'You're the Top' and 'I Get a Kick Out of You',
don't come off." — New Theatre p24 Mr '36

"'Anything Goes' is, despite its attractive
pictorial background, a dull and commonplace
musical comedy, with several good songs and
a great mass of ineffective comedy and ro-
mance. Since on the stage it was one of the
outstanding musical shows of recent seasons, I
think that this may not be altogether wrong
in blaming its decline on the failure of the
picture to follow the original edition more care-
fully. . . Miss Merman, who has got all the action,
'Get a Kick Out of You' while riding through
the night club air on a hoop, does as well as possible, but she cannot handle the sing-
ters on the screen as magnificently as she
does on the stage. I think it is the screen's
default. Bing Crosby is not among the
heroes, and Charlie Ruggles, ordinarily a fine
comedian, is neither a satisfactory substitute for
Victor Moore nor a good imitation of him as
Public Enemy No. 15." — Richard Watts, Jr.
+ N Y Herald Tribune p12 F 6 '36

"Charlie Ruggles who might have been
downhearted over the character he must sing
the role Victor Moore had made so much his own,
need not have worried. He is at his funniest in
this picture. They have even some new
lyrics for 'You're the Top' just to make it all
shiny new, a first-rate musical comedy." —
Eileen Graham
+ N Y Sun p27 F 6 '36

"Paramount uncorked its pent-up version of
'Anything Goes' and instead of an exuberant
pop and a merry fizz, there was merely a
gentle sigh whose burden was: 'Where, O where
is Victor Moore?' The answer is that Mr. Moore
was not the only notable who were ready to
turn their cameras upon the musical comedy
hit of 1934-35. 'Anything Goes' with Mr. Moore
is a complete comedy, 'You're the Top' without
Cole Porter's lyrics. It gets by without distasteful
music (but what a huge relief that is). Paramount
has done a rather well by 'Anything Goes; screen
version, in our estimation."
+ — N Y Times p23 F 6 '36

"Little of the gayety, fun and cheer that
made 'Anything Goes' grade A musical comedy
when it was presented on the stage
seasons ago, materializes in the highly elaborate
and somewhat forced screen version. . . Miss
Merman and Mr. Ruggles do the best they
can, but even their performances lack the
snap and dash they should have. Mr. Crosby
and Ida Lupino, who impersonate the dream
girl, are singularly humorless in their parts." —
William Boehnel
+ + N Y World-Telegram p27 F 6 '36

"Some of the Cole Porter music (including
the more sedate rhythms from 'You're the Top')
will survive, fortunately, in 'Anything Goes.' " —
John Mosher
New Yorker p65 F 15 '36

"'Anything Goes' was very nearly a disap-
pointment, for I had enjoyed the London stage
version and Mr. Cole Porter's music. There
are several new and uninteresting songs, the
lovely lush sentimentality of 'All Through the Night' is missing, and a
deadly wicked version done from the original
charm of 'You're the Top.' " — Graham Greene
— Spec p800 F 21 '36

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — Exceptionally Poor
"You won't recognize your favorite of the Broadway stage, but maybe if you didn't see the stage version, you will have a few moments of fun."

— Stage p8 Mr '36

"Critics looking for significance in 'Anything Goes' will have to look somewhere else. It is part of the cinema's campaign to cosmopolitanize its audiences. From an entertainment point of view it is rapid, hilarious, and competently directed by Lewis Milestone, whose penchant for playing with trick camera angles probably helps to draw out with point cost in a musical than in any other form of cinematography."

+ Time p57 F 3 '36

Trade Paper Reviews

Box Office p30 Ja 4 '36

Canadian Moving Pic Digest p5 F 15 '36

"As a matter of fact all the cast do commendable work. Wherever musicals are liked they will be well received."

+ Film Curb p11 Ja 11 '36

"Bing Crosby is at his best yet, Ethel Merman puts over her songs and serves otherwise with highly pleasing results. Charlie Ruggles bats out the comedy for a home run, and additional enjoyment is provided by several other good trouper. So you can't say nothing of the show's original hit songs amplified by a number of new selections."

+ Film Daily p9 F 6 '36

"Fair. It has been given a lavish production, with a few good musical numbers. But the action lags considerably, some of the situations being dragged out to a point where they become tiresome. . . . Because of the risque dialogue of exhibitors have in their judgment and cannot show it to adolescents; children will not understand it. Adult entertainment."

+ — Harrison's Reports F 15 '36

"It is good musical comedy with a transatlantic shipboard background. The film affords Crosby his best role to date. However, judicious cutting would speed up the action in spots. . . . Lewis Milestone directed skillfully with tongue-in-cheek humor balanced by expert photography. The direction of the picture is high spot. Miss Merman's personality is infectious. The photography of Karl Struss is top-notch. This one should please all customers."

+ Motion Pic Daily p6 Ja 6 '36

"Showmen may wish to see the picture first, so as to take full advantage of production values, names and timeliness of the stage musical, from which the picture was taken."

Motion Pic Herald p62 F 22 '36

"Estimate: money show all the way down."

N Y Exhibitor p13 Ja 25 '36

"Cole Porter's lyrics, which were the essence and chief asset of the original stage 'Anything Goes,' have been sacrificed for and replaced by shot motion in this Paramount film adaptation. Generally good box office potentially. The casting of Bing Crosby, is alone a guarantee of attention. . . . But Charlie Ruggles as the gangster is miscast. . . . Where it muffs in a comedy way, it does so because Ruggles is not always suited to the situations he is called upon to carry. His acting is too sap character, and the role calls for low comedy acting, which is out of Ruggles' line."

+ — Variety p16 F 12 '36

"In transferring 'Anything Goes' to the screen little was changed with the exception of a short opening sequence and a chase combined with a musical production number for the finish. Overlength and lack in comedy tempo picture was dray as previewed. However this can easily be remedied. When clipped a bit, it should make top-notch entertainment, is easily the best effort of Bing Crosby during the past year."

+ — Variety (Hollywood) p3 Ja 4 '36

AUDIOSCOPIKS. (Special. Available for release) 5min MGM

Players: Pete Smith

"It is an exposition of the third dimension idea and calls for the patrons using toy colored spectacles which are handed to them by usher or by attendants at the door. . . . By holding these glasses to your eyes during the showing of the film, there is created the illusion of objects jumping out of the screen and at the audience. The stunt starts in a mild way and builds up to howling proportions when the projected items include a sliding trombone, a squirting water hose and even a rifle shot." Film Daily

Audience Suitability Ratings

"Amusing and somewhat instructive as well. Family-Junior."

+ Wkly Guide Ja 11 '36

Newspaper and Magazine Reviews

Reviewed by Louise Mace

Springfield Republican p2 Ja 9 '36

Trade Paper Reviews

"Here is a novel subject that will stir up gaiety and merriment in any theater. . . . The device was used many years ago in a 'Ziegfeld Follies' and is a matter of history. . . . Running comment by Pete Smith adds to the amusement."

+ Film Daily p10 Ja 13 '36

"In this third dimensional short, seen through the red and green glasses, Metro-Goldwyn-Mayer has introduced a real novelty to the screen. . . . Audience reaction was decidedly favorable when the short was screened before a capacity house. Pete Smith had described the use of the glasses and the showing began. The audience laughed, howled, ducked and thoroughly enjoyed it."

+ Motion Pic Herald p46 Ja 18 '36

BAD BOY. O 25 '35 56min 20th century-Fox

Players: James Dunn. Dorothy Wilson. Louise Fazenda

Director: John Elslystone

Based on a story by Vina Delmar. Torn between her love for a man of whom her parents disapprove and a strong affection for her family, the heroine secretly marries her lazy, pool-playing young man. He is instrumental in discovering a robbery, gets a job and claims his bride.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pic Guide

Cath News p24 Ja 25 '36

"Fair. Family."

— Motion Pic Guide Mr '36

"Family."

Nat Bd of R M N '35

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

+ + Exceptionally Gooa; + Good; — Fair; — Mediocre; — Poor; — — Exceptionally Poor
BAD BOY—Continued

"A: Light entertainment; Y and C: Yes." Par M p38 Mr '35

"Human and unpretentious... Nicely done. "Famly." + Wky Guide O 19 '35

Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

"Occasionally effective, with Mr. Dunn in excellent form, 'Bad Boy' is still no match for 'Bad Girl'... Miss Delmar has a distinct sense of characterization, but this time she did not do so well by the plot... Louise Fazenda as the wisecracking, kindly boarding house keeper, gives her best performance in years." Elleen Creelman

— + N Y Sun p15 O 29 '35

"Story dwells at length on the shopworn mother-knows-best theme. A victim of the cutting room and other departments, 'Bad Boy' seems to have been manufactured in a hurry. The veteran Louise Fazenda has the choicest rôle and contributes a genuinely amusing performance as the wisecracking mistress of a boarding house." Andre Semwaid

— + N Y Times p16 O 28 '35

Trade Paper Reviews

Box Office p54 N 16 '35

Film Curb p17 N 1 '35

"Although this yarn presents rather familiar stuff without any special new color or freshness, it has a certain amount of human interest appeal that makes it a suitable and moderately satisfying attraction for the family house." — + Film Daily p6 O 29 '35

BAR 20 RIDES AGAIN. D 6 '35 64min Paramount


Director: Howard Bretherton

Based on the famous Hop-a-long Cassidy character created by Clarence Mulford in novel of the same title. "Hop-a-long Cassidy and his hands wipe out Nevada’s gang of cattle rustlers, restoring peace to the territory once more." (Box Office)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pic Guide

Cath News p24 Ja 25 '35

"The usual Western theme of cattle rustling, with beautiful scenery, hard riding and better-than-average treatment." Good + Endorsed Motion Pic Ja '36

"Fast movement, a nice romance, good character relief, satisfactory photography and story provide wholesome entertainment for the family. Adults: enjoyable; 11-18: good; 8-14: good. Family & junior matinee." Calif Congress of Par & Teachers

"Beautiful scenery, fine riding in a tale of cattle rustling and bad men." E Coast Preview Committee

"Suitable for church halls, Catholic schools and family." Internat Fed of Cath Alumni

"Family." Nat Bd of R

"Family and Junior matinees." Nat Council of Jewish Women

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

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

"Developed with considerable humor and some real acting, the film will please family and junior matinee audiences." Nat Soc of New England Women

"Exciting. Family." So Calif Council of Fed Church Women

"Family and Junior matinee." Women's Univ Club, Los Angeles

— Fox W Coast Bui Ja 18 '36

"A picture for the family to enjoy together."

+ Gen Fed of Women's Clubs (W Coast) Ja 18 '36

"Excellent. Family." Motion Pic Guide Mr '36

"A: Good melodrama; Y and C: Thrilling." Par M p38 Mr '36

Sel Motion Pic Ja 1 '36

"Junior matinee." Wky Guide D 14 '35

Newspaper and Magazine Reviews

Time p41 D 16 '35

Trade Paper Reviews

Box Office p51 N 30 '35

"Picture has been given splendid scenic background and some excellent camera angles. Have caught some thrilling moments. The old folks will go for this one and enjoy it as much as the younger set." +

Box Office p17 D 14 '35

"Another very satisfactory and exceedingly well done 'Hop Along Cassidy' story. It can hold its own anywhere. A high class drama of the outdoors that most any audience will enjoy. Just proves how fine a Western really can be." +

Film Curb p18 D 15 '35

Film Daily p4 N 30 '35

"An outdoor action Western, this one retains all the values that are appreciated by audiences and showmen in the familiar pattern and adds much that is unique." + Motion Pic Daily p8 N 29 '35

"This picture provides a soundly contrived story in which the elements of drama, romance, comedy, adventure, action and thrill are competently balanced." + Motion Pic Herald p66 D 7 '35

"Backed by a good script, better than average photography, nice background, this one should please in all western houses. Family Western." + N Y Exhibitor p33 D 25 '35

BARBARY COAST. S 27 '35 97min Goldwyn—United artists


Director: Howard Hawks

Based on the book of same title by Herbert Asbury. "In the days of '49, San Francisco's waterfront was known as Barbary Coast and is the setting for this dramatic story of Mary Rutledge, an eastern girl who comes to the coast to marry, only to learn that her sweetheart has lost his fortune and his life over a gaming table. Her subsequent life as a hardened roulette wheel operator in the establishment of Chamalis, boss of San Francisco, her romantic love affair with a tenderfoot, and the work of the vigilantes is portrayed in this tale of the old west." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"A: Good of kind; Y: Unwholesome; C: By no means approved."

Christian Century p1438 N 6 '35
"Dealing with the robust life of the period, as it does, the picture is well handled and presented, exceptionally well directed, and acted with sincerity."

+ Gen Fed of Women's Clubs (W Coast) 8S 18 '35

"Fine characterizations by an unusually well chosen and capable cast, outstanding photography, artistic direction and a tense and absorbing story add greatly to the entertainment value. Adults."

+ Jt Estimates 8 15 '35

Mo Film Bul p115 D '35

"Good. Adults."

Motion Pict Guide Mr '36

"Mature."

Nat Bd of R M N '35

"Not once has Howard Hawks missed a chance to catch the spirit of the fog, the dim lights, the mud, and the life of the frontier that was San Francisco in her early days. Adult."

Nat Council of Jewish Women S 1 '35

"A: Robust entertainment; Y: Doubtful; C: No."

Par M p38 Mr '36

"An expert melodrama of San Francisco in the gold rush days, centering around a gambler, a girl and a young poet. Excellent photography. M: Mature."

+ Wkly Guide O 12 '35

Newspaper and Magazine Reviews

"No great thought or work expended by anybody except the photographers. Just a picture to sell."

Don Herold

+ Life p36 D '35

"Presented with considerable vigor and with something of that imagination which is never wholly lacking from the Hecht-MacArthur product."

Mark Van Doren

Nation p48 N 6 '35

"Though it is hardly an impressive panorama of San Francisco, it is engaging enough as a conventional melodrama with a superior background."

Richard Watts, Jr.

+ — N Y Herald Tribune p11 O 14 '35

"Excellently written and staged. It has academic value as an example of the orthodox approach to romance on the screen."

Andre Sennwald

+ N Y Times p33 O 20 '35

"The conventionality of the plot has provided a challenge to the director and the authors to make something real out of the hocus-pocus. They have succeeded triumphantly. There are moments of dramatically exciting as anything I have seen on the fictional screen."

Graham Groene

+ Spec p118 N 1 '35

Springf'd Republican p66 O 27 '35

"Staunch, colorful, thoroughly American entertainment. 'Barbary Coast' will probably please you very much."

+ Stage p18 N '35

Trade Paper Reviews

Box Office p59 N 16 '35

Film Curb p19 O 1 '35

"Adult melodrama."

N Y Exhibitor p36 O 10 '35

BEAUTY'S DAUGHTER. See Navy wife

BETWEEN MEN. Ja 25 '36 60min Supreme

Players: Johnny Mack Brown, Beth Marlon.

William Farnum

Director: Robert N. Bradbury

"The story centers on Brown's search for his guardian's granddaughter, who has dis-

appeared with her parents in the western badlands following a family estrangement. The search not only leads him to the girl but to his own father, who had disappeared as a fugitive from Justice years before, after murdering a man whom he believed had killed the son."

Motion Pict Daily

Audience Suitability Ratings

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Good."

Par M p38 Mr '36

Newspaper and Magazine Reviews

"Rough doings of the early 1900s down New Mexico way provide the occasion for 'Between Men' the extravaganza melo-
drama replete with bad hombres, fair maidens, stalwart heroes, fast riding and quick shooting. Done with a straight face, most of the film's melodramatic incidents, which are intended to be serious, become so supremely silly that at times the offering is really unintentionally the best comedy that has come this way in weeks."

William Boehnel

— N Y World-Telegram p13 Ja 28 '36

Trade Paper Reviews

"Plenty of thrills, a real story and beautiful scenery are all features of this well made picture."

+ Film Curb p18 N 1 '35

"A well developed, interesting story somewhat different from the usual thing, a lot of fast action, fast rides, beautiful outdoor photography and locations all combine to make this picture one which should [please] with the outdoor action fans."

+ Film Daily p6 O 28 '35

"This is cut pretty much to the standard Western story pattern and without any distin-
guishing virtues of its own. ... [It] requires a second feature for support."

+ — Motion Pict Daily p8 Ja 28 '36

"Esther's Play."

+ N Y Exhibitor p35 N 25 '35

"Inexpensively made Western which crams a lot of action into its comparatively short running time. ... For the dual billers strictly."

+ Variety p18 Ja 29 '36

BIG BROADCAST OF 1936. S 20 '35 97min Paramount

Players: Jack Oakie. George Burns. Gracie Allen

Director: Norman Taurog


Lyrics: Leo Robin. Dorothy Parker

When a radio station finds itself in financial difficulties, its two owners enter a contest involving a television device.

Audience Suitability Ratings

"Class A. General approval."

N Y Archdioce Motion Pict Guide

Cath News p24 Ja 25 '36

"It is farcical in treatment, stimulating in appeal and affords every variety of entertainment."

+ Gen Fed of Women's Clubs (W Coast) O 5 '35

Mo Film Bul p143 D '35

"Good. Family."

Motion Pict Guide Mr '36

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

BIG BROADCAST OF 1936—Continued

"Family." Nat Bd of R M S '35

"Family." Nat Council of Jewish Women O 1 '35

"A, Y and C: Entertaining." Par M p35 Mr '36

Complete nonsense, dispensed by artists of screen and radio, provides hilarious entertainment for audiences who wish to be amused rather than improved. The note of utter farce is well maintained, while the picture's tempo never slackens. Family.

+ Sel Motion Pic N 1 '35

Trade Paper Reviews

Box Office p67 N 6 '35

Film Curb p15 O 1 '35

"Family musical." N Y Exhibitor p38 O 10 '35

BISHOP MISBEHAVES. S 12 '35 80min MGM

Players: Edmund Gwenn, Maureen O'Sullivan, Lucille Watson. Norman Foster

Director: E. A. Dupont

Adapted from the play of same title by Frederick Hatton. The Bishop is no doted on detective stories, decided to play detective himself when he became accidentally involved in a robbery. This led to trouble for the "criminals", young lovers who were actually trying to get back from a crook what he had stolen from the girl's father.

Audience Suitability Ratings

"A refreshing farce comedy replete with suspense and delightful humor. It is expertly cast and directed and will provide excellent entertainment for the family." + Gen Fed of Women's Clubs (W Coast) S 25 '35

"Scenario, direction, acting, all make the whole thing excellent entertainment. Family." + Nat Bd of R M S '35

"Family." Nat Council of Jewish Women S 1 '35

"A and Y: Amusing detective film; C: Thrilling." Par M p35 Mr '36

It is a wholesome, jolly story with lively dialogue, interesting shots of an old English inn, the Bishop's study and scenes in Limehouse. It is expertly cast and directed and will provide excellent entertainment for the family. Outstanding.

+ + Sel Motion Pic N 1 '35

Newspaper and Magazine Reviews

Christian Science Monitor p15 O 19 '35

"Flavored with young love and London fog, furnished with an assortment of Sweatered rongue talking Cockney out of the sides of their mouths, the plot capers at the Bishop's galtered heeds."

+ Time p26 S 30 '35

Trade Paper Reviews

Box Office p56 N 16 '35

Film Curb p16 O 1 '35

"The picture is replete with comedy situations, capably handled. All the ingredients for a successful farce are there, combining appealing, sympathetic, and romantic comedy into a fast moving story."

+ Motion Pic Herald p64 N 9 '35

"Because it is stronger on dialogue, the show may do better in the higher sphere of houses, but in all departments it is a well produced job." + N Y Exhibitor p35 O 10 '35

BLAZING JUSTICE. (Release date not determined) S5min Spectrum

Players: Bill Cody, Gertrude Mesinger.

Director: Al Herman

A western melodrama.

Trade Paper Reviews

"Some of the hardest hitting and fastest riding seen on the Western plains of late will be found in this new Bill Cody outdoor drama—giving it average entertainment value for pictures of this type. Family."

+ — Box Office p49 F 8 '36

"Just a regulation Western, perhaps just a bit below average but Bill Cody tries like a Trojan to make it seem real."

+ — Film Curb p15 F 1 '36

"Satisfactory Western, settling conventional complications with a abandon of fast fights."

+ Film Daily p8 Ja 29 '36

"Blazing Justice' again presents Bill Cody and his Arabian Horse in his usual whopping hard riding, two-anted fun blazing exhibition of outdoor action that will satisfactorily fill the needs of the neighborhood double bills and win favor with the kiddies and lovers of horse operas.

+ Hollywood Reporter p4 F 1 '36

"As usual with Westerns there is the required quota of fights, shootings and hard riding that make for good juvenile fare. Adults will be entertained too. A good Western for Saturday morning juvenile trade."

+ Motion Pic Daily p10 Ja 29 '36

"Estimate: standard Western." N Y Exhibitor p31 F 10 '36

BOHEMIAN GIRL. F 14 '36 80min MGM

Players: Stan Laurel, Oliver Hardy, Thelma Todd, Antonio Moreno, Jacqueline Wells, Mae Busch, Darla Hood

Directors: James Horne, Charles Rogers

Based on the light operetta by Michael Woller, Pallen. "Gypsies Laurel and Hardy find the long-lost kidnapped count's daughter, care for her, bring her back to her home." (N Y Exhibitor)

Audience Suitability Ratings

"A: Good of kind; Y and C: Very amusing." Christian Century p382 Mr 4 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"The careful direction goes far to make the production a completely enjoyable one. Family.

+ + Sel Motion Pic F 1 '36

Newspaper and Magazine Reviews

Canadian M p41 Mr '36

"Here, with the aid of his talented script writers [Hal Roach] has patterned a story that, once it gets under way, is a constant explosion of ludicrous antics. . . As for the two principals, Laurel and Hardy, to this way of thinking, they are superb comedians, especially Laurel, who can steal any scene with

+ + Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; — — Exceptionally Poor
a manipulation of that uncertain countenance of his. The production is careful, and the music, some of it from the score of the operetta. The pictures are in costume, and its natural settings have the impudence faintly to suggest certain ludicrous opera house backdrops. My rating: 5

+ N Y Herald Tribune p10 F 17 '36

"Against the antic lunacies of the screen's popular dimwits, Mr. Baile's score hasn't much chance. Most of it has been preserved, in one state or another, including the familiar 'I Dreamt I Dwelt in Marble Halls,' 'Then You'll Remember Me' and 'Heart Bow'd Down,' but, except in the choral singing, the voices are not particularly impressive. This is an opera that should not be seen if your interests are purely musical... Mr. Baile probably wouldn't approve what Laurel and Hardy have done to 'The Honest Girl.' Then again, being Irish, perhaps he would." F. S. Nugent

+ N Y Times F 17 '36

"Just why Laurel and Hardy have chosen to display their knockabout antics in operetta when they make full length features this department is not, unless it is to prove how really ludicrous this particular form of musical entertainment can be when presented seriously, without the oddities while the other actors play theirs straight, the Messrs. Laurel and Hardy obtain some good fun from the picture. It is a case of an entertainment form that used to delight millions but which now certainly belongs on the musical library shelves, Chiefly, the film relies for its entertainment value on the highjinks of Laurel and Hardy, who manage to keep it passably amusing." William M. Keighley

+ N Y World-Telegram p13 F 17 '36

Trade Paper Reviews

"Comedy version of the Baile opera tailored to fit the antics of Laurel and Hardy, but falling short of their standard measurements. Gags are overworked; scenic background and pleasing melodies are highlights. Family."

— Box Office p17 F 22 '36

"What story there is has nothing to do with the well known operas and it must be stated right off the bat that this is far below M-G-M and Laurel and Hardy standard... Unless your patrons go for ANY Laurel and Hardy comedy to be a flop, you've one to put over... It is our opinion that such pictures as this team make are not suitable for feature length status but as two reelsers we were a joy on any program."

— Film Curb p8 Ja 4 '36

Film Daily p5 F 6 '36

"This is a botched-up, burlesqued version of operetta of which Mr. ('Fatty') Arbuckle, Laurel and Hardy is treated in a comedy vein. Exhibitors may... find it suitable for children and Sundays." [Family]--

— Harrison's Reports F 22 '36

"The familiar operetta provides no more than average appeal as a background for Laurel and Hardy antics. They save the picture from complete mediocrity, the steady comedies on the screen. Exhibitors may... find it suitable for children and Sundays." [Family]—

— Motion Picture Daily p7 D 13 '35

"Showmen are given ample exploitable material, and it might be well for them to emphasize the fact that this is another Laurel and Hardy antics picture. Gags include: 'I Dreamt I Dwelt,' 'When Other Lips,' 'The Heart Bowed Down' and the new 'Heart of a Gypsy' by Charles D. Shilliker and Robert Shayan. Staff writers created the original libretto considerably."

— Motion Picture Daily p7 D 12 '35

"Showmen are given ample exploitable material, and it might be well for them to emphasize the fact that this is another Laurel and Hardy antics picture. Gags include: 'I Dreamt I Dwelt,' 'When Other Lips,' 'The Heart Bowed Down' and the new 'Heart of a Gypsy' by Charles D. Shilliker and Robert Shayan. Staff writers created the original libretto considerably."

— Motion Picture Herald p51 Mr 7 '36

"Estimate: enjoyable entertainment." + N Y Exhibitor p32 Ja 10 '36

"A comedy with little or no comedy, this one will have tough sledding. Laurel and Hardy are not going to be able to gain forgiveness for the sheer silliness of the comedy sequences while they make more serious implications of the plot, dealing in a heavy-handed way with kidnapping, infidelity, torture and thievery, are downplayed. But if there is one who goes through the motions of singing (a mere bit) with the voice track poorly synchronized to her, she seems to be unlike herself. A good deal of her footage, fortunately for her reputation was cut out just prior to release. There is not a good performance in the production." — Variety p12 F 19 '36

"Baile's light opera makes poor film fare for Laurel and Hardy. [An] attempt has been made to tie up the opera's music with a series of gags, all of which fall short of the team's best efforts. [A] slight thread of a story, in no way connected with the opera's libretto, is woven throughout the picture. However, story is so impossible it gets snickers from the audience. Musical direction by Nathaniel Shilkret is acceptable but lacks the snap to which movie picture audiences have become accustomed." — Variety (Hollywood) p3 D 12 '35

BON BON PARADE. D 5 '36 5Min Columbia

Director: Charles Mints

"It is the story of a little boy who makes a wish that he could always live in Candy Town. His wish is granted, and he finds himself seated beside the king of Candyland as the parade of candies goes by." Film Daily

Audience Suitability Ratings

"Good." + Endorsed Motion Pic. Ja '36

Sel Motion Pic. Ja 1 '36

"Junior matinee." + Wkly Guide D '35

Trade Paper Reviews

"Color treatment, novel and amusing situations and a lively pace contrive to make this a corking cartoon subject." + Box Office p52 D 21 '35

"A gorgeous cartoon in Technicolor as good as anything in its field, and better than most. The ingenuity employed in the candy characterizations is unusual, even for the cartoon technique where this ingenuity finds so much expression." + Film Daily p15 D 10 '35

LE BONHEUR. F 27 '36 105Min Pathe-Natan

Players: Charles Boyer. Gaby Morlay. Michel Simon

Director: Marcel L'Herbier

Based on the play of the same title by Henri Bernstein. This is a dialogue film made in France with English sub-titles. "Philippine is an artist anarchistic of the type at one time rather common in Paris. She feels she must do something to dramatize the glaring contrast between wealth and poverty. So he selects the popular movie actress, Clara Stuart, as his victim and shoots her as she is leaving a theatre. She is a perfect personal appearance. She is only slightly wounded, because his hand trembled, as the result of his having fallen in love with her as she was singing 'Le Bonheur' during the performance. When Philippine is released there is a joyous, but..."
LE BONHEUR—Continued
brief, interlude, followed by a series of complications that spoil the "happy end." (N Y Times)

**Audience Suitability Ratings**

"Unobjectionable for adults."  
N Y Legion of Decency, Mr 12 '36

**Newspaper and Magazine Reviews**

"Le Bonheur"... seemed to me false and trivial in spite of certain fine moments."  
Mark V. Doron
— + Nation p360 Mr 18 '36

"Le Bonheur" is a travesty on the ballyhoo and publicity built around screen stars and is presented by M. L’Herbier with neatness and humor, although his direction has serious flaws in its extensive use of dialogue at the cost of action. [The] story includes stretches of boredom. ... [It] is not very convincing, even though Mr. Bernstein’s text is so adroit that it gives the impression of being witty and satirical!"  
Marguerite Tazelaar
— + N Y Herald Tribune p12 F 27 '36

"This entertaining picture moves rapidly and has plenty of humorous incidents, especially those turning on high-powered movie publicity. The routine plot is likely to be overlooked in admiring the excellent acting and striking scenes."  
H. T. S.
+ N Y Times p18 F 28 '36

**Trade Paper Reviews**

"Well-acted production."  
+ Film Daily p7 F 29 '36

"Another bad picture from France, but one which is likely to get a few nickels in the French-speaking sectors because of its stellar cast. Boyer and Gaby Morlay, plus the Henri Bernstein tag are bound to mean something, though the average auditor is pretty scarce to disappoint... Maybe if the photography were good (which it isn’t) and if the adaptation were good (which it isn’t) and if the direction were good (which it isn’t) the acting would carry it. As it is, it’s a case of several good performances in search of a film."  
— Variety p31 Mr 4 '36

**BOULDER DAM.** Mr 14 '36 70min Warner Bros  
Players: Ross Alexander, Patricia Ellis, H. Lyle Talbot.  
Director: Frank McDonald

Based on the novel of the same title by Dan M. Temple; "Boulder Dam is the background for this story of the regeneration of an erratic, wisecracking, selfish young man to one who realizes the true values of life... The picture portrays the attitude of the men who daily risk their lives, not for bread alone, but pride in their contribution to the World’s greatest engineering feat." (Gen Fed of Women’s Clubs)

**Audience Suitability Ratings**

"Family." Calif Cong of Par & Teachers

"It is a decidedly a man’s picture... Interesting and admirable is the loyalty of the workers on the Boulder Dam and their pride in this great construction project of their country. Family," Nat Fed of Business & Professional Women’s Clubs

"Family." Nat Soc of New England Women Teachers

"Highly recommended for the family and especially interesting to men and boys. Family." Calif Council of Federated Church Women

+ Fox W Coast Bul F 22 '36

"Though the story is not particularly logical the background of the dam, with its intricate workings, is most thrilling and interesting."  
— Gen Fed of Women’s Clubs (W Coast) F 10 '36

"Family."  
Jt Estimates F 15 '36

"The background becomes an integral part of the plot in this lively melodrama. The tremendous engineering undertaking... gives us a picture of almost limitless power... It is not a great picture, but vividly realistic."  
+ Motion Pict & Family p15 Mr 15 '36

"The plot taxes one’s credulity at times but is refreshing in its simplicity. Adolescents, 12-16: good children, 8-12: good."  
Motion Pict R Mr '36

"Beautiful photograph of interesting scenes in the building of Boulder Dam somewhat redeem this trite story."  
— Nat Council of Jewish Women F 15 '36

"Good. General patronage,"  
Nat Legion of Decency F '36

"Adults and young people."

Good. General Patronage.  
Nat Legion of Decency F '36

"An adult story. Good."  
Nat Pub. and Teachers' I F 1 '36

"Brisk in action, racy in dialogue, and sympathetic picture of certain types of laborers. Family."  
+ Wkly Guide F 29 '36

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."  
N Y Archdiocesan Motion Pict Guide

Cath News p31 Ja 25 '36

"A and Y: Stirring tale of British navy; C: Exciting; Par M p88 Mr '36

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

**Newspaper and Magazine Reviews**

“Unqualifiedly do I recommend this to every adult seeking an intensely diverting hour at the cinema. One scene seen to fine example of how talk and action must be combined to make a splendid motion picture. For that alone, it is a valuable production.” — Tom Heraholt, *Hollywood Spectator* p13 F 29 '36

**Trade Paper Reviews**

“Gripping, vital drama of a man’s regeneration under the influence of a woman’s love, laid against the construction project in the United States. Family.”

+ Box Office p13 Mr 14 '36

“If you can get ‘em in they’ll enjoy this thrilling melodrama. Practically all of the action takes place about the dam location and there are any number of decidedly exciting sequences. It is not only exciting, [but also] interesting. There is a bit of comic relief here and there that registers.”

+ Film Curb p19 F 29 '36

“‘Boulder Dam’ may only be a program picture, but it has the stuff that should put it across strongly in this audience. Dealing with a subject concerning industrial working people, it should have wide appeal. . . The Boulder Dam project structure is mapped out so that it is worth and should serve as a good selling point.”

+ Film Daily p8 F 25 '36

“It has many worthwhile elements of appeal to mass patronage; will be on the ‘recommended’ list of the uplift organizations, and will have a vigorous box-office pull in the neighborhood houses, especially where the population is industrial and names are not everything. Its chief exploitation point is that it gives a vivid picture of one of the great construction projects of history, vigorously dramatizing it, and making of the work as an enterprise.”

+ Hollywood Reporter p4 F 19 '36

“With the spectacular ‘Boulder Dam project serving as a picturesque background, this picture is far from what may at first seem propaanda. Warners have taken occasion to build a thrilling story around the dam in addition to making the big hole in the Nevada mountains play an important part in the romantic leanings of Ross Alexander and Patricia Ellis.”

+ Motion Picture Daily p8 F 19 '36

“Loaded with spectacular thrills, but minus box-office names this one will have to fight for money. If sold properly through the title it should garner good money on dual bills.”

+ Variety (Hollywood) p3 F 10 '36

**BRIDE COMES HOME.** Ja 3 '36 85min Paramount

Players: Claudette Colbert, Fred MacMurray, Robert Young

Director: Wesley Ruggles

Based on a short story of the same title by Elizabeth Sanxay Holding. “It deals with a spirited girl and a boy with a temper. Madly in love, they fight with each other, but both combine to fight against any and all comers who threaten his home and his woman. Battling all the way, in action and dialogue, they stake their biggest and most sensational brawl just prior to their wedding, when the girl threatens to wed another man and the boy has to hold the harder than ever before to win his fighting sweetheart back.” — (*Motion Picture Herald*)

**Audio Suitability Ratings**

“Class A. Approved for adult audiences.” — N Y Archdiocese Motion Picture Guide

*Cath News* p24 Ja 25 '36

“A: Cheap; Y: Undesirable; C: No.”

Christian Century p18 Ja 22 '36

“Good.”

*Endorsed Motion Picct Ja* 23 '36

“A trite plot, with a cheap ending. Mature-family.” — DAR

Excellent technique and expert acting overbalance a somewhat weighty story, and produce an *adult* comedy filled with little suspense but many amusing situations. Adults and young people.” — E Coast Preview Committee

“Family. Nat Bd of R.

“Adults and growing people.” — Mrs T. G. Winter *Forest W Coast Bui* Ja 4 '36

“Though the story is weak the picture will prove entertaining due to the excellent acting and charm of Claudette Colbert and the fine work of her team-mate, Fred MacMurray. Family.”

+ Gallery Fed of Women’s Clubs (W Coast) Ja 11 '36

“Good. Family.”

*Motion Picct Guide* Mr '36

“Family.”

*Nat Council of Jewish Women Ja* 15 '36

“Unobjectionable for adults.”

*Nat Legion of Decency* Mr 12 '36

“A and Y: Good entertainment; C: No Interest.”

Par M p88 Mr '36

*Sel Motion Picct Ja 1 '36

“Family.”

*Weekly Guide* D 14 '35

**Newspaper and Magazine Reviews**

“The Bride Comes Home’ is a light tale that does not quite live up to its comedy possibilities.” — Laura Elston

+ Canadian M p38 F 3 '36

Christian Science Monitor p15 Ja 24 '36

“Deft comedy and light romance flow merrily at a dark tempo, directing attention (together with the expertness of the performances) away from the slightness of plot, and jolly piece of Colbert entertainment, but there’s nary a single illuminating characteristic that shines above all the horseplay.”

+ Commonwealth p244 D 27 '35

“Sheer charm may not be quite enough to carry a picture, but with Claudette Colbert and Fred MacMurray as chief charmers, ‘The Bride Comes Home’ manages to supply a merry hour. The story is thin, paper thin. There really isn’t any story, just a couple of attractive young people who love and squabble and fall in love again. To supply enough atmosphere and dialogue to make that seem like a picture and an amusing picture too Director Wesley Ruggles and the scenarist, Claude Bin- von, must have worked overtime.” — Eileen Creelman

+ N Y Sun p30 D 27 '35

“It is unlikely that [this] lightweight romantic comedy will cause a rush of blood to the head and interfere with the holiday digestive problems. Stemming from those earlier Paramount comedies, ‘The Gilded Lily’ and ‘Hands Across the Table,’ it works hard at being gay and effortless, and enjoys a moderate if less than devastating success at it. ‘A Bride Comes Home’ is pleasurably performed and shrewdly directed and gives every appearance of being an excellent motion picture in search of a plot. Its story is so thin as to be very nearly non-existent. After a while you can feel the nearness of the script, never granting as it strives to keep the narrative from going off into a corner and perishing gently of sheer inactivity. As a matter of fact, the boys deserve a bonus for getting the idea on
BRIDE COMES HOME—Continued

The laughs predominate but there is romance and drama as well.

— Film Daily p3 D 28 '35

Though it is a fluffy yarn with little body to it, generally satisfactory entertainment is provided by the good work of the cast and snappy direction of the script, which has a certain amount of brightness that makes up for much of the story's thinness... There are no empty words.

— Film Daily p3 D 27 '35

The story is not particularly exciting, but it is breezy, and moves along at a fast pace... Suitable for all. [Family.]

— Harrison's Reports D 28 '35

The slight plot is directed and played so expertly that the film rates as a good, light laugh-provoker. Emphasis on the heart-touched human comedy and the charming cast are the best angles.

— Motion Pict Daily p10 N 12 '35

Nicely staged, modern in atmosphere, moving with a zip and speed that occasionally becomes a bit intimate in action and dialogue, but never going overboard... As moral qualities are concerned, it deals in colorful and alluring situations.

— Motion Picture Herald p74 N 23 '35

Once again, Paramount writers have aimed for that certain style which made 'It Happened One Night' a hit picture; once again, Paramount writers have scored. Family comedy.

— N Y Exhibitor p54 D 10 '35

Claude Binyon has written an adroit scenario; Wesley Ruggles has given it life and palette; Fred MacMurray and Robert Young...

“After a languid beginning [the film] acquires a spry momentum on which it moves briskly and with humor to the end. Unfortunately, however, the spurt it makes, after testing for more than half its unreeling on the edge of insignificance comes too late to save it. If, then, 'The Bride Comes Home' lacks the snap and dash of 'It Happened One Night' or even 'Hands Across the Table' on which it obviously was patterned, the blame must be placed, possibly, on the authors, whose lack of invention in the film's early chapters is so glaring that this department at least is unable to greet it with complete enthusiasm. The final scene, with its last moment switching of bridegrooms and the bickering that goes on, is as uproariously funny as any comedy scene of the year. Unfortunately, it is not enough to balance the rest of the story, and so the film must be put down as one of those far-from-middling entertainments.” William Boehnel

— N Y World-Telegram p19 D 26 '35

“This] must be classed as one of Miss Colbert’s best films, and I doubt that its whimsicalities of the Chicago heiress who has gone broke and entered an editorial office will startle even the most devout Colbert addicts.” John Mosher

— New Yorker p55 Ja 4 '36

Reviewed by Graham Greene

Spec p50 Ja 10 '36

Time p25 Ja 6 '36

Trade Paper Reviews

Box Office p33 D 28 '35

“When we tell you that 'Brides Are Like That' is just about as good as it can be, it doesn't mean that you should drop whatever you are doing and rush right out to see it. It's a little piece that moves easily as it peeks into the lives of a group of average citizens. For 'Brides Are Like That' has any claim to distinction at all, it is that the picture assiduously dodges all novel and surprising twists that might intrude into the story in its sleep... Moviesters who don't expect too much should find this an amusing portrait of what the studied aptitude of the screen writers have been able to think is typical American home life.” Beverly Hills

— Liberty p50 F 29 '36

Newspaper and Magazine Reviews

When the reviewers went to see 'Brides Are Like That' it was just about as good as it can be; it doesn't mean that you should drop whatever you are doing and rush right out to see it. It's a little piece that moves easily as it peeks into the lives of a group of average citizens. For 'Brides Are Like That' has any claim to distinction at all, it is that the picture assiduously dodges all novel and surprising twists that might intrude into the story in its sleep... Moviesters who don't expect too much should find this an amusing portrait of what the studied aptitude of the screen writers have been able to think is typical American home life.” Beverly Hills

— Liberty p50 F 29 '36

Trade Paper Reviews

“Hilarious comedy. Family.”

+ Box Office p33 F 1 '36

“Unfortunately once again we find a picture with no big names but the exhibitor that sells this film to his patrons will find that they like it. The players all turn in first class performances and the direction is most workmanlike.”

+ Film Curb p14 Ja 25 '36

“The ingredients utilized have often proved their entertainment and commercial value... Just plain amusement, the show moves to a lively pace in exposition, dialogue and situations. It's the kind of show that can be offered to family audiences with confidence.”

+ Motion Picture Herald p75 Ja 25 '36

“Estimate: best for small towns, neighborhoods.”

— N Y Exhibitor p26 F 10 '36

“It comes as near perfection in sprightly, heart-warming comedy as the average diversion seeker will find.”

+ Variety (Hollywood) p3 Ja 16 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
BROADWAY HOSTESS. D 7 '35 65min First nations.

Players: Winifred Shaw, Genevieve Tobin.
Lyle Talbot. Phil Regan

Director: Frank McDonald

In this musical drama of night clubs, gambling, Davyday and Park Avenue characters, a young singer is given a trial in a night club and makes good.

Audience Suitability Ratings

"Class A. Approved for adult audiences."—N Y Archaeological Motion Pict Guide

"Good."—Endorsed Motion Pict Ja '36

"A tawdry drama. . . A capable cast is wasted on a tiresome story. Adults: Fair; S-18: doubtful."—Calif Congress of Par & Teachers

"Forced comedy. Adults."—DAR

"A bright, amusing little comedy with a misleading title. The ethics are a trifle mixed—none of the hero's motives is particularly noble. Good. Adults."—Nat Fed of Business & Professional Women's Clubs

"There is some good acting and attractive photography. Fair for adults."—Nat Soc of New England Women

"The general atmosphere is wholesome. Mature."—So Calif Council of Fed Church Women

"The story is insincere, and it has questionable moral values. 12-16: no; 8-12: Imposible."—Women's Univ Club, Los Angeles

Fox W Coast Bul D 7 '35

"Though not distinguished, the picture is not destructive in its ethical values. Family, mature."—Gen Fed of Women's Clubs (W Coast) N 25 '35

"Unobjectionable for adults."—Nat Legion of Decency Mr 12 '36

"A: Diverting; Y: Mature; C: No."—Par M Mr '36

"Adults and young people"—Sel Motion Pict D 1 '35

Newspaper and Magazine Reviews

"A 20-minute show stretched to 60."—Christian Science Monitor p15 Ja 4 '36

"We doubt if there exists any movie goer incapable of anticipating every turn of characterization and plot once the film begins. If we had only been able to anticipate the beginning without entering the theater!"—Robert Stebbins

"Lavish production—Moral Theatre p41 Ja '36

"The sultry Miss Winifred Shaw, cinema singer of torch songs, strives earnestly to be a star in the new film, but I fear that the odds are too great for her. . . Two unfortunate factors stand in the way of Miss Shaw's somewhat premature debut as a member of the Hollywood hierarchy. In the first place, at this particular time in her career it is doubtful if she possesses the equipment to enable an actress to carry a vehicle. As I understand it, vehicles really should carry actresses, but, unfortunately, in addition to Miss Shaw's incomplete equipment, 'Broadway Hostess' is a film that Greta Garbo, Jean Harlow and Charles Laughton working vaantly together would have difficulty in supporting if the producers of 'Broadway Hostess' were thinking of their hapless audiences, this is the picture that should have been called 'Show Them the Way Home.'"—Richard Watta, Jr.

—N Y Herald Tribune p12 D 16 '35

"In an excess of pre-Christmas tolerance the Strand permitted to slip its screen a dreary little something called 'Broadway Hostess.' This has all the faults, type casting, confusion, monotony and lack of imagination from which Warner pictures at their worst sometimes suffer. It has none of those Warner virtues, daring originality, pace and vision. It is, in fact, quite a bore . . . The story never begins, The picture, however, finally does end."—Ellen Greelman

—N Y Sun p36 D 16 '35

"With a thoroughness that is nothing short of sinister, the manufacturers of 'Broadway Hostess' have succeeded in rounding up all the cliches of Broadway comedy-with-music cycle and herding them into one photoplay."—Andre Sennwald

—N Y Times p23 D 19 '35

"There have been worse films shown on Broadway this season than 'Broadway Hostess' (Cries of 'No! No!'), yet the memory of this department cannot recall at the moment an offering so nicely compounded of tedium and embarrassment in equal parts."—William Boehnel

—N Y World Telegraph p35 D 16 '35

Trade Paper Reviews

"This one is below average. Story is threadbare. . . ."—Box Office p23 D 21 '35

"Practically the only really entertaining features of this one are a couple of good songs and one good dance number. Other than that it is a trite-much The Trite story. Below average dialogue. No marquee names. Looks like a tough one to put over. . . ."—Motion Curb p17 D 15 '35

"While this picture makes no pretensions at being elaborate, in either story or production, it has much audience appeal, most of which lies in Winifred Shaw's singing. She has five or six specialties, and Phil Regan has one."—Motion Pict Herald p72 N 23 '35

"Family comedy drama."—N Y Exhibitor p33 D 10 '35

"Musical of program caliber which will prove adequate for family audiences, Production will have to pull hard to get average grosses. Direction of Frank McDonald is routine. Not much comedy, but what there is, is handled by Allen Jenkins."—Variety p12 D 18 '35

BROADWAY MELODY OF 1936. S 20 '35 110min MGM

Players: Eleanor Powell, Jack Benny, Robert Taylor, Una Merkel

Director: Roy Del Ruth

Set backdrop, the picture shows a young producer with a musical production is financed by a stage-struck heiress. When an ambitious dancer from the producer's home town asks for a tryout here finds her home although he loves her. She, with the assistance of his secretary, dons a blond wig and poses as a Parisian celebrity. She is made leading lady and after a series of comedy complications marries the producer.

Audience Suitability Ratings

"A and Y: Fine of kind; C: Probably good."—Christian Century p358 O 23 '35

Mo Film Bul p143 D '35

++ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
BROADWAY MELODY OF 1936—Continued

"Family," Nat Bd of R M 8 '35
"A and Y: Hilarious; C: Entertaining." Par M p38 Mr '36

Newspaper and Magazine Reviews

"A rousing good musical, quite as worthy of attention as the original 'Broadway Melody.' . . The picture is not up to the gay spontaneity of the early Astaire-Rogers musicals; but it's tuneful, lively, funny enough. The songs are hummable, and the humor pleasant if not brilli-
"—Eileen Crestman
+
N Y Sun p22 S 19 '35
"A superior song and dance show in the lavish Metro style, although it is scarcely novel in form.
+
N Y Times px5 N 3 '35

Trade Paper Reviews

Box Office p56 N 16 '35

BROADWAY PLAYBOY. (Release date not de-
termined) 6min Warner bros
Players: Warren William, June Travis, Bar-
ton MacLane. Gene Lockhart. Kathleen
Lockhart
Director: William McGann
Based on the play, Home Towners, by George M. Cohan. The film was previously known as The Man from Big Bend. "Warren William, now a wealthy New York stock mar-
ket man, is to marry June Travis. He calls his old smalltown pal, Gene Lockhart, to act as
his best man. When Lockhart meets the girl's family, he believes that his friend is being
taken for his money. He disrupts all plans and the engagement is broken and then Lockhart
learns he is all wrong. He tries to straighten
everything out and at last he is successful in
bringing Warren and the girl together again."
(Film Daily)

Trade Paper Reviews

"[It] makes pleasing program entertainment
and should do nicely with the family trade.
+
Film Daily p7 Mr 14 '36

"[It is] a mild but quite human comedy of
Main Street and Wall Street that will serve pleasantly enough in the run of double bill
[houses]."
+
Hollywood Reporter p3 Mr 11 '36

"This . . . is light, humorous film fare
which should fill the producer's aim as
average program entertainment."
+
Motion Pic Daily p10 Mr 12 '36

"[It] will take care of itself neatly for pro-
gram returns and is a natural for the family
trade.
+
Variety (Hollywood) p3 Mr 11 '36

(BROKEN TOYS. D 19 '35 8min United
artists
Director: Walt Disney
"It shows how a group of discarded toys
which, after having been relegated to the
junk heap, are summoned to new life by the
magical administrations of a sailor boy. He
[rebuilt the toys to make] some of the
screen's best-known personalities amid a
variety of music, singing and gagging and
then marches the gang off to spread good
cheer in an orphan asylum."

Trade Paper Reviews

"As each of these new Disney subjects pops
up, it gets tougher to find new superlatives
to properly do them justice. Suffice [it] to
say that this latest sample of 'Mickey' enter-
tainment is well nigh the perfect color car-
toon. The creative artistry of the Disney staff
has never been seen to better advantage.
Young and old, poor and rich, will be de-
lighted."
+
Box Office p32 D 28 '35

"Grand entertainment for children and just
as certain to please the grown-ups. The color
effects are gorgeous."+
Film Daily p12 D 18 '35

BUILDERS OF SOCIALISM. Ja 28 '36 88min
Amkino
Players: International Workers' Delega-
tion
"Beginning with the arrival of the delegates
to the 1935 Moscow May Day celebration, it
shows the various army, navy and workers' uni-
ts passing in review before Stalin. Then it
takes you on a photographic tour through the
new Moscow subway and to various factories
where the workers are building socialism."
N Y World-Telegram

Newspaper and Magazine Reviews

"There is nothing much in it to recommend."
William Boehnel

Trade Paper Reviews

"[It has] historical and sociological interest
rather than entertainment."
Film Daily p8 Ja 28 '36

"This may please members of the Interna-
tional, followers of Stalin's ideas and so-called
Communists. But nobody else. Reason is self-
evident—it's an attempt to make a glorified
newspaper or travelog. No story. No plot."
Variety p15 Ja 28 '36

BULLDOG COURAGE. D 30 '35 60min Puritan
Players: Tim McCoy. John Elliott. John
Woodbury
Director: Sam Newfield
A western melodrama.

Trade Paper Reviews

"There are a number of thrilling sequences,
notably the dynamiting of a mine. It's all
good stuff that certainly will please the out-
door melodrama fans."
+
Film Curb p32 F 22 '36

"Tim McCoy, starring in this Western, plays a
dual role and in both provides plenty of
action to come up to outdoor action standards."
+
Motion Pic Daily p10 F 17 '36

"Estimate: good Western anywhere."
N Y Exhibitor p21 F 19 '36

BURNING GOLD. D 1 '35 59min Republic
Ingraham. Frank Mayo
"An oil driller sinks a wildcat well, strikes a
gusher, becomes a millionaire overnight."
Endorsed Motion Pic

Audience Suitability Ratings
Sel Motion Pict Ja 1 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
**CALL OF THE PRAIRIE.** Mr '36 65min Paramount
Director: Howard Bretherton
Based on the novel, Hop-a-long Cassidy’s "Protectors," by Clarence E. Mulford. This is the fourth of the Hop-a-long series. A western melodrama.

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**Trade Paper Reviews**

"It should more than please in any situation. Family." 
+ **Box Office** p2 F 15 '36
"To date this has been a series of topnotch outdoor features. They certainly must have proved well worth while to many an exhibitor." 
+ **Film Curb** p11 F 1 '36
"Topnotch Western well handled all around with good story and pleasing musical bits." 
+ **Film Daily** p1 Ja 24 '36
"It's pretty exciting Western fare that builds well and is full of explosive action with comedy well sprinkled throughout... Howard Bretherton has directed with speed and polish, keeping his action and gun play well paced, building his climactic suspense to the thrill point with firm hand. The Lone Pine exteriors and the ranch scenes have been grandly photographed by Archie Stout." 
+ **Hollywood Reporter** p3 Ja 21 '36
"Although it is weaker in story material than its predecessors, still it offers enough action to give general satisfaction... Audiences who have followed the series should be pleased with this film." 
+ **Motion Picture Daily** p7 Ja 22 '36
"As it appears on the screen, there is ample evidence indicating that the producer has made strong efforts to make this a worthy entertainment and showmanship successor to the previous pictures in the series." 
+ **Motion Picture Herald** p48 F 1 '36
"Estimate: good Western anywhere." 
+ **N Y Exhibitor** p27 F 10 '36

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"Call of the Prairie" is top-notch entertainment. Paramount will have little trouble in selling it. Faced slowly at few intervals, piece could be speeded up to make it compelling entertainment for any spot with the exception of the ace houses. Then, too, judicious cutting to eradicate all but the levity expressed while dead men are lying around promiscuously would lend more authenticity to the otherwise capable yarn." 
**Variety** (Hollywood) p3 Ja 21 '36

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**CALLING OF DAN MATTHEWS.** D 10 '35 Tomlin Columbia
Players: Charlotte Wynters. Mary Kornman. Richard Arlen. Frederick Burton
Director: Phil Rosen
Based on novel of the same title by Harold Bell Wright. "Arlen is the crusading minister who cleans up a town later aided by the heroine whose father owns a property on which, unwise even to him, he has his sights set. Right, of course, wins, with the minister getting the daughter as well." (N Y Exhibitor)

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**Audience Suitability Ratings**

"Class A. General approval." N Y Archdioecese Motion Pict Guide
Cath News p21 Ja 25 '36

"Fair." 
+ **Endorsed Motion Pict** Ja '36
"Suitable for church halls, Catholic Schools, or family night programs." Int Fed of Cath Alumnae
+ **Fox W Coast Bul** Ja 25 '36
"Unobjectionable for general patronage." 
**Nat Legion of Decency** Mr 12 '36
"A. Y and C: Fair."
Par M p38 Mr '36

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**Trade Paper Reviews**

"Material is familiar. Fair for neighborhoods. Family melodrama."
+ **N Y Exhibitor** p33 Ja 10 '36

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**Audience Suitability Ratings**

"Unobjectionable for general patronage." 
**Nat Legion of Decency** Mr 12 '36
"A. Y and C: Good Western."
Par M p38 Mr '36

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**Trade Paper Reviews**

"It should more than please in any situation. Family:" 
+ **Box Office** p2 F 15 '36
"To date this has been a series of topnotch outdoor features. They certainly must have proved well worth while to many an exhibitor." 
+ **Film Curb** p11 F 1 '36
"Topnotch Western well handled all around with good story and pleasing musical bits." 
+ **Film Daily** p1 ja 24 '36
"It's pretty exciting Western fare that builds well and is full of explosive action with comedy well sprinkled throughout... Howard Bretherton has directed with speed and polish, keeping his action and gun play well paced, building his climactic suspense to the thrill point with firm hand. The Lone Pine exteriors and the ranch scenes have been grandly photographed by Archie Stout." 
+ **Hollywood Reporter** p3 Ja 21 '36
"Although it is weaker in story material than its predecessors, still it offers enough action to give general satisfaction... Audiences who have followed the series should be pleased with this film." 
+ **Motion Picture Daily** p7 Ja 22 '36
"As it appears on the screen, there is ample evidence indicating that the producer has made strong efforts to make this a worthy entertainment and showmanship successor to the previous pictures in the series." 
+ **Motion Picture Herald** p48 F 1 '36
"Estimate: good Western anywhere." 
+ **N Y Exhibitor** p27 F 10 '36

**+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; --- Exceptionally Poor**
CALLING OF DAN MATTHEWS—Continued

Marguerite Tazelaur

— N Y Herald Tribune p6 Ja 25 '36

'The Calling of Dan Matthews' is as old-fashioned as Harold Bell Wright. Its characters are very black or very white, good or bad, wicked or noble, stamped out in a rigid dye. There is no flexibility in this tale, and not a ray of humor.” Eileen Creelman

— N Y Sun p8 Ja 25 '36

N Y Times p18 Ja 25 '36

"After watching the Rev. Dan Matthews save the younger generation of a fair un-named American city from the evils of drink-

ing, gambling and necking, one is left with the suspicion that the crusading Dr. Matthews goes too far in his ambitions to correct evil, for not only does he put sinful and wicked night club and 

gaming owners to flight but also some innocent film goers since the photoplay is too

weary and listless and juvenile to be effective either as a sermon or an entertainment.” William Boehnel

— N Y World-Telegram p12 Ja 27 '36

Trade Paper Reviews

Film Curb p4 D 1 '35

"A fair program melodrama. Though the plot is based on the Harold Bell Wright novel, the story is practically new... Suitable for all. (Family)

+ — Harrison's Reports D 21 '35

"In transforming the Harold Bell Wright novel, Dan Jarrett and Don Swift have modernized it at the cost of sacrificing some of the punch the story had when written nearly 30 years ago." — Motion Pict Daily p4 N 23 '33

"Family melodrama." N Y Exhibitor p53 D 10 '35

"[it is] a slow article and creaky film material." Variety p16 Ja 29 '36

CAPPY RICKS RETURNS. S 25 '35 66min Repub.

Players: Florine McKinney, Robert Mc-Wade, Ray Walker

Director: Mack Wright

Based on novel of the same title by Peter B. Kyne. "Retired from active business, Ricks returns to the shipping trade to outwit his former rivals." (Box Office)

Audience Suitability Ratings

"Class A. General approval." N Y Arch-
diosece Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Feeble; Y: Fairly good; C: Little in-
terest." Christian Century p1471 N 13 '35

Mo Film Bul p167 N 25 '35

"A. Y and C: Good comedy." Par M p55 Mr '36

Trade Paper Reviews

Box Office p35 N 23 '35

"Family comedy drama." N Y Exhibitor p36 O 10 '35

"Cappy Ricks, famous Peter B. Kyne char-

acter, is back in harness but he won't pull 

a load of business in his latest exploits on 

film." Variety p15 D 4 '35

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

CAPTAIN BLOOD. D 28 '35 119min First na-
tional

Players: Errol Flynn, Olivia de Havilland, Basil Rathbone, Lionel Atwill, Guy Kibbee, Rod La Rocque, David Torrence

Director: Michael Curtiz

Based on the novel of the same title by Rafael Sabatini. This was originally produced as a silent picture in 1926. "The story begins in the reign of James II, one of England's best-hated kings. When a young doctor named Peter Blood is sentenced to death by the English, he is summarily convicted of treason, sent to Jamaica to be sold into slavery with a group of other convicts. But he escapes. At war with Spain, the pirates cannonade and capture the town, Blood and his friends escape to the pirate craft, turn pirates themselves. With British war at war with France and James II ousted at home by William of Orange, Blood gets a navy commission, captures a French man-of-war in a tremon-
dous battle." (Time)

Audience Suitability Ratings

"Class A. General approval." N Y Arch-
diosece Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Excellent; Y: Fine thriller; C: Too strong." Christian Century p158 Ja 22 '36

"Very good." — Endorsed Motion Pict Js 36

"The dash, the color and the adventure characteris-tic of the pen of Rafael Sabatini are brought to the screen in a production breath-taking and of its historic and dramatic scope. Errol Flynn, a newcomer to the screen plays the leading role with spirit and ease. Family." Calif Congress of Par & Teachers

"Excellent. Errol Flynn, as dauntless Peter Blood, heads a fine cast. Mature-family." DAR

"A fine story with a beautifully romantic and exciting plot and a cast that furnishes all the glamor and beauty expected of roman-
tic acting. This, combined with superb direc-
tion, should give unique pleasure to all lovers of historic romance. The battle scenes are especially well done and the dramatic tension of the trial of the conspirators has seldom been equaled. One of the exceptional produc-
tions of the year. Adults and young people." E Coast Preview Committee

"Errol Flynn magnetically portrays Peter Blood and heads a particularly notable cast in this stirring Sabatini melodrama in which sound effects and photography deserve recog-
nition. Michael Curtiz as director has given a truly great picture. Family." Gen Fed of Women's Clubs (W Coast)

"Vigorous and likeable, with a remarkably effective musical score. Suggested for schools and libraries. Family." Nat Bd of R

"The story itself is a fine tale of adventure and romance, the sets and trappings are tech-

nically excellent, the direction effective, the photography outstanding, and interesting side-
lights of the seventeenth century England with her elegant life and cruel injustices give color and authenticity to the background. Family and junior matinees." Nat Council of Jewish Women

"It is an amazing production from every point of view and audiences a-plenty will be carried away by its exciting action, its ex-

traordinary setting, its music, and its photog-

raphy. A revelation of screen beauty. A wealth of detail indicates painstaking research to reproduce a period that to modern eyes seems incredibly brutal and un-

just, yet so colorful and thrilling. The roster of players is too long for individual comment, but the acting is uniformly excellent and the casting inspired... With all its mass action and its buffing sea fights, this picture has the individual touches that give reality to every
“Superbly cast, intensely dramatic, and magnificently photographed, this stirring tale of the sea is notable for its crisp dialogue and perfonnation. Excellent playing carries the story thrillingly for audiences over 14.” Nat Soc of New England Women.

“Thrillingly effective drama...Wkly. The story, in spite of improbabilities, is exciting and dramatic and entertaining, perhaps too harrowing for young children. Family. So Calif Council of Fed Church Women.”

“Excellent family entertainment but not for excitable children.” Women’s Univ Club, Los Angeles.

“Fox W Coast Bul Ja 4 36”

“The photoplay sweeps forward with dash and power, mingling thills with realistic pic- turization of conditions in England and along the Caribbean Sea in the early colonial period... The replacement of screams and yells in the mob scenes by orchestral music is most effective and pleasant. Excellent playing and characterization alone should make this film worth of study.”

“Motion Pict & Family p2 Ja 15 36”

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 36

“A: Colorful melodrama with music and humor; Y and C: Thrilling.” Par M p83 Mr 36

“Sel Motion Pict Ja 1 36

“Vigorous and likeable, with a remarkably effective musical score. Suggested for schools and libraries.” Wdly Guide D 21 35

Newspaper and Magazine Reviews

“The film slumps a bit when it gets into sentimental passages. That almost always happens with pirates who become romantic. They seem ill-at ease. Probably they have too little of polite society. But when the story is concerned with deeds of daring and swashbuckling battles it has a heartiness and gusto that more than makes amends for its softer moments.” E. F. M.

“Boston Transcript p10 D 26 35”

“It is a lusty, blustering, bloodthirsty tale, admirably done, largely because Errol Flynn, who plays Blood, has brought to life a difficult, swashbuckling role, without swashbuckling. Our guess would be that this picture will have wide acceptance.” Laura Edleston

“Canadian M p36 F 35

Christian Science Monitor p13 D 25 35

“‘Captain Blood’ has been lavishly staged with thorough knowledge and superior skill—from the broad-bladed cutlasses and seventeenth-century corsets to the great ships of the day and its cities, fortresses and ports. It is real pirate cloth...Thrillingly realistic is the bow-to-bow sea battle between Captain Blood’s ship and two French seventeenth-century warships.” J. P. Cunningham

“Commonweal p272 Ja 3 36

“Another addition to the group of great pictures which the film industry is presenting to the world to demonstrate the limitless sweep of the screen as an art, one that is entitled to a place two ranks above most of the talkie-Wanda productions which it resembles not at all. ‘A Midsummer Night’s Dream’ and ‘The Story of Louis Pasteur.’ For all his imperfections, there is nothing in it to offend the most sensitive spectator. It has great esthetic appeal. Hal Mohr brings to the screen a curious and exotic effect of the photographic art, scenes of brooding beauty in which shadows are used with striking effect. A unique production of the portraiture is graphic to the point of being startling.”

“Hollywood Spec p11 Ja 15 36

“Errol Flynn makes his first important screen appearance in ‘Captain Blood,’ a picture which might have been written especially for this gay, reckless Irish personality... This is straight romantic melodrama, told with all the excitement and genuine action that audiences can crowd into two hours’ entertainment. The dialogue is sometimes awkwardly high-flown, but a cast so completely realized that it is hard to find even that difficulty.” Eileen Creelman

“N Y Sun p25 D 26 35

“With a spirited and criminally good-looking Australian named Errol Flynn and with a steel buckle to the hilt, the photoplay re-captures the air of high romantic adventure which is so essential to the tale. Providing a properly picturesque background for Dr. Blood’s piratical career, the Warner Brothers skilfully reconstruct the England of the sixteenth-century Monmouth uprising, the West Indies of tortured slaves and savage masters, and the ships that sailed the Spanish Main flying the jolly roger... Mr. Flynn has an effective cast at his back. Olivia de Havilland is a lady of rapturous loveliness and well worth fighting for. Lionel Atwill, as the cruel governor of Port Royal, is an honest spy. For all its gore I believe it is a far more excitable undertaking than it would have been twenty years ago.” Andre Sennwald

“N Y Times p14 D 27 35

“Recapturing the turbulent, intriguing England of King James and the colorful West Indies, the motion picture and the theatre, in an enormously effective manner, ‘Captain Blood’ is exciting and thrilling swashbuckling entertainment. Filled with stirring adventures in love, war and politics, it is...always exciting and seems [an] outstanding film.” William Boehnel

“N Y World-Telegram p19 D 26 35

“Another big, showy, costumed thing is ‘Captain Blood,’ which, however, is not going to take the honors for ‘Mutiny on the Bounty.’ The thing is quite talky all through, and rather overlong. The real young Errol Flynn, as Captain Blood, seems to be rather too gent a Flynn for Caribbean brutality...In the event of any human being in the entire affair turns out to be guy Kibbee, and of course good, honest Mr. Kibbee can’t swing a whole buccaneer picture.” John Mosher

“New York p57 D 25 35

“Rafael Sabatini’s lusty tale of piracy and romance is high sans at its peak. In the 17th century, it has been lavishly and thrillingly filmed for the sound screen... For those who enjoy swashbuckling adventures and bloodshed, it offers splendid entertainment... Olivia de Havilland as Arabella, Lionel Atwill as her uncle, Ross Alexander as the pirate, Ross Alexander, David Torrence, Guy Kibbee and many others in Captain Blood’s band all give excellent accounts of themselves.” Louise Mace

“Springfield Republican p2 D 26 35

“Captain Blood seems to be Warner’s answer to Metro-Goldwyn-Mayer’s ‘Mutiny on the Bounty.’ Whatever the literary merits of Rafael Sabatini’s florid novels, they make excellent cinema fare when served with the crispness and graphic quality of Captain Blood.”

“Time p16 D 30 35

Trade Paper Reviews

“A lively and powerful adventure tale, with romance as well as thrills. It [is] ideal entertainment for all types of audiences.”

“Box Office p59 Ja 11 36

“Just about the perfect picture. It should make history at the box offices of the country for it has universal appeal and certainly will give entire satisfaction wherever presented. Warners have turned out a wonderfully thrilling screen presentation of a novel, colorful, romantic, entertaining and in deed a perfect picture.”

“Film Corp pl4 Ja 4 36

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + Exceptionally Poor
**CAPTAIN BLOOD—Continued**

"Worthy of particular commendation is the fidelity to detail in recreating the period of King James. They have caught the feel and spirit of that period and the tragic and troublesome times, and the observer is transported into a world of romance, high adventure and reckless swashbuckling, looking long since gone. The battle scenes between the two French frigates and Captain Blood’s buccaneer ship are splendid... The picture will with surging suspense and realism from one stirring episode to another, mounting to an altogether satisfactory climax."

- *Film Daily* p4 D 19 '35

**+ Excellent entertainment for all types of audiences, adventure, pathos and romance... Suitable for all. ([Family].)***

- *Harrison's Reports* Ja 4 '36

"The swagger, the glamour, the road to high adventure and romance penned in the Rafael Sabatini original have been caught effectively and thoroughly by Michael Curtiz. The producer, apparently recognizing the breadth and sweep inherent in the material, has gone the limit in transferring it from the pages of the novel to the screen in terms of images that arrest. In point of production investiture, 'Captain Blood' ranks in the front rank of Hollywood's recent efforts... There is action, plenty of it. Good adventure and action: a richly tang that sets the blood tingling and enormously effective battle scenes."

- *Motion Picture Daily* p4 D 19 '35

**Motion Pict Herald p33 Ja 11 '36**

"Footnote: another big money show; explicit according to Family melodrama."

- *N Y Exhibitor p32 Ja 10 '36

"'Captain Blood,' is a big picture... It will do very well and establish both Errol Flynn and Olivia de Havilland... Miss de Havillard, who comes most to attention in 'Wind,' a Midsummer Night's Dream,' is romantically beauteous as the unsympathetic plantation owner's (later governor) sister in this drama. This film is packed with melodrama, early romantic interest, although all too paltry. It's really one of the prime shortcomings of the production. Camera work is excellent and the special E. W. Korngold score (he also did the 'Midsummer Night's Dream' musicalization) further enhances the technique, in which the Fox publicity is prominent."

- *Variety* p4 Ja 1 '36

"(It) should grow steadily by word of mouth, coming close to being all things to all men... and most women—an entertainment... Michael Curtiz, exceptionally fine direction is her responsible for much of the picture’s strength and success... 'Wind' loses the melodramatic color and vigor, nor does he slip in keeping his parade of characters engaging and consistent, his romance high and suspense sharp. Smallest detail and the plunging masses of battling pirates alike have been handled with highest skill."

- *Variety (Hollywood)* p3 D 31 '35

**CAPTAIN JANUARY.** (Release date not determined 75min 20th century-Fox)

**Players:** Shirley Temple, Guy Kibbee. George (Slim) Summerville. Buddy Ebsen Director. Victor Schertzinger

Based on the novel of the same title by Laura E. Richards. An old crusty lighthouse-keeper on the New England coast rescues a little girl and adopts her. When she is six, a woman truant officer threatens to have her placed in an institution because she is not being brought up properly. Just in the nick of a wealthy aunt and uncle of the child are discovered and in true fairy-tale style plan to get the girl into the house of the wealthy aunt and uncle.

- *Variety (Hollywood)* p3 Ja 31 '36

"Once again heroine Shirley Temple continues to excite the trade by making each picture better than the one before. 'Captain January' will be in the top rank when the grosses are tabulated, thanks to Miss Temple, a good cast, a swell script. Estimate: money show all the way."

- *N Y Exhibitor* p35 F 25 '36

"'Captain January' is an ideal vehicle for the Temple younger, as it has here been adapted to the little star's talents, and will stand amongst her best. It is an insurance hit for heavy cleanup. Shirley Temple carries her every scene with that combined childish naivete and child-like perception of what is involved which distinguishes her as an entertainment genius as well as a lovely child."

- *Variety (Hollywood)* p3 Ja 30 '36
CASE OF THE LUCKY LEGS. O 5 '35 77min Warner bros.
Players: Warren William, Genevieve Tobin, Patricia Ellis, Allen Jenkins
Director: Archie L. Mayo
Based on a novel of the same title by Erle Stanley Gardner. This is the third of the Perry Mason series by Gardner. Perry Mason, attorney, in his usual nonchalant manner unravels a murder mystery involving winners in a contest.

Audience Suitability Ratings
"A: Hardly; Y: Perhaps; C: No."

Christian Century p164 D 25 '35
"The action is confused and at times very informal. Adults."

- + Nat Fed of Women's Clubs (W Coast) S 22 '35

"A: Entertaining; Y: Un elevating; C: No."
Par M p38 Mr '36

"A fair mystery play in which the murderer has no real motive for the crime and the general tone of the picture is so sad. Adults."

- + Sel Motion Pict N 1 '35

Newspaper and Magazine Reviews
"This one has been jazzed up to resemble in many of its strained moments 'The Thin Man,' so revered at present by Hollywood producers who have eyes upon its box-office record." Marguerite Tazelaar + N Y Herald Tribune p15 N 1 '35

"A routine murder melodrama tries to vary its expected course by adopting a nonchalant attitude." Eileen Creelman + N Y Sun p35 N 1 '35

"A gay, swift and impertinent excursion into the sombre matter of murder, [it] is at once the best of the Erle Stanley Gardner collection and deserves being rated close to the top of this season's list of mystery films." F. S. N. + N Y Times p25 N 1 '35

N Y World-Telegram p14 N 2 '35

"Perry Mason is my favourite film detective; he is curiously little known, perhaps because his films, as 'second features,' are usually not shown to the Press. The 'Case of the Lucky Legs' is an admirable film. ... Perry Mason is a hard-drinking and not very scrupulous lawyer. He owes something to the character established by Mr. William Powell: there is the same rather facetious badinage with a woman assistant, but he is, I think, a more genuine creation. ... To those who do not yet know Perry Mason I recommend 'The Case of the Lucky Legs' as good Mason if not good detection, better, I think, than 'The Case of the Curious Bride.' " Graham Greene + Spec p170 Ja 31 '36

Trade Paper Reviews
Box Office p54 N 16 '35
Film Curb p10 O 1 '35
"A generally enjoyable affair packed with good laughs provoked by the combination of amusing situations, fast action, funny lines and effective work by the capable cast."

+ Film Daily p7 N 1 '35

"Apparently convinced that strict mystery murder drama is nothing new to moviegoers, Warner schematised [this] into a comedy-mystery-murder drama that has benefited because laughs have been [inserted]. Family drama."

+ N Y Exhibitor p34 O 10 '35

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

CASE OF THE MISSING MAN. O 19 '35 58min Columbia
Players: Roger Pryor, Joan Perry, Thurston Hall
Director: D. Ross Lederman
A newspaper reporter quits his job to become a street photographer who sells pictures to people he snaps. By accident he photographs a hold-up and becomes involved with a crook who wants the picture.

Audience Suitability Ratings
"Class A. General approval."


"A mildly entertaining comedy marred by a strain of vulgarity which does nothing to bolster its obvious weaknesses. The suspense element is well handled, but the entertainment value, as a whole, is just average. Adults & young people."

E Coast Pre-view Committee
"Family." Nat Bd of R + Fox W Coast Bul D 7 '35

"Novel idea. Family."
+ Nat Bd of R M '35

"A and Y: Trifling; C: No interest."
Par M p38 Mr '36

Newspaper and Magazine Reviews
Christian Science Monitor p13 N 13 '35
Springfield Republican p6c D 15 '35

Trade Paper Reviews
"An exciting and original mystery yarn has been turned into a good piece of program fare. Although highly dramatic and puzzling but slightly for romance, the tale moves so swiftly that the spectator forgets to look for implausibilities."

+ Box Office p23 D 21 '35
Film Curb p12 D 15 '35
Film Daily p8 N 22 '35

"Family melodrama."
+ N Y Exhibitor p29 N 10 '35

"Acceptable diversion."
+ Variety p11 N 27 '35

CATTLE THIEF. F 23 '36 55min Columbia
Players: Ken Maynard, Geneva Mitchell, a daughter, a crook, a western melodrama.
Director: Spencer Gordon Bennett
A western melodrama.

Audience Suitability Ratings
"Good. General patronage."

Lion N 25 '36
"An average Western story. Family."
+ Sel Motion Pict F 1 '36

Trade Paper Reviews
"Estimate: [good] Western."
+ N Y Exhibitor p54 Mr 10 '36

CEILING ZERO. Ja 25 '36 55min Warner bros.
First national
Players: James Cagney, Pat O'Brien, June Travis, Stuart Erwin, Isabel Jewell
Director: Howard Hawks
Based on a play of the same title by Frank Wead. "Cagney [a dare-devil pilot] reigns
MOTION PICTURE REVIEW DIGEST

CEILING ZERO—Continued

illness to keep a date with a student flyer, July Crawford, alias Ervin, attempting to land with his radio out of commission and the ceiling zero, with a fog hanging on the ground, crashes to a spectacular death. The film ends with Cagney grounded, taking a mail plane to Bermuda, while love and new ice breaking equipment and crashing after radioing important information. (Motion Pict Daily)

Audience Suitability Ratings

"Class B: Pictures in this classification are judged to be unsatisfactory. Not recommended because of subject matter or treatment," N Y Archdiocese Motion Pict Guide.

"Extensive research, expert photography, direction by Airman Hawkes, and excellent characterizations by the principal players result in a cinema Epic of the Air. Adults: worthwhile; 11-15: good; 8-14: too exciting." Califf Congress of Par & Teachers.

"Excellent. Graphically realistic, this play keypainted the high tension and tight plot of the film. Adults: very acceptable. Whole family."

"Authentic routine of a large airport is fascinating and interesting. Family," Nat Council of Jewish Women.


"A highly entertaining and instructive picture, depicting the courage, loyalty and friendship necessary for the success and safety of aviation. Family." So Califf Council of Fed Church Women.

"An unusually well constructed play, intensely dramatic, skillfully directed and acted. Adults & young people," Mrs T. G. Winter + Fox W Coast Bul Ja 12 '36

"Adults and young people," Gen Fed of Women's Clubs (W Coast) Ja 8 '36

"The picture is exceptionally well done, the whole being so well coordinated that each faction concerned with its making deserves credit. While grimness is inevitable, the script is nicely balanced with humor-humor that is not always in the best of taste, but is in keeping with the character. The problem and the appeal is adults. No compromise having been made to make it acceptable for any other group. Adolescents, 12-18: too sophisticated; children, 8-12: unsuitable." + Motion Pict R Ja '36

"Objectable in part," Nat Legion of Decency Mr 12 '36

"A: Gripping aviation melodrama; Y: Sophisticated," Par M p38 Mr '36

"Recommended to the Committee on Exceptional Photoplays, Family." + Wkly Guide Ja 18 '36

+ Wkly Guide Ja 18 '36

Newspaper and Magazine Reviews

Boston Transcript p4 Ja 18 '36

"This is one of the best of the modern melodramas about aviation. Romance, some clever comedy and a hint of tragedy are blended skillfully until this movie is far more interesting than the popular stage play by Frank Wedekind. Lauren Berton + Canadian M p42 Mr '36

"'Ceiling Zero' is more than screen entertainment. It is a documentary, an informative presentation of the present status of aerial transportation, as up to date as this morning's gripping drama. For given the facts, it has had few equals on the screen during the last twelve months, and no picture has been cast more exactly, acted or directed more effectively. . . . Put 'Ceiling Zero' on your list of things to see. It is another of Mr. Cagney's impressive offerings." + Hollywood Spec p12 Ja 4 '36

"Unless the movie industry surprises everybody, including itself, 'Ceiling Zero' will be one of the best pictures of 1936. . . . Outside of a few vivid second crowd scenes, speed and explosion, a few conventional shots of planes in the fog, flyers at the stick, people at the phone, the film is still a stage play with one main and two subsidiary sets. The flyers, the chief, the big shot, the steeple, the mechanics, together with their wives, girls and other troubles, have to bring their lines and their crises into the control room, either personally, by radio or by phone. It has an extremely high quality for the original stage play that the lack of diversity is not felt, that the whole thing was built right, constructed and presented at the start, so that it makes one of the very rare pieces to be transferred to the screen as a good movie." Otis Ferguson + New Repub p369 F 5 '36

"All things considered the best Cagney film since 'Public Enemy.' The humor of the film, coming at the inopportune moment of the average Hollywood dissection into sex, is at times refreshingly bawdy." Robert Stebbins + N Y Times p32 F 5 '36

"The new picture is, unless my memory is going back on me, the best and most moving of the aviation dramas. . . . Splendidly played by James Craig, Pat O'Brien, and Stuart Erwin, 'Ceiling Zero' belongs among the cinema triumphs of the new year." Richard Watts, Jr. + + N Y Herald Tribune p12 Ja 20 '36

"'Ceiling Zero' has turned out quite as grand a picture as it promised to be. Out of smashing good material the Wadsworths have again made a smashing good melodrama. To the swift action and brisk dialogue of the play it adds a few cinematic excellences of its own, brief glimpses of the fog-laden sky and the planes flown blind by lonely, frightened pilots. . . . 'Ceiling Zero' is one of the heart-stirring melodramas as you're apt to see this season." + + N Y Sun p17 Ja 20 '36

"Tenderly written, handsomely produced and played to an almost perfect flown, this may be the best to come from the Warner studios. The screen has presented no more effective episode of stark drama than that in which Clarke's plane, lost in the fog and with its radio apparatus out of commission, fights its way to the field, tears into high-tension wires and sears an agonizing path along the ground, leaving a flaming trail behind it. This once, give Hollywood its due: It has given wings to a play about aviation." F. S. Nugent + + N Y Times p23 Ja 20 '36

"If the story of 'Ceiling Zero' is somewhat hollow and forlorned by now the briskness and nervous pace with which it is staged and the superior manner in which it is acted more than compensate for these defects and leave you with the feeling that the film is one of the most exciting of all the cinema aviation sagas. . . . Swiftly paced, robust and full of suspense and horror, 'Ceiling Zero' easily goes on your 'must' list of films." William Boehnel + N Y Journal-American

"We who are about to fly perhaps shouldn't be the ones to drop in on 'Ceiling Zero.' If you are not going to fly, however, but just walk, 'Ceiling Zero' will do because [It] gives us Cagney [in] one of the most satisfactory roles he has presented—not one of his usual types this time, but a sensible sketch of the kind of man who makes trouble
wherever he goes and for everyone he meets. It's Cagney's picture, I should say, but Pat O'Brien, the part, has nothing to do with it. He adds only to the general disturbance." John Mosher

**New Yorker** p16 F 1 '36

**Springfield Republican** p16 Ja 26 '36

"An even more exciting, if possible, screen play than the stage production."  

**Time** p16 Ja 27 '36

**Trade Paper Reviews**

**Box Office** p25 Ja 4 '36

"It has just about everything that goes into the making of a high grade picture. There is plenty of action, a nice romance, thrills and suspense. The cast do a fine job with Cagney and O'Brien standing out in roles particularly suited to them. 'The Devils' Drum' is above par and the production is high grade."  

**Film Curb** p14 Ja 4 '36

"Every once in a while a picture comes along that just grips and holds you; 'Ceiling Zero' definitely is one of those lingering with you, one that you make it a point to see. When good pictures are considered, this one deserves plenty of consideration. 'Ceiling Zero' reminds one of some of the big war pictures except that the foe is weather rather than man."  

**Film Daily** p7 D 24 '35

"A thrilling air melodrama, but somewhat depressing because of the death of two of the leading characters. Because of the wise- cracks it is unsuitable for children or adolescents. Adult entertainment."  

**Harrison's Reports** Ja 25 '36

"Here is a film to delight the hearts of show-men. It is swift, telling drama every inch of the way and is given compelling hu- man qualities by a splendid cast. Strong ap- peal both for men and women is woven into a tale of love at an airport. Howard Hawks' direction deserves high praise for its tension, speed and dramatic emphasis. "Commander Frank Wead made a brilliant screen play from his own of the same name."  

**Motion Pict Daily** p3 D 21 '35

"Marked by splendid individual performances, which cause the preview audience to interrupt with applause, and spectacular production effects, the story has a tense, exciting, stimulating human interest quality. It is soundly produced, there being ample evidence of careful preparation with a view to establishing quality screen merchandis- e. There is also hilarious comedy, just enough but not too much love interest and a definite trend of understandable human inter- est."  

**Motion Pict Herald** p61 D 25 '35

"An excellently produced picture... Ably directed by Howard Hawks, the show is well made in the Warner melodrama manner, should have a pleasing result at any box office."  

**N Y Exhibitor** p32 Ja 19 '36

"All the punch of the original stage play, plus the added bonus the screen can con- tribute to this type of material, is intact in 'Ceiling Zero.' It has a fine cast that's double- headed in the air and ground, and an entertainment wallop of extraordinary power... Cagney reverts to the 'Public Enemy' days in characteristic manner. There is a punch at the finish. From all angles it's not only a natural role for Cagney, but a break for him also. He has been softened up too much lately as an actor and a character in routine scenarios but this one makes up for a lot... The Clarke crash in 'Zero' is about the most exciting piece of stage or screen business that has come along in seasons. It will keep the auditors on edge for a solid fifteen minutes."  

** Variety (Hollywood)** p3 D 29 '35

**Motion Picture Review Digest** 23

**CHARLIE CHAN AT THE CIRCUS.** Mr 27 '36 70min 26th century-Fox

**Players:** Warner Oland. Kaye Lute. Francis Ford

**Director:** Harry Lachman

Based on the Earl Derr Biggers character, this is the eleventh in the series of Charlie Chan films. Against the colorful and thrill- ing background of a large circus Charlie Chan unravels the conspiracy of an embittered man who commits murder and establishes what he believes to be the perfect alibi."  

(Gen Fed of Women's Clubs)

**Audience Suitability Ratings**

"Family."

**Gen Fed of Women's Clubs (W Coast)** Mr 1 '36

"An escaped gorilla and a nocturnal visit by a snake make the picture exciting for nervous children. Family."  

**Nat Council of Jewish Women** Mr 4 '36

**Newspaper and Magazine Reviews**

"While the picture has its defects—the cast is not uniformly good, much 'mugging' is indulged in by what appear to be amateurs, and Mr. Lachman's direction is not as fluid as one might wish—Warner Oland's Charlie Chan dominates the scene, as he should, smoothing through rough passages, and making the ostensibly incredulous the ostensibly incredulous. Kaye Lute, as young Lee Chan, offers, as usual, a good filial characterization."  

**Marguerite Tazdaart**

"The plot, in spite of the trimmings, is as mechanical as most mystery thrillers. So is the acting. Charlie Chan's humorous suavity and his son's contracting impetuosity con- tinue to keep this series the most engaging, if not the most exciting, of the murder melodrama school."  

**Eileen Creedman**

**N Y Herald Tribune** p16 Mr 19 '36

"There are degrees even in the quality of a product as standardized as a Charlie Chan picture, and the latest, 'Charlie Chan at the Circus' is good Chan. Unlike its run-of-the-mill predecessor, 'Charlie Chan's Secret,' which depended mostly on trick camera work... it pays some attention to the elements of plot structure, and relatively little to pseudo-Con- fucian maxims, though not little enough, per- haps. Mr. Lachman's direction, of course, any Chan picture is bound to be an essentially hack job at this late date, regardless of highlights."  

**B. R. Harris**

**N Y Times** p22 Mr 19 '36

"Although I am among Charlie's fondest admirers, I must admit to bitter disappointment over his latest exploit in crime detection. As usual, the bulk of the acting falls upon Warner Oland's shoulders as Charlie, and, as usual, Mr. Oland responds with a fine, sure
CHARLIE CHAN AT THE CIRCUS—Continued
performance. . . But 'Charlie Chan at the Circus' is far from topnotch.” William Bochne-

— + N Y World-Telegram p23 Mr 19 '36

Trade Paper Reviews

“[It keeps] the audience in a state of sus-
pense from the very beginning to the closing
shot. This is one of the best of the Charlie
Chans and it should clean up with the fans
who try to guess the solutions.”

+ Film Daily p9 Mr 17 '36

“A steadily growing audience awaits these
sure-fire offerings. They never fail of satis-
fying returns and this one will do, as well,
if not better than its forerunners.”

+ Hollywood Reporter p3 Mr 12 '36

“There is considerable opportunity for live-
ly exploitation in this latest of the Chan
pictures, and it is obvious from the title. . .
the exhibitor has the circus atmo-
sphere as well as the Chan mystery to sell.”

Motion Pic Daily p10 Mr 6 '36

“Oland gives his standard Chan interpreta-
tion which is tops. Second in acting honors
is Keye Luke, who, as the detective’s son,
handles most of the comedy in the picture
and handles it ably. . . Writers go a little
haywire on circus stuff but only circus fans
will notice it. Photography and art work are
both very good.”

Variety (Hollywood) p3 Mr 12 '36

CHARLIE CHAN IN SHANGHAI, O 11 '35
69 min 20th century-Fox
Players: Warner Oland, Irene Hervey,
Charles Locher, Keye Luke
Director: James Tinling
Based on the story by Edward T. Lowe and
Gerald Fairlie and the character Charlie Chan,
created by Earl Derr Biggers. “In this murder
mystery story we go with Charlie Chan to
Shanghai where the Chinese philosopher, ably
aided by his eager young son, uncovers the
identity of a gang of opium smugglers and
solves a murder.” (Gen Fed of Women’s Clubs)

Audience Suitability Ratings

“A: Good of kind; Y: Absorbing; C: Good of
kind.”

Christian Century p1471 N 13 '35

“The acting is of the best. The direction
leaves much to be desired with delectable
bits of irony and comedy adding much to one’s
enjoyment. Family.”

+ Gen Fed of Women’s Clubs (W Coast)
S 18 '35

“The oft-quoted Chinese proverbs casually
spoken by the master detective are always
interesting; while his personality lends sanity
and calmness to all situations. Well directed
and acted. Possible for family.”

+ Jt Estimates S 15 '36

Mo Film Bul p185 N '35

“Good. Family.”

Motion Pic Guide Mr '36

“Family.”

Nat Council of Jewish Women S 1 '35

“A, Y and C: Good melodrama.”

Par M p35 Mr '36

Wkly Guide S 25 '35

Audience Suitability Ratings

“A: Excessively good; B: Good; C: Fair; D: Mediocre; E: Poor; F: Exceptionally poor

Newspaper and Magazine Reviews

Boston Transcript D 13 '35

“An admirably balanced film. I believe I like this series partly be-
cause Mr. Warner Oland makes Mr. Chan
such a gentle, endearing soul—far from the
conventional movie flatfoot or from oily Philip
Vances. (Not for children.)” Don Herold
+ Life p30 Mr '36

“The picture is not as interesting as some of the
Chan films have been, due possibly to the
more hackneyed story and the banal treatment.
It employs the old formula of presenting its
murderer early in the picture, using the remainder
of the footage to follow first one bypath and
then another toward a solution.” Marguerite
Tazeelaar

+ N Y Herald Tribune p11 O 14 '35

“A cheery and properly baffling addition to
the Chan series, introducing Keye Luke as the
son of the amiable Chinese sleuth.”

+ N Y Times p25 O 29 '35

“[It] is a well-made, if conventional, piece
of genuine Chan.” Graham Greene

Trade Paper Reviews

Box Office ps4 N 16 '35

“Family.”

Gen Fed of Women’s Clubs (W Coast)
O 12 '35

“The atmosphere is eerie, the sound and
photography excellent, while Warner Oland
portrays a skilled cop who, with inscrutable
character, plays a murderer mystery in his reliable
and pleasant manner. . . Capable direction
achieves the proper suspense. Family.”

+ Nat Council of Jewish Women O '35

“Uneobjectionable for general patronage.”

Nat Legion of Decency Mr 12 '35

“A and Y: Good mystery; C: Frightening for
nervous.”

Par M p38 Mr '36

“A well sustained murder mystery with tricks
of fake spiritualism adding a weird and creepy
note. The plot is a good one and the cast
able, while the direction achieves suspense
and a sinister atmosphere. Family. Too frighten-
ing for small children.”

+ Sel Film Pic N 1 '35

“Fairly interesting. Family.”

— Wkly Guide D 14 '35

“With the passing of the years the Charlie
Chan mystery film has grown to be much
standardized and about as uniform in quality
as any other consistently selling product of the
industrial age. . . There is nothing in [this new
one] (including Warner Oland) to surprise or
Trade Paper Reviews

Film Curb p13 Ja 25 '36

"Intriguing; murder mystery up to usual standard of 'Chatt'; series patient and sure to please these fans."

+ Film Daily p7 Ja 18 '36

"A good murder mystery melodrama. It holds one in tense suspense throughout; and the fact that the spectator suspects several persons of having committed the crime intensifies one's interest in the outcome. . . . Because of the murder it is unsuitable for children or adolescents. Good for adults."

+ Harrison's Reports Ja 4 '36

"Family mystery drama." N Y Exhibitor p3 N 10 '35

"Warner Oland's new Charlie Chan story is easily the best of his recent screen efforts. It should make him a hit with his fan clientele and get satisfactory box office returns."

+ Variety p15 Ja 22 '36

CHATTeRB0X. Ja 17 '36 65min RKO


Director: George Nichols

Based on the play of the same title by David Carb. A stage-struck country girl who is eager to follow in her mother's footsteps and go on the stage runs off with a theatre group to New York and manages to get the heroine's part in a version of a play in which her mother stars. She never sees the star until she is famous, and her mother has long since given her up as a failure. She finds that the play is a burlesque of her mother's play and that the audience laughed at her histrionic talents, she returns home to the country. To amass money she finds that the boy in the theatrical group whom she loved had followed her back home.

Audience Suitability Ratings

"Class A. General approval." N Y Archdioce Motion Pic Guide p24 Ja 25 '36

"A program picture which will please younger audiences. Family." Calif Congress of Par & Teachers

"Pathos and comedy well blended. Mature-family." DAR

"A gay little picture with a nice blending of humor and pathos, Family." Gen Fed of Women's Clubs (W Coast)

"A humorous sequence between the father and grandfather, back-stage scenes and performances of the Village Players are well done, and add much to a picture that just stops short of being dull. Family." Nat Fed of Business & Professional Women's Clubs

"The story has elements of human appeal and is quite innocuous. Fair entertainment, family and junior matinée." Nat Soc of New England Women

"Good cast and photography does not make up for the lack of suspense and dramatic development. Family." So Calif Council of Fed Church Women

"There are bits of delicious comedy and an engaging sincerity about the players which give a pleasant flavor to the whole. Family." Mrs T. G. Winter

"Misplaced over confidence and final disillusionment are pathetic, just as disillusioned and the rather clever handling of the theme keep it from being really painful. Good family picture."

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

Newspaper and Magazine Reviews

"This [is a] somewhat saccharine melange." Laura Elston

— Canadian M p2 Mr '36

Christian Science Monitor p15 Ja 4 '36

"Anne Shirley gives us in this picture a tender and appealing interpretation of the same sort of role Katharine Hepburn played so vigorously in 'Morning Glory'—a stage-struck girl who talks incessantly; and as the more experienced actress succeeded in doing in 'Morning Glory,' Anne succeeds in doing in 'Chatterbox'; she makes her eloquence entertaining. The 'Chatterbox' will go forth to meet the unanimous condemnation of the big city critics who judge the values of film entertainments by their heads and not by their emotions; who pride themselves on being hard-boiled and who scoff at sentiment. But the vast majority of film patrons who like decency and cleanliness on the screen, will like it for its possessors of such virtues as a delightful little picture, a simple story of a simple country girl and a rich city boy—just an old story told many times in a delightful little picture, a simple story of a simple country girl and a rich city boy, but never with finer flavor or more appealingly."

+ Hollywood Spec p15 Ja 4 '36

Trade Paper Reviews

"Delicate, whimsical material, woven into a delightful, entertaining pattern that is a credit to producer Robert Sisk."

+ Box Office p25 Ja 4 '36

"A delightful, homey play that will please the large majority of film fans, especially the folks in smaller towns. As played by Anne Shirley it makes for superior entertainment. A fine, clean yarn of the down-to-earth variety that has been given an adequate production and directed with skill. Supporting cast all do their full share to make this an unusual promising picture, especially Phillips Holmes and Edward Ellis;"

+ Film Curb p12 Ja 4 '36

"This one outpoll yankees 'Pollyanna.' It is just too sweet and innocent for critical words. We can safely say that it is filled with the naive charm of unworldly childhood. It won't 10n the sophisticates and may even make them sneer. But for the family trade in the hinterlands it should be a riot."

Film Daily p8 Ja 25 '36

"Very pleasant program family fare. Although the plot is not particularly novel, it takes on a certain freshness owing to the delightful performance given by Anne Shirley. Good for all. [Family.]"

+ Harrison's Reports p7 Ja 11 '36

"Concentrating practically all the interest on Anne Shirley this is a pleasant small drama. The locale is rural New England and New York. . . It is a suitable all-family attraction."

+ Motion Pict Daily p4 D '36

"Keyed to a pitch of warm human interest, this nicely developed comedy romance has much to make many hearts glad. High in sympathy stimulating quality, it's that kind of show which, in blending its various elements, aims to provoke smiles and light
CHATTERBOX—Continued

laughter. Built on a semi-hokum formula, it's of the character that usually gets under the skin of the masses. As it treats of ordinary human beings involved in situations that might happen to anyone, all traces of forced or artificial theatrics are intelligently eschewed. Of particular potential appeal to family-type audiences, it also affords much to engage the attention of the sophisticates. While not a pretentious attraction, the show is one in which audiences are quite apt to find more entertainment worth than they sometimes do in more elaborately staged features boasting a host of stars.

+ Motion Pict Herald p65 D 28 '35

"Family comedy drama."
N Y Exhibitor p32 J 28 '36

"There is a picture of charm and compelling heart interest which is so well written, played, directed and produced that it offers the most delicate whimsy without losing the common appeal necessary for satisfactory box office. 'Chatterbox' gives Anne Shirley ample opportunity to exercise her spell as the screen's most effective ingenue."
+ Variety (Hollywood) p3 D 18 '35

CHILDREN OF MONTMARTRE. See La Maternelle

(†)COCK O' THE WALK. (Release date not determined) 8min United Artists

Director: Walt Disney

"Disney has created a prizefighting rooster riding down Main Street on a truck in a boxing ring. A hen deserts her amusing rooster friend to blink cooly up at the fighter. They go into a dance with tango music sounding a lot like La Cucuracha, and the fun begins. There are big chorus numbers, eggs [dance] in the nests and hatch out dancing chicks. Ducks join [the dance] in formations." Film Daily

Audience Suitability Ratings

"Amusing. Family."
Gen Fed of Women's Clubs (W Coast) D 2 '35
Sel Motion Pict Ja 1 '36

Trade Paper Reviews

"Splendid animation and splendid Technicolor make this a Walt Disney Silly Symphony a feast for the eye. Class A product."
+ Film Daily p1 D 19 '35

COLLEEN.
Mr 7 '36 105min Warner

Players: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie, Hugh Herbert, Louise Fazenda, Paul Draper

Director: Alfred E. Green

The slight musical comedy plot concerns a millionaire's effort to help a gold-digging young woman who works in a candy factory.

Audience Suitability Ratings

"Adults and young people."
Mrs T. G. Winter
Fox W Coast BuI F 22 '36

"[It] will prove entertaining to the entire family." Ainsloe in Auxiliary

"Good diversion. Family." Calif Cong of Par & Teachers

"Good. Mature." DAR

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

"Light and amusing musical comedy for family audiences." Nat Soc of New England Women

Fox W Coast BuI Mr 7 '36

"Family."
Gen Fed of Women's Clubs (W Coast) F 21 '36

"It is lengthy, of necessity, for it accommodates an elaborate fashion show, many dance numbers, sentimental songs by Donald, and more as a preposterous plot which does its best to hold all these together in one cohesive unit. If it fails, it is because the picture is primarily a vehicle for the diversified talents of the cast. Adolescents, 12-16: fair; children, 8-12: bore-some."

Motion Pict R F '36

"Elaborate production and pretty girls materially aid this rather tiresome musical drama. For adults."
+ — Nat Council of Jewish Women F 25 '36

"The dialogue is entertaining; the sets and costumes are pleasingly artistic, but the music is disappointingly thin. The chorus routines, though of unquestioned entertainment value, are too elaborate to suit the plot."
+ — Scholastic p90 Mr 7 '36

Newspaper and Magazine Reviews

"Warner Brothers may justly claim a front-rank position in motion-picture selection and creation, but in this instance they make it a difficult to conclude the thought that a 'Midsummer Night's Dream,' a 'Petrified Forest' and a 'Louis Pasteur,' in a row, had the same sponsorship as 'Colleen,' poor Colleen. This latest interpretation of an all musical romantic comedy is hardly worth the celluloid on which its scenes and melodies are printed." J. P. Cunningham

— Commonweal p580 Mr 20 '36

"The weakness of the picture as it was previewed is its lack of regard for the interdependability of its elements. Hugh Herbert's performance is broad farce, while Ruby, Dick and some of the others play straight. Warner Brothers have been giving us a succession of notable pictures. Doctoring will bring 'Colleen' more nearly to its standard. Even as I saw it there is much in it to be commended, much to please both the eye and the ear."
+ — Hollywood Spec p12 F 1 '36

"'Colleen' is obviously a million-dollar picture, a fact which may scare a certain number of people, liking it. It is one of the most with most Warner musicals it has its eye-filling moments. For the most part, though it's a heavy-going affair in which the stars—Ruby Keeler and Dick Powell—are over-shadowed by their helpmates, (2½ stars) Beverly Hills Liberty p28 Mr 7 '36

"It is greatly to be feared that the reliable formula is beginning to creak at the joints just a trifle. . . Whatever freshness there was in the antics of the familiar story has long since disappeared. Even the music seems a bit weary and Miss Keeler and Dick Powell carry on with a somewhat inapril romance to the accompaniment of tunes that, to put it very mildly, lack excitement." Richard Waits, Jr.

— N Y Herald Tribune p8 Mr 9 '36

"It is all a little hectic, more than a little funny, resulting in a fast-moving, entertaining comedy which can carry the few routine musical numbers. Mr. Powell, rather less fortunate than usual in the songs assigned him, croons occasionally; so does Miss Keeler who really shouldn't. Hugh Herbert, goofy and affable as usual, is the real star of 'Colleen.' Jack Oakie adds a few merry moments. It is a light, really amusing routine comedy."
Eileen Creelman
+ — N Y Sun p14 Mr 9 '36

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


"There isn't much point in composing a critical analysis of these Warner musical films: you just accept for granted the way they are done. Our long-experience the [ Warner] Brothers have become proficient mixers and, large and large, their formula has been successful.

If you are curious enough to require a more definite answer, we might offer a few comments. It is not that films contrast if freshly as it might have been three years ago before '42nd Street' and its descendants accustomed us to this sort of thing. Especially for one ballroom dance by Ginger Rogers and Fred Astaire to a whole program by Miss Keeler and Mr. Powell. While individually they are a personal performance, you might happen to like the Keeler-Powell musicals, you probably will find this one entirely satisfying. Hand in hand with the former was the derivation of the past to last year's and the year's before that is unquestionable.

Our final word, and it pains us to say it, is that they are giving up Dick Powell for Lent."

F. S. Nugent

— + N Y Times p20 Mr 9 '36

"Competent performances by Hughes Herbert and Jack Oakie are the chief blessings of 'Coleen,' the ambling, frequently amusing, but, on the whole, rather uninteresting film musical. It is not for Mr. Herbert and Mr. Oakie. 'Coleen' would have very little in it to recommend. It is a dance film for William F. Nolan."

— Variety p15 Mr 9 '36

"I'd gladly sit up through Jack Oakie's rendering of 'A Boulevardier from the Bronx,' some of his nonsense dialogue, some of Mr. DeLorenzo's, some of Mr. Draper's, some of Joan Blondell's insidious little tricks, but I think I could miss easily most of the dance numbers, and I fear I am calm about all the Dick Powell carollings."

John Mosher

New Yorker p35 Mr 14 '36

"'Coleen' may turn out to have a more limited appeal than earlier Warner Brothers musical shows in which much the same cast has performed spontaneous fashion. 

Hugh Herbert's demented chuckle is as funny as usual."

— + Time p58 Mr 16 '36

Trade Press Reviews

"Best part of this one is a topnotch cast. Family."

Box Office p49 F 8 '36

"While this is an entertaining musical it is not nearly as good as that many of its films of this sort have been. Very likely when some footage has been eliminated this will prove a far more entertaining film."

— + Film Curb p14 F 1 '36

"The story is one of those inconsequential trifles that is merely intended to carry the spectacle numbers and the specialties, as well as the warbling of Dick Powell. What the production lacks is any real suspense or building up to surpising or real climax. It seems repetitious in spots. It's a highly polished and brilliantly presented affair lacking in the genuine human qualities or emotions that even this type of light entertainment needs. The cast is exceptionally competent throughout. There is plenty to talk about, in spectacle, fashions, dance, song and fine musical score—and Herbert for some really refreshing comedy."

— + Film Daily p8 Mr 9 '36

"This musical is a weak sister according to any standards and will have to depend upon the drawing power of its top names alone. Legitimate laughs are few and far between in the dialogue, although many talented comedians were cast."

Hollywood Reporter p3 Ja 21 '36

"Three tuneful songs and some sumptuous settings in which novel dance numbers are staged, help make this a pleasant hour and one-half of entertainment. It's not one of the best musicals in which Powell and Miss Keeler have been teamed, but it has its moments and is very good laugh material established by Hugh Herbert and Louise Fazenda as his wife."

— Motion Picture Daily p3 Mr 3 '36

"Where names alone are the primary consideration to patrons and exhibitors this picture is not lacking. Where entertainment worthy of the producing company's reputation as makers of colorful romantic musicals and the prestige and profit it claims for itself as a consideration, it's a horse of another color. On several occasions to succeed in getting over its comic contrivances to the laugh of the audience comedy, in this angle there is definite possibility that in certain quarters questions may arise as to its moral value."

— + Motion Picture Herald p46 F 1 '36

"On cast, 'Coleen' should have no trouble getting good returns in all spots. The picture overlooks the advantages that a light yarn gives it, emerges as a saleable entry from the Warners studios. Estimate: names will draw anywhere."

N Y Exhibitor p28 F 19 '36

"While the picture is far from tops for the Powell-Keeler combination, it has enough comedy, music, dancing and performance reliability to insure satisfaction. In terms of ticket sales, it should be well over on the profit side, although unable to match the showings of several prior Powell-Keeler musicals."

+ - Variety p15 Mr 11 '36

"The picture falls short on the entertainment end of the equation. Fans who have become enthused over Ruby Keeler's dancing will be disappointed in her efforts here. First, Miss Keeler is one of the very few dancers who has not overcome her handicap to dancing, second, Paul Draper, one of the stage's outstanding tap dancers, has applied ballet technique to his work. When the pair dance, only Draper is noticeable, although the camera has done its best to favor Miss Keeler."

+ - Variety (Hollywood) p3 Ja 21 '36

COLLEGIATE. D 27 '35 75min Paramount


Director: Ralph Murphy

Based on the play, "Charm School," by Alice Duer Miller and Robert Milton. Jerry Craig, a happy-go-lucky play boy inherits a girl's semi-nary from his aunt. Not knowing what to do with it, but anxious for a new adventure he decides to turn it over for its management aided by his valet, a newspaper pal and a wealthy but witless young man. When they find that the school is in real jeopardy, they change it to a "charm academy" with courses in the arts of makeup, personal charm and social graces. The semi-nary becomes a sensational success and Craig marries the demure, mousy-fie secritary.

Audience Suitability Ratings

"Class A. General approval."

N Y Archdiocese Motion Picture Guide

Catholic News p21 Ja 25 '36

"Another youthfully diverting musical picture. Family and junior matinee."

Calif Congress of Par & Teachers

"Mediocre. Adults."

DAR

"A stupid and in spots vulgar comedy is not aided either by Joe Penner's inarticulate or Jack Oakie's singing. Adults and young people." El Coast Preview Committee

"A few catchy songs, frivolous, sophisticated comedy, in which the director makes the most of every situation."

Gen Fed of Women's Clubs (W Coast)

"Ned Sparks and Joe Penner are both excellent. Family." Nat Ed of R

"[This is] a rather dubious musical farce. Family." Nat Council of Jewish Women

+ + Exceptionally Good; + Good; + - Fair; + + Mediocre; - Poor; - - Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

Newsprint and Magazine Reviews

Boston Transcript p4 D 28 '35

Reviewed by Richard Watts, Jr.

N Y Herald Tribune p15 Ja 23 '36

"Collegiate" is one of those typical Para-
mount musicals, characteristic in casting, pace and
atmosphere of that that studio. This new one is less
typical in almost entirely upon personal
appreciation and taste of the personalities involved. "
F. S. Nugent

Boston Transcript p25 Ja 23 '36

"With the aid of several really good perfor-
mances, there are those offered by the
incomparable Jack Oakie, lovely Francis
Langford, Lynne Overman and Ned Sparks—
and, if you are one of his admirers, Joe
Penner—along with a couple of great tunes,
'Collegiate' turns out to be, in a spasmotic
way, a fairly amusing picture."

William Boehner

New York Daily News p25 Ja 23 '36

"The whole affair is inconsequential, except
for the Penner public." John Mosher

New Yorker p47 F 1 '36

"Springfield Republican p4 Ja 26 '36

"Collegiate—Continued

"Most of the entertainment values of pictures
of this type depend on individual taste.

Family matter, "Nat Ped of Business & Pro-
fessional Women's Clubs

"With a plethora of comedians, this extrava-
tagous fare is unamusing for any except
possibly the younger fans. A few well sung
musical numbers fail to lift it above a com-
onplacing, wearisome attempt at humor which
fails. 'Covered Drinking.'" Nat Soc of New
England Women

"A mediocre fare with only fair entertain-
ment. Some drinking. Mature." So Cali Coun-
cil of Women

"Unobjectionable for general patronage.

The Wkly Guide Mr 36

"A light and amusing story, done in musical
comedy style. Ned Sparks and Joe Penner are
both excellent."

Wkly Guide D 21 '35

Trade Paper Reviews

Film Daily p8 Ja 23 '36

"Just a moderately entertaining program
comedy with music. It should appeal mainly
to young people because the music and dancing
is one of the popular jazz variety. Suitable for
all."

Harrison's Reports Ja 4 '36

"With girls and [jokes], music and dancing,
lots of farce and plenty of novelty, this fresly
handled collegiate yarn is catchy entertainment.

It is well mounted, colorfully modern in atmo-
sphere, with specialty features carefully woven
into the plot. The motivation is handled
with concentration on lightness and gaiety."

MOTION PICTURE REVIEW DIGEST

"Always light and gay, breaking up its
straight line continuity with cleverly inter-
polated (joke) sequences, it bubbles and froths
merrily. Built to catch the fancy of the masses,
and particularly to stimulate the curiosity of the younger folks, it provides
quite a bit of entertainment and plenty in
the way of novel story idea and established
cast names."

COMING OUT OF THE PANTRY. N 25 '35

British & Commonwealth Union artists

Players: Jack Buchanan, Fay Wray, James
Carew, Olivia Blakeney, Ronald Squire

Director: Jack Raymond

Based on the novel of same title by Alice
Duck Miller, and the play, the film

is the story of a young British nobleman who, having lost the family
money entrusted to him in a bank smash in
New York, meets an old servant who is butler
to a rich American and gets a footman's job
from him. His employer's pretty niece sees
through the imposture and falls in love with
the impostor, although there is a plan to marry
her to his bumptious elder brother. At a din-
ner party, the impostor of the latter, and the
footman proposes in the interval of serving
the courses and finally takes his brother's place
as guest and as husband-designate." (Motion
PICTURE DAILY)

Audience Suitability Ratings

Mo Film Bul p123 D '35

Newspaper and Magazine Reviews

"Good amusing farce, if a bit dated." Laura
Elston

"'Come Out Of The Pantry' has, I'm afraid,
no charm, very little humour, and the situa-
tion has a tendency to die. For the rest,
there is our finest actor of comedy, Ronald
Squire, playing a butler's part yet again. This
actor is blessed with one of the most expres-
sive faces that can be seen upon the stage
to-day, and it is the curse of the modern
theatres that he, so apt to be deprived of
some intimate art as his, by reason of the
very vast open spaces. The advantage which the
cinema, particularly this state of affairs, but Mr. Raymond has not used it with any-
thing like the effect that he should and, as the
lines give this actor no chance to be more
than mildly amusing, his value is wasted."

Mark Forest

Sat R 15044 N 30 '35

+ + + Exceptionally Good; + + Good; + --- Fair; + + + Mediocre; --- Poor; --- Exceptionally Poor
Trade Paper Reviews

"Farcce comedy. The star values are Jack Buchanan, who sings a bit, dances a bit and otherwise gives a rather stiff impersonation of Jack Buchanan, and Fay Wray, who acts very nicely the part of a girl with a sense of humor and looks charming. There is some fair comedy, the best of it in the dinner episode."

• Motion Pict Daily p10 D 9 '35

"Essentially a stage farce both in story values and treatment, this will still provide good old mild entertainment in stations where Jack Buchanan is liked. With him is Fay Wray. Very little is asked of her but she shows an attractive sense of humor in the doing of it and she looks very charming indeed."

• Motion Pict Herald p32 D 14 '35

"Sentiment is moving, but never mawkish, and the comedy evokes considerable laughter. This is due to the excellent ten play which has been made of the story, the straightforward direction, first-rate photography, and the richness without ostentation of the scene interpretation. [The] whole thing could have been a nightmare without the competent cast, superb production and smooth direction, augmented by first-rate camera work. But it got them."

• Variety p34 D 11 '35

CONDEMNED TO LIVE. S 15 '35 60min Chesterfield
Director: Frank Strayer
In this melodramatic horror tale, a young man, supposedly marked at birth when his mother was killed by a large bat, develops a dual personality and commits several murders.

Trade Paper Reviews

"Here is a most worthy independent production that has been well handled by all concerned. Morgan is the hero in the lead role with the balance of the cast do nicely and [the] direction is above average. It should have no difficulty in pleasing most any audience."

• Film Curb p6 N 15 '35

"Not particularly made for children, it can be shown in spots where this type theme is liked. Adult melodrama."

• N Y Exhibitor p34 O 10 '35

CONFIDENTIAL. O 16 '35 66min Mascot
Players: Donald Cook. Evalyn Knapp. Warren Hymer
Director: Edward L. Cahn
"The adventures of a Department of Justice agent in finding the man higher up in a big gambling racket."

Wkly Guide

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

• Mo Film Bul p188 N '35

"A: G-men melodrama; Y: Doubtful; C: No.
Par M p38 Mr '36

"Good melodrama. Family."

• Wkly Guide O 19 '35

Newspaper and Magazine Reviews

"Cheap gangster film."

• Christian Science Monitor p18 O 26 '35

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

Trade Paper Reviews

Box Office p56 N 16 '35
Film Curb p6 O 15 '35

"Family melodrama."

N Y Exhibitor p30 N 10 '35

"'G' man picture and pretty well made."

• Variety p39 N 26 '35

CORONADO. N 29 '33 70min Paramount
Director: Norman McLeod
When a musically inclined son of wealthy parents spends the summer at a California resort, he promptly falls in love with the resort entertainer who thinks he is a penniless song writer. After she learns the truth, he loses her but in the end with the help of comedy situations, and song and dance routines, he wins her again.

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Picture Guide

• Cath News p24 Ja 25 '36

"Good."

• Endorsed Motion Pict Ja '36

"Light, amusing musical entertainment."

A talented cast, led by versatile young Johnny Downs, provides good fun with small plot. Pleasing to eye and ear. Adults: entertaining: 8-18: fair."

• Calif Congress of Par & Teachers

"A light, frivolous musical comedy with refreshing music, some clever dancing and well-staged ship-board settings but somewhat marred by unnecessary vulgarity. Family." Gen Fed of Women's Clubs (W Coast)

"Eddy Duchin and his orchestra, and Leon Errol, Andy Devine, and Jack Haley in their usual brash, ably assisted by a group of well-known comedians, in a setting that the name of the resort scarcely seems gay enough to attract many guests. Adolescents: fair; children: little interest." Women's Univ Club, Los Angeles

• Fox W Coast Bul D 21 '35

"Johnny Downs in some clever dances and catchy songs, ably assisted by a group of well-known comedians, tie together the thin threads of this light, frothy musical farce which at times borders on the risque. Family."

• Jt Estimates D 15 '35

Mo Film Bul p193 D '35

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

CORONADO—Continued

"Fair. Family." Motion Pict Guide Mr '36

"A, and Y: Light entertainment; C: Perhaps."

Par M p86 Mr '36

Sel Motion Pict D 1 '35

Newspaper and Magazine Reviews

"Jack Haley and Leon Errol give 'Coronado' the daft, inconsequential touch needed to differentiate it from the slick screen musicals. It so resembles Haley rambles amably about as a moonstruck gop partied from his bridge at the altar and none too sure of her identity when next they meet. Errol is the girl's wayward father, determined to keep her from marriage. He wrote of the children of Hollywood is applicable to Haley and Errol in this film. They are 'foolish, and all had been Dr. M. E. P."

+ Boston Transcript D 13 '35

"The plot is the old-fashioned musical-comedy pot-pourri describing frustrated romance, between generally efforts, the slightly, and musical interludes with Mr. Duchin and his very efficient orchestra. While so able a director as Norma Shearer is responsible for the pace, it lags in story interest, but this, obviously, is due more to the dated material and production point of view than to its treatment." Marguerite Tazelarr

+ N Y Herald Tribune p18 D 19 '35

"Paramount has slapped some more vaudeville vision on some written dramatic lines, and called it 'Coronado.' This is another of those films shown by theaters to while away the pre-Christmas week. The songs are commonplace and sung with energy but no distinction. The dances are routine vaudeville; the funny sayings seldom are." Eileen Crockman

+ N Y Sun p38 D 19 '35

"Fished out of the entertainment pond with a net, 'Coronado,' the new song, dance and slapstick interlude is several inches short of the minimum requirements for Broadway and should have been bashed back to grow." F. S. N.

+ N Y Times p33 D 19 '35

"The news from Paramount today is extremely good, the reason for it being a woefully inefficient little paroxysm called 'Coronado' in which some of Paramount's strengths and senior players indulge in some antics about on a par with a college musical. At that I am probably being unfair to the Fringe. There is a considerable undergraduate organization, because if the truth must be told 'Coronado' is much too weak to be spanked soundly. The title, it seems comes from the fact that the action takes place at the Hotel Coronado, at Coronado Beach, Cal.—a setting, incidentally, that enables the script writers to drag in a couple of gobs from the navy who provide some painful comedy relief." William Boehnel

+ N Y World-Telegram p55 D 19 '35

Reviewed by John Mosher

New Yorker p37 D 25 '35

Springfield Republican p6 D 22 '35

Trade Paper Reviews

"As musicals with an amateur contest background go, this one sputters badly, for it being a woefully inefficient little paroxysm called 'Coronado' in which some of Paramount's strengths and senior players indulge in some antics about on a par with a college musical. At that I am probably being unfair to the Fringe. There is a considerable undergraduate organization, because if the truth must be told 'Coronado' is much too weak to be spanked soundly. The title, it seems comes from the fact that the action takes place at the Hotel Coronado, at Coronado Beach, Cal.—a setting, incidentally, that enables the script writers to drag in a couple of gobs from the navy who provide some painful comedy relief." William Boehnel

+ Box Office p9 Ja 11 '36

"Some good gags, of which part are old and part are new, catchy music and several experienced funsters all combine to make this amusing entertainment. While it may not be anything to write home about it will please the make-believers who see it."

+ Film Curb p8 D 1 '35

"With tuneful music, a story that is light and gay, and humor that is not too subtle this story at the Hotel Coronado will get the rest of the slick screen a ready response from audiences that seek light entertainment."

+ Film Daily p4 D 19 '35

"It should appeal more to young people than adults because the story is light, the music of the popular jazz variety, and the romance revolves around the hero and heroine, both of whom are young; their affair cannot be taken too seriously. Suitable for all. Family."

+ Harrison's Reports D 21 '35

"Tuneful melodies, clever dancing and comedy place this one in the top notch entertainment [rank.] The picture shines in all its departments. . . The story is the usual hokum garnished with unique and very funny comedy situations and sparkling dialogue, refreshingly ditzy. Based on the original of Back to the Future by Edie Duchin's music. . . Norman McLeod has endowed this picture with his usual touch, showing his aptitude for comedy timing."

+ Motion Pict Daily p8 N 11 '35

"Family comedy." N Y Exhibitor p54 D 10 '35

"Coronado just misses. But it makes a fairly diverting if light-weighted musical sproul. It also discloses Johnny Downs as a potent screen find; an engaging, fresh, and young juvenile personality who can tap and sing with great effectiveness. Another junior entertainer who suggests future film heights is Betty Bussel."

+ Variety p15 D 25 '35

COUNTRY DOCTOR. Mr 6 '36 110min 20th century-Fox

Players: Jean Hersholt, June Lang, George J. (Slim) Summerville, Michael Whalen, Dorothy Peterson

Director: Henry King

This film features the Dionne quintuplets and was partly made in Caliander, Ontario. "[The story] is the story of a country doctor, with little material, but well presented. In prospect are plans to bring the Dionne babies into the world under the most trying conditions; fights to preserve their lives with constant danger hanging over them. The overwhelming menace of a northern winter with communication blocked and medicine running low; fights again for the care of the Dionnes in a hospitalization that is not uneventful, and finally in a supreme achievement brings the quintuplets into the world." (Motion Pict Daily)

Audience Suitability Ratings

"While the story is left rather hanging in mid-air, it is scarcely noticeable. Excellent characterizations by Jean Hersholt and Dorothy Peterson. Family."

"Family." Calif Cong of Par & Teachers

"Excellent. Mature." DAB

"The direction is splendid, the photography excellent and the recording maintains the high standard set by the entire production. Mature." Nat Fed of Business & Professional Women's Clubs

"A most enjoyable film for mature audiences." Nat Soc of New England Women

+ + + Gen Fed of Women's Clubs (W Coast)

"Delightful. The beguiling charm of the five adorable little girls, who prove themselves regular trouper, will bring sheer delight to all. Family. Mature."

+ + + Gen Fed of Women's Clubs (W Coast)

F 24 '36

+ + + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
**Newspaper and Magazine Reviews**

*Yvonne, Cecile, Marie, Annette and Emilie Dionne* are so improbably lovely, with their enormous eyes and cloudy hair, that any movie plot tends to become an anticlimax in their presence, and in comparison to their own experiences. Fortunately, *The Country Doctor* is of a disarming simplicity, never losing touch with reality; poignant and packed with good fun. The quintuplets are at every turn, the sensible sensation on the screen is lost in a mounting wave of ecstatic gurgles from the infants. The Interests of the whole community of the babies are received, however, with awful delight." — M. E. Creelman

*Boston Transcript* p3 Mr 7 '36

"Every Canadian should see it and every normal person in the world will want to." — Laura Edson

*Canadian M* p12 Mr '36

"The Country Doctor" does not yield to the usual rules governing the writing of a screen criticism. You are going to see it, anyway, so why not let me tell you mine telling you it is worth your while or is not? It is a warmly human picture, one which will keep the lump never far away and your heart full of something you will discover for yourself... The most extraordinary feature of the production is the human side of the story. The interaction of the babies is hilarious comedy, yet never for a moment does it depart from good taste nor does it minimize the seriousness of it, the human side of it. Not so quite intelligent is the injection of irrelevant comedy in two or three places, apparently to prove by audience approval, that dramatic scenes should be relieved by laughs. If the producers had contented ourselves with the human side of the story and bunched all the laughs in the naturally developed comedy of the birth sequence, the picture would have been a cinemagraphic masterpiece." — Hollywood Spec p7 Mr 14 '36

"The picture story, incidentally, had the approval of Doctor Dafoe. It is likely to be matched from Coast to Coast by an audience approval. It will be virtually impossible for any one, whatever his or her temperament, to resist the power in this story of the quintuplet sisters of Ontario."

*Lit Digest* p22 Mr 14 '36

"It proved, somewhat to the surprise of a few observers, a thoroughly delightful heart-warming sentimental drama, touching, humorous and completely likable. As for the celebrated babies, it can be safely said that even those who have felt that the quintuplets might fall along for a few weeks without seeing another photograph of them should find them irresistible. Although the camera angling for their protection are both challenging and inspiring." — Motion Pict & Family p6 Mr 13 '36

"The humor of the birth sequence is uproarious, of the quintuplets and their daily life. The girls playing in their nursery with the doctor on their second birthday is perfectly delightful. It is a uniquely entertaining film, 12-16: good; children, 8-12: very emotional in scenes of illness, not advised."

*New York Sun* Mr 13 '36

"Destined to become not only a box-office success but real entertainment as well. This saga of the Canadian lumbering village with its emphasis on the quintuplets is to be highly recommended. Recommended to the Committee on Exceptional Photoplays. Family." — *Wkly Guide* F 7 '36

**Trade Paper Reviews**

"The Country Doctor" will positively cure allerbing box offices. Even without the five beautiful quintuplets, this story of human heroes appealing story would win the audiences of the world. Certainly it should quintuplet grosses from all exhibitors."

*+ Box Office* p37 Mr 7 '36

"Although 'The Country Doctor' was written to show off the Dionne Quintuplets, although their presence will certainly make it a box office hit. Although five highly publicized little girls are not the real stars. The picture could get by without them. In fact, the red devoted to their undoubted charm is the least interesting of the whole film. The picture, a wholesome, unexciting drama, wherein some grand comedy, falls to pieces as soon as they] start prancing about their nursery. They are not, in themselves, much more dramatic than a basketful of puppies."

*N Y Herald Tribune* p16 Mr 13 '36

"An irresistibly appealing blend of sentiment and comedy, the Twentieth Century-Fox picture justifies even that anonymous advertising genius who proclaimed the Dionne babies as the greatest event since 'The Birth of a Nation.' There may have been funnier moments in the history of the cinema when John Quisen becomes the astonished father of five, but somehow we cannot recall them. This scene may go down in the annals of the screen as one of its most priceless contributions to the gayety of nations... And finally, in expressing the feelings that have stirred the entire nation, Mr. Levien, who wrote the screen play, and Henry King, who directed, for their refusal to turn the Dionne story into merely a babies-jobs story." — F. S. Nugent

*N Y Times* p27 Mr 13 '36

"No matter how completely the famous 'quines' have won your heart in the past with their irresistible charm, you'll fall in love with them all over again when you see them in 'The Country Doctor.'... But even without the quintuplets 'The Country Doctor' would still be an extraordinarily fine picture—a picture full of deep, tender charm and the warming spirit of humanity. Here, certainly, is a film for your 'must' list." — William Boehnel

*+ N Y World-Telegram* p51 Mr 13 '36

"I am not one of the great lovers of children, either. I feel, however, that you must be aware that there is a child anywhere. And on the screen they drive me crazy. The nursery scenes, that is. "The Country Doctor" are just what nursery scenes ought to be, and the babies are delightful. There is no doubt about it. You cannot have the birth sequence: it is hilarious comedy, yet never for a moment does it depart from good taste nor does it minimize the seriousness of it, the human side of it. Not so quite intelligent is the injection of irrelevant comedy in two or three places, apparently to prove by audience approval, that dramatic scenes should be relieved by laughs. If the producers had contented ourselves with the human side of the story and bunched all the laughs in the naturally developed comedy of the birth sequence, the picture would have been a cinemagraphic masterpiece."

*New Yorker* p75 Mr 21 '36

"It is a truly warm-hearted, amusing and astonishingly skilful cinema which should reward its manufacturers as handsomely as it will entertain its audiences. Most of The Country Doctor is made up of moments of slapstick, for the final shots. Director Henry King and Jean Hershold, who almost steals the show from its star, went to Peking, Ontario."

*+ Time* p57 Mr 16 '36

"While the quintuplets are the headlines of the picture, the story is the thing. The young doctor steals the show. His love for the people of his community, his sacrifical service for their betterment, and his concern for their protection are both challenging and inspiring."

*Motion Picture Review Digest* 31

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

COUNTRY DOCTOR—Continued

"If anyone cannot get a thrill out of this—[he] needs a trip to Canada and a 'Country Doctor.'”

+ + Canadian Moving Pict Digest p8 Mr 14 '36

Film Curp p17 Mr 7 '36

"There is a 'five-star' picture that should do a land-office business. The Dionne quintuplets, now five years old, are the top stars. Their fans—parents, brothers and sisters. Each baby is attractive and each brought 'hugs' and 'ohs' from the preview audience." + + Film Daily p6 Mr 2 '36

"Great entertainment; it has deep human appeal, comedy, and pathos. Even without the Dionne quintuplets it would be good entertainment, but with them it is a 'knockout'. . . . Suitable for all. Family." + + Harrison's Reports Mr 7 '36

"'The Country Doctor' is the greatest showmanship picture of the year, probably of many years. It has a ready-made audience of millions who have followed with unabated interest the astounding news story of the Dionne quintuplets. . . . Acting credits must be liberal, for every performance from Jeanette Holt down to the bit players stands out like a perfect gem. Hershel's is really superb. His performance is the high点 highlight of a long, distinguished career. It is a rarely beautiful portrait." + + Hollywood Reporter p5 F 27 '36

"Even without the quintuplets this would be an exceptional picture—a fine, human story, balanced to a nicety between tears and laugh- ter. With the five babies it is a screen masterpiece. The word is used advisedly. It is a picture that will linger long in the memory—mainly the memories of exhibitors as well as audiences. For theatre men everywhere, it will be one of those monumental money-makers that will make them look back upon year after year with fond hopes of playing appear- ance like it. . . . Henry King's direction is superb. The world has been hurt by the problems he en- countered. . . . The quintuplets appear only in the closing sequence. They are remarkable. They have personality, beauty, childlike abandon in the presence of strangers." + + Motion Pict Daily p2 F 27 '36

"A cinch to cop world-wide coin, and prob- ably just as big in the British Empire as in the United States. 'The Country Doctor' re- presents an intelligent production investiture of what was on paper, and is in celluloid form, a show man that will make a tremendous impetus of two years of intensive headline exploita- tion is behind the picture. How can it miss? The family possesses particularly for church and racial elements which advocate large families, and for the whole vast army of sentimental souls and baby-lovers the world over, 'The Country Doctor' has voltage. It will have the parent-teacher vote 100%, and the number of exploitation tie-ups possible through a variety of channels is an invitation to alert house managers and press agents. . . . 'Country Doctor' is not without angles that might be considered weaknesses. First of all, there is not very much footage, comparatively, of the Dionne's, and their late appearance, a necessity for production purposes, may not be a word-of-mouth recommendation. Again the wide distribution of the letterpress stuff devoted to the quintuplets has possibly taken off some of the brightness of the picture's novelty. Even so it's impossible to dismiss 'The Country Doctor' as anything but a box- office bull's-eye." + + Variety p17 Mr 13 '36

"Consumeate stroke of showmanship which Darryl Zanuck cinched in getting the Dionne quintuplets to cavort in 'The Country Doctor' has been matched with fine craftsmanship and wholesome drama and robust comedy for perfect popular entertainment. Picture will do immensely everywhere and long has been talked about with delightful recollection by masses which will see it, from key [cities] to country cross roads. The quintuplets, world's most celebrated babies, alone would insure it extraordinary success, but no one really dare on them alone to score a hit."

+ + Variety (Hollywood) p3 F 27 '36

COURAGEOUS AVENGERS. D 12 '35 88min Supreme


Director: Robert N. Bradbury

A law officer in a western mining town avenge the suicide of his brother's wife and single-handed, traps a gang of vicious thieves who have been holding up wagons carrying silver from the mine to the town.

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Audience Suitability Ratings

"Class A. General approval." N Y Arch- diocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Weak plot, poor scenic effects, impossible situations. Poor." Endorsed Motion Pict Ja '36

"A. Y and C: Poor." Par M p54 Mr '36

Trade Paper Reviews

"[A] good Western with plenty of diversified action and fine scenic photography. Johnny Mack Brown is presented in an interesting picture which should please the Western action fans. Brown does some spectacular riding, the fights are hard and clean cut, the cast is a competent one, there is a thrill now and then. Scenery is beautiful, photography is clear, and it all adds up to a good outdoor action num- ber." + + Film Daily p4 N 30 '35

"Up to the high standard of previous Brown Westerns, this should please wherever the open air type is desired. Family Western." + + N Y Exhibitor p6 Ja 10 '36

CRIME AND PUNISHMENT. N 20 '35 80min Columbia

Players: Edward Arnold. Peter Lorre. Marian Marsh. Tala Birell

Director: Josef von Sternberg

Based on the novel of the same title by Dostoievski. "Raskolnikov murders to save his sister from marrying a pompous govern- ment official. Suffering from a Napoleonic complex, he feels that he, and he alone in all the world, can kill ruthlessly and get away with it. At first terrified of contacts with the police, his ego soon gets the better of him, and before long he is strutting before Inspector Porfiry and engaging in mental rapier thrusts with this seasoned old veteran of crime. In the end, just as Porfiry knew it must happen, because of the ideas he was suggesting to Raskolnikov, the criminal breaks under the strain and gives himself up." (N Y World-Telegram)

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Arch-diocese Motion Pict Guide

Cath News p24 Ja 25 '36


"Good." + Endorsed Motion Pict D '35

"Rather melodramatic treatment, but outstand- ing for the fine acting of P. Lorre and E. Arnold. Adults." DAB

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"Those acquainted with the novel will doubtless feel that the director has laid more stress upon the melodramatic than upon the psychological. There are moments, however, of great poignancy and deep spiritual significance. These moments are greatly aided by the superb acting of Peter Lorre and Edward Arnold. The photography and lighting heighten the effect of tragedy with its play upon light and dark. Adults and young people." E Coast Preview Committee

+ — Fox W Coast Bul D 14 '35

"Mature." Internat Council of Cath Alumnae

"Dostoievsky's great novel . . . is powerfully brought to the screen. . . The photography, with its significant lights and shadows, forms a suitable, symbolic background for this awesome social drama. Adults." Nat Council of Jewish Women

"Adult." Nat Fed of Business & Professional Women's Clubs

"The film involves a series of portraits which are vividly drawn universal types. The story which could be of any date or locale fulfills the basic requirements of tragedy. Adults.

Nat Soc of New England Women
 Fox W Coast Bul D 28 '35

"Effectively photographed, expertly directed, notable characterizations by Peter Lorre, as the young rascal, and Edward Arnold, as the officer of the law. A deeply moving study in the psychology of human reactions. Adults.

+ — Gen Fed of Women's Clubs (W Coast) D 16 '35
Mo Film Bul p193 D '35

"Very good. Adults."
Motion Pic Guide Mr '36

"Unobjectionable for adults, Nat Legion of Decency Mr 12 '36

"A: Grim crime drama; Y: Doubtful; C: No."
Far M p34 Mr '38
Sel Motion Pic Ja 1 '36

Newspaper and Magazine Reviews

"It never quite captures the atmosphere of Dostoievsky. It turns out more a superior detective story than the moment of a tortured soul who found that he could not escape the memories of his crime. Perhaps the fault is in the fact that the story has been done in modern costume rather than as the period piece that it really should be." F. M.

+ — Boston Transcript p7 D 20 '35

"Peter Lorre's performance as the student is something to be remembered. He has a good role in the genial, dogged police inspector of Edward Arnold."
Christian Science Monitor p18 N 28 '35
Reviewed by Don Herold Life p35 Ja '36

"Mr. Sternberg has tried so earnestly and with such evident sincerity that it becomes a painful duty to point out his failure. . . Yet 'Crime and Punishment' won't do any harm. . . cause Sternberg's conception is entirely askew. His treatment, for instance, of the relationship between Raskolnikov and Rodion (here named Roderick) is dangerously akin to the sort of rivalry exemplified by Victor McLagen and Edmund Lowe." Robert Stebbins New Theatre p11 Ja '36

"Mr. Lorre, who is certainly one of the finest actors in motion pictures, is not as brilliant in the leading role as all of us had been sure that he would be. . . the young Raskolnikov too obviously a case for the psychiatrist at the start. Mr. Lorre plays his part as if he were a neurtic hanger that would have caused the inspector to arrest him the first moment he saw him." — N Y Herald Tribune pl7 N 22 '35

"It is not always Dostoievsky, but it is always Russian, always grim, and, in intent at least, it is always psychological. Though it becomes a detective thriller, the melodrama of a sly detective and a sensitive, fear-driven murderer." — N Y Sun p32 N 22 '35

"Although Peter Lorre is occasionally able to give the film a frightening pathological significance, it is clearly Dostoievsky's drama of a tortured brain drifting into madness with a terrible secret. It is Dostoievsky vilified and converted into a nickel-peddling detective melodrama. The production is handsome and, as we might expect from a cameraman of Mr. von Sternberg's skill, visually striking. But the major virtues of the film end there." André Senneval

— N Y Times p18 N 22 '35

"From out of the numerous achingly dramatic, almost intolerably dramatic, incidents in this brilliant novel (the directors) have fashioned a pale and sluggish film. Neither the adapters nor the director has managed to bring an extraordinarily dramatic novel to a vivid, glowing life. They have ignored almost entirely the central idea and motivation of the theme; their thinking is commonplace and their acting and directing mechanics. Instead of being Dostoievsky the film turns out to be a laborious and logistics of an activity story with none of the merits of this form of fiction." William Boehnle

— N Y World-Telegram p23 N 22 '35

"Peter Lorre, who can't be understood out there on the Coast, is simply a Dostoievskyian Raskolnikov, and Edward Arnold is a hilarious Inspector but not a really sinister one. I felt the whole thing was glued together and not for one moment even as real as the nightmare that the French concocted from the same material. And never as exciting." John Mosher

— New Yorker p98 N 30 '35

Springfield Republican p6 C 1 '35

"I can remember very little about Hollywood's 'Crime and Punishment' except that it has Peter Lorre, another actor who lasts after the show is over. His Raskolnikov was much more interesting to me than that of the French film, more human and more suggestive of inner turmoil. Lorre is above all the actors I can think in using all the best resources of the screen." Theatre Arts Mo pl11 F '36

Time p39 D 2 '35

Trade Paper Reviews
Box Office p10 D 28 '35

"There is no denying that this is a splendid screen version of the well known story. . . It's heavy dramatic stuff, the story of a murderer's innermost soul.

— Film Curb p12 D 15 '35

"Handled with effective directness, with a good cast and judicious direction by Josef von Sternberg, this is one of the best made pictures ever done with outstanding performances by Lorre and Arnold."

— Film Daily p8 N 22 '35

"This is a powerfully different version of criminal-that-is-different tale, presenting its somewhat morbid plot, irrelevant comedy and bizarre, symbolic photography are contrasted.

— Motion Pic Daily p11 N 13 '35

Motion Pic Herald p64 N 30 '35

"Von Sternberg has turned out a directorial masterpiece, well acted, but a probable problem at the boxoffice that all concerned did their work well but no one has had the story's nature, failure of Edward Arnold or

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
**CRIME AND PUNISHMENT—Continued**
Peter Lorre to be drawing stars will find the director's cut its best in the higher class spots. Adult melodrama.

- + N Y Exhibitor p53 D 10 '35

"It may be that the motivation is obvious. It may be that Lorre's playing too much privy to the pitting of wits between the two, knows the answer; but it is here that historical tension more than offsets the giving away of the denouement. The auditor is captivated by the theatricalism of the antagonistic forces—the cultured, but poverty-stricken Lorre and the good-humored but relentless Arnold."

*Variety* p14 N 27 '35

**CRIME ET CHÂTIMENT.** N 12 '35 100min

**Players:** Pierre Blanchar, Harry Baur. Madeleine Ozeray

**Director:** Pierre Chenal

Based on the novel, Crime and Punishment, by Dostoevski. Filmed in France but has English subtitles.

**Audience Suitability Ratings**
"Class A. Approved for adult audiences."
*N Y Archdiocese Motion Pict Guide* Cath News p21 Ja 25 '36

"Very good."
+ Endorsed Motion Pict D '35

Mo Film Bul p192 D '35
Nat Bd of R M D '35

"Unobjectionable for adults."
*Nat Legion of Decency* Mr 12 '36

**Newspaper and Magazine Reviews**

"It is successful because its director's respect for his subject goes further than a mere ring-around, for there is a bronze bust in the box-office. Unity of purpose in this film is so complete that Chenal's direction, the acting of Pierre Blanchar as Raskolnikov and Harry Baur as the Magistrate, the penetrating simplicity of Marcel Ayné's dialogue, the intelligence of the 'adaptation,' and Honegger's music, are all equally admirable: elements combined and concentrated on scansion. Chenal has made a very fine film. . . The underlying beat is slow; with all the more effect he can hurry when he needs to. His roving camera, emphasis, emphasis, literary argument, so that movements imply emotions, silence harbours thought, and great rushes of words manifest the result. The result is not the usual jerky working-model, nor yet an advance which other film-makers might safely follow—but a difficult and drastic achievement of television."

+ + New Statesman & Nation p512 N 30 '35

"It is presented with shadowy, sinister settings which heighten the impending gloom and ominous spirit of the great writer. A screen translation of Dostoevsky could doubtless have more clarity and comprehension, yet this one for the emotional values of its acting and its capture of the psychological intentions of the Russian genius is noteworthy." Marguerite Tazlaar

+ N Y Herald Tribune p15 N 13 '35

"Crime et Châtiment" is powerful, relentless, and sordid as its name. Pierre Chenal in acting as well as photography and musical accompaniment to most Continental films, this is an unexpectedly fine version of the tragic novel." Eileen Creedman

+ N Y Sun p29 N 13 '35

"Crime et Châtiment" confirms the opinion creators of the casting. The writer Maître Baur and his colleague Baur, with a good job they set a standard difficult to be attained by their confrères in Hollywood or any place else. In the space of an hour and three-quarters the director has managed to present the very heart of Dostoevsky's monumental criminal romance, built upon the theory that 'this conscience doth make cowards of us all.'"

+ N Y Times p25 N 13 '35

"In every way the French screen version of [the film] lives up to the greatness of the novel from which it stems with great simplicity and powerfully acted, this French film is one more addition to the year's rapidly rising list of triumphant offerings."

William Boehnel

+ + N Y World-Telegram p27 N 13 '35

"Certainly I am inclined to limit the public of such a serious to serious students of something or other, if not of Dostoevsky. Indeed, it's possible that the most avid readers of the Russian novelist may feel that his work is not exactly suited to the screen anyway, and that what is a great novel of a murderer and his conscience, documented and analyzed for hundreds of pages, may seem too much a sensational sketch, flimsy and unreal, in the movies. . . The settings throughout accentuate [the] whole effect; the people in the street seem grotesque figures in a dream; the shadowed staircases, the great, bare rooms and lofts in which the murder occurs, or wherein the murder lies shuddering lest the knock on the door is the police aren't Petrograd's rooms and buildings but those of a nightmare city. A lot of people like nightmares more than I do, and they will love this one. This film is no story or history of a murderer, but it is a simple, pure, little diagram of frenzy, and as such I certainly may relish it."

Eric Donn Mosher

+ + New Yorker p95 N 23 '35

"The story still seems too vast and subtle to be anything but confused on the screen. Outside the occasional heaviness of Pierre Blanchar, the milk-and-wateriness of Madeleine Ozeray as Sonya, its principal flaw lies in an indecisiveness that is only underlined more strongly by some very dim camera work. What with poor focus, jerky trucking shots and other bad lighting effects there is frequently the impression that some of the sequences were taken with a pocket kodak, and on a rainy day at that."

Otie Ferguson

*Theatre Arts* Mo p139 F '36

**Trade-Paper Reviews**

"The picture belongs to the group of outstanding films released from Paris."
+ + *Film Daily* p12 N 14 '35

"Performed in excellent fashion, the picture is well-photographed and strong in atmosphere. It is an adult attraction exclusively."
+ + *Film Daily* p5 N 14 '35

"Adult melodrama." *N Y Exhibitor* p55 D 10 '35

"Production meets the background and mood of the narrative perfectly, the direction leaves little wanting, even though there are a few draggy moments, and the scoring intensifies the dramatic import of many a scene. [The] film also bears with English titles."

+ + *Variety* pl6 N 20 '35

**CRIME F DR. CRESPi.** O 21 '35 53min Republic

**Players:** Eric von Stroheim. Harriet Russell

**Director:** John H. Auer

Suggested by Edgar Allan Poe's The Premature Burial. "Dr. Crespi [who] loves the girl he loves to another doctor, is called upon to operate. Instead of same procedure, killing him, Doctor Crespi places him under the effect of a drug which takes away his power to move. When he aims to carry her alive but before this can happen the victim is saved and the murderous doctor commits suicide."

(N Y Exhibitor)

+ + Exceptionally Good; + Good; — Fair; + — Mediocre; — Poor; — Exceptionally Poor
**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."

*NY Archdiocese Motion Pic Guide*  
*Cath News* p24 Ja 25 ’36

"Objectionable in part."

Nat Legion of Decency Mr 12 ’36

"A: Horror melodrama; Y and C: No."

+ *Wkly Guide* O 26 ’35

"Gripping horror, providing good entertainment for those who like the type. Mature."  
+ *Newspaper and Magazine Reviews*

"The play is said to be suggested by Edgar Allan Poe, and it certainly possesses the horror the gifted author was so capable of inventing."

*N Y Herald Tribune* p8 Ja 13 ’36

"This latest example of the horror drama takes its time in getting under way. The producers have chosen to treat it more or less seriously, dressing up the nonsense with plenty of pseudoscientific explanations. They are, of course, no more convincing than they are scientific. In spite of the earnest exposition, the whole business about Radium X is still a little vague to this non-scientific mind."

"It would probably be a good deal vaguer to a scientist. It crams in thrills for those who are eager to be thrilled; it is, if you insist upon taking it seriously, quite as silly as it sounds; and, taken in the spirit in which it is offered, it is not a bad specimen of its horror-drama type. And, in the tiny role of the madman's mother, is Violet Kemble Cooper, keeping her face straight through it all."  
+Eileen Creelman

+N Y Sun p16 Ja 13 ’36

"Even as 'horror pictures' go, which is pretty far south as a rule, 'The Crime of Dr. Crespi' is an almost humorously overheated attempt at grimness. There are spots where the audience was unable to restrain a kind of uncalled-for mirth, which may or may not be the director's intent."

+N Y Times p14 Ja 13 ’36

"It has the stuff of a real horror tale in it, but it is told in such a careless and wooden manner that some of those who listen to it let it go in one ear and out the other. As the nefarious Crespi, Eric von Stroheim performs in a manner reminiscent of the old ten- to twenty-thirty melodrama days."

+ William Boehnel

+N Y World-Telegram p13 Ja 13 ’36

"The piece has its graveyard moments and a nice morgue scene, and Herr von Stroheim is a sly, slightly stout, assassin, but as a whole the thing is a trifling toy."  
+ John Mosher

+ *New Yorker* p64 Ja 25 ’36

**Trade Paper Reviews**

*Box Office* p59 N 16 ’35

"A gruesome story, depressing and not at all likely to set well... Von Stroheim puts over a grand performance wherever the audience was able to restrain a kind of uncalled-for mirth, which may or may not be the director's intent."  
+ Film Curb p17 O 1 ’35

"Adult."  
+N Y Exhibitor p36 O 10 ’35

"[Eric von Stroheim's] entrance into the field of horror pictures does not get him very far. Overaction and overstress in a creaky adapta-

tion brings laughs where none are sought. Even with better acting and direction it still would fail to be convincing... Eric von Stroheim never for even an instant conveys the remotest suggestion of a professional man; particularly a noted surgeon. It is cheap melodrama crudely played and while it occasionally shocks, it is a feeling of disgust rather than of horror."

+ *Variety* p18 Ja 15 ’36

**CRUSADES.** O 18 ’35 134min Paramount

*Players: Loretta Young. Henry Wilcoxon.*  
*Ian Keith.*

*Director: Cecil De Mille*

From book of same title by Harold Lamb. Semi-religious pageant of the twelfth century when all Christendom made war against all Islam in a gigantic mass movement. The specified Crusade selected is the third in which Richard, the Lion-Hearted, King of England, fought against Saladin, sultan of Islam. Woven into the picture is the love story of Richard and Berengaria, princess of Navarre.

**Audience Suitability Ratings**

"A: Fine of kind; Y: Thrillingly interesting; C: No."

*Christian Century* p1471 N 13 ’35

"Adults: very good."  
+ *Motion Pic Guide* Mr ’36

"A fairly unimportant queen... is made more important in the struggle between Christian and Saracen than less glamorous historians appear to have been aware of."  
+ J. S. H.

+Nat Bd of R M N ’35

"A and Y: Splendid; C: If interested."  
+ Par M p54 Mr ’36

**Newspaper and Magazine Reviews**

*Christian Science Monitor* p63 N 9 ’35

"Why it was necessary to drag Christianity into the picture is not clear from anything on the screen. The one character with charity and greatness of spirit is the Sultan of Islam, Saladin, played by Ian Keith."  
+ Robert Giroux

*Nation* p391 O 2 ’35

"A story of men and women. Of course there are the monstrous war machines of the Crusaders for pictorial effect, there are their war galleys, their regiments of knights in armor and men-at-arms; and there are the dark, fierce Saracens and their razor-like scimitars and indomitable courage. But there would have been no Crusaders if there hadn't been Richard the Lion-Hearted, king of England. And there would have been no Saracens without Saladin, sultan of Islam, a noble enemy."  
+ *Springfield Republican* p6 N 17 ’35

**Trade Paper Reviews**

*Box Office* p67 N 16 ’35

"DANCE BAND. N 15 ’35 65min British international


*Director: Marcel Varnel*

This film was made in England. "The story concerns two rival band leaders, Mr. Rogers and June Clyde, who meet under amusing if rather shopworn circumstances and proceed to

+ + Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
DANCE BAND—Continued

mix love and business. They experience the usual misunderstandings and temperamental squalls." (N Y Times)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Thin; Y: Harmless; C: If it interests." Christian Century p22 Ja 8 '36

"Pleasant musical entertainment. Family." Nat Ed of R

+ Fox W Coast Bul D 14 '35

"A, Y and C: Diverting." Par M p31 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

N Y Times p19 Ja 4 '36

Trade Paper Reviews

"A light and amusing musical from England's shores in which Buddy Rogers neatly displays his ability to play various instruments in a band. Family." + Box Office p23 Ja 18 '36

"Dance Band" is one of those light, harmless little musicals occasionally transported from the British Isles for American consumption. Film appears to be best suited for the double-bill coral. Too lightweight all around." — + Variety p12 Ja 8 '36

DANCING FEET. F 5 '36 65min Republic


Director: Joseph Santley

Based on the novel of the same title by Robert Eden. When her stern grandfather forbids her to marry a play boy, a wilful girl goes to a dance hall where she meets a young dancing instructor. Together they work out a plan for teaching dancing by mail order. When it becomes successful they overcome the grandfather's objections and marry.

Audience Suitability Ratings

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"This lively little screen play has some very good situations and clever dialogue." + Scholastic p80 Mr 7 '36

Trade Paper Reviews

"A good cast has been well handled by Director Santley and the result is a very entertaining picture. ... Dancing Feet should prove a satisfactory film of its kind and undoubtedly will please the majority who see it." + Film Curb p12 Ja 25 '36

"The screenplay writers have incorporated some good situations and dialogue which in spots is very clever. Along with a number of specialty dances for high spots, plus catchy tunes, it all adds up to good program entertainment." + Film Daily p9 Ja 20 '36

"This music and dance-tinged romantic comedy stacks up as average entertainment. ... It is played in a spirit of lightness and gayety. There is sufficient dramatic contrast to maintain interest." + Motion Pict Daily p8 Ja 16 '36

"Adequate independent production which owes its entertainment to Joseph Santley's direction, in that he has injected sufficient novelty to submerge a poor story. ... Staleness of the yarn is overlooked at times through some excellent dialog." + — Variety (Hollywood) p3 Ja 15 '36

DANGEROUS. Ja 4 '36 80min Warner

Players: Bette Davis. Franchot Tone. Margaret Lindsay. Alison Skipworth

Director: Alfred E. Green

"A raving young architect attempts the rehabilitation of a young girl he finds in a sordid 'night spot'. whom he recognizes as the former leading emotional actress of the theatre. He strives in vain against her strange fascination and finally, ridiculing her superstitious belief in the 'jinx' that pursues her, he stakes his money and future happiness on a play to star her. The varying moods of this unusual young woman, her influence on the idealistic young architect, her power to wreck the happiness of others, her insolent disregard for the effects of her impulsive decisions. bring a final awaking of all make up the fabric of the play." Nat Fed of Business & Professional Women's Clubs

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Bette Davis gives an excellent emotional interpretation of the erratic actress. Intelligent dialogue and direction, plus attractive sets and good photography, redeem a sordid story. ... Bette Davis' good; 14-18: delightful; 8-14: no." Calif Congress of Par & Teachers

"Well produced, drab melodrama. Adults." DAR

"Very good for type. Adult." Nat Fed of Business & Professional Women's Clubs

"Noteworthy for Miss Davis' extraordinarily fine acting, pithy dialogue and expert direction. Adults." Nat Soc of New England Women

"It would have been better if Joyce (Bette Davis) had been discovered in an intoxicated condition rather than the continuous drinking scenes. However, the picture is interesting and very well acted. Mature." So Calif Council of Fed Church Women

+ — Fox W Coast Bul N 30 '35

"Reminiscent of 'Human Bondage,' though weaker in story material, this picture is beautifully photographed, realistically acted and ably directed. Adults and young people." + — Key Newsp of Women's Clubs (W Coast) N 25 '35

"Objectionable in part." Nat Legion of Decency Mr 12 '36

"A: Well-done drama; Y: Sophisticated; C: Mature." Par M p54 Mr '36

"Reminiscent of 'Of Human Bondage,' though weaker in story material, this picture is beautifully photographed, realistically acted and ably directed. Adults." + — Sel Motion Pict D 1 '35

Wky Guide D 28 '35

Newspaper and Magazine Reviews

"A deplorable film with Bette Davis as an actress rescued from degradation." Science Monitor p12 D 7 '35

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
There is an excitement in 'Dangerous' so typical of the 'movies' it might be interesting for the cinéphile to study as a research. Hundreds of other pictures have had the same harrowing situations, the same themes and motifs, yet this picture holds attention continuously, and is, if not altogether entertaining, emotionally absorbing. Bette Davis is playing a character she should be, a woman whose androgyny is its triteness, its artificiality and the 'hammy' aura that surrounds it. Like all good pictures, it has a moral, which you must pay in life for your weaknesses—that, in short, you reap as you sow. Like any of the 'madam films' of this sort as soon as you leave the theater. But even so, Miss Davis gives a characterization here strikingly good. She is developing, Whatever it all makes sense or not, however, Miss Davis has a lot of fun raising cain all over the screen. It's her way to water down the matter how much of it you care to believe. 'Dangerous' is not an important picture nor, by itself, a very good picture. If it lasts, however, gives Bette Davis a chance to let loose. She does it with all the vigor and ability she possesses in such quantity. Eileen Creelman

"That Bette Davis has been unable to match the grim standard she set as Mildred in 'Of Human Bondage' is not due to her discredit. In 'Dangerous,' she tries again. Except for a few sequences where the tension is convincing as well as deadly she fails. Toward the middle, the dialogue is stripped and biting; and several fine close-ups—the photography is by Ernle Haller—help immensely. The climax immediately suggest 'Ethan Frome,' and is screened breathlessly; the denouement, on the other hand, is too long and although unexpected it is illogical rather than dramatic, moral rather than realistic." M. B.

"Since Bette Davis has a flair for portraying sullen, nervous, shameless, scheming women, as she demonstrated so convincingly in 'Fog Owl,' it is a pity they cast her in the title role of a malevolent but unwise wench. Again, Miss Davis is cast in a town and other films, Warner Brothers have cast her in the title role of a malevolent but unwise lass. 'Dangerous.' Since, then, 'Dangerous' has the surface gloss of profundity, it is easy to be fooled into believing that it is an absorbing and adult drama. Actually, it is pretty stereotyped in its essentials, which are only moderately well worked out. And this cliché by Miss Davis and the supporting players contribute some good performances." William Borden

"As a story, 'Dangerous' is interesting, although more conventional lines and drags a bit toward the end. Miss Davis is magnificent in the early scenes as the unfortunates created."

Reviewed by John Mosher New Yorker p53 Ja 4 '36

"A second-rate picture with first-rate trimmings, the fundamental absurdity of 'Dangerous' is manifestly exhibited in the scene where the suave dialog written for it by Laird Doyle and by the presence of Bette Davis."

Reviewed by Otis Ferguson Theater Arts Mo p142 F '36

"Fairly diverting picture. Bette Davis tries hard to put over a characterization somewhat similar to the one in 'Of Human Bondage.' Supporting cast is good and the offering has been given excellent production background.

+ + Box Office p29 D 7 '35

"[Bette] Davis offers one of her best performances in this story of a selfish courtier. She is comparatively above average entertainment."

Film Curb p14 D 1 '35

Film Daily p4 D 6 '35

"This is unpleasant entertainment because of the actions of Bette Davis, the heroine, a self-willed, neurotic actress. Although she acts her part with force and conviction, the character she portrays is extremely unsympathetic. Unsuitable for children, adolescents or for Sunday showing. Adult entertainment."

+ + Harrison's Reports Ja 4 '36

"This is a dramatic romance. Convincingly portrayed in an atmosphere of directness, the intelligent handling of its sometimes intimate dramatic situations should preclude the possibility of moral exploitation. Miss Davis is capable of turning the trick. Yet there are moments in 'Dangerous' when a lighter action is needed, which the cast cannot do. But when a negative piece of business might have been turned into a welcome comedy situation through less pressure."

+ Variety p14 Ja 1 '36

DANGEROUS INTRIGUE. Ja 4 '36 57m

Co

Players: Ralph Bellamy. Fred Kohler. Gloria Swanson

Director: David Selman

An accomplished surgeon is forced to resign his post in a hospital because he had treated the woman who had become his fiancée's mistress, and who he was wanted for an operation on the daughter of an influential man. From then on a series of misfortunes befalls him. Jobless, his fiancée renounces him, and he suffers an attack of amnesia. He wanders to a small manufacturing town where he takes a laboring job trying to forgotten his memory returns and furnishes medical aid to the men.

Audience Suitability Ratings

"Class A: Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 2 '35

"A and Y: Entertaining; C: If interested." Par M p54 Mr '36

Newspaper and Magazine Reviews

Springf'd Republican p2 Ja 10 '36

"This melodrama of a doctor who is a victim of amnesia is pretty good program stuff and likely to get by fairly well in those situations in which there is considerable exciting action and the story moves along at a good pace."

Film Curb p9 Ja 18 '36

Trade Paper Reviews

+ + + Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; — Exceptionally Poor
DANGEROUS INTRIGUE—Continued

"Though not very strong on cast names, this is a sympathetic-evoking drama, suitable for the popular stands or for bills aimed at family audiences." 
— F D Daily p7 Ja 18 '36

"A fairly good program melodrama. The story is simple, but it appeals to the emotions of sympathy deeply, and the action is fast. The production and acting are good. Suitable for all."
— Harrison's Reports p7 Ja 11 '36

"Estimate: neighborhood, twin-bill material."
— Exhibitor p15 Ja 22 '36

"Some capable direction and acting has made this inexpensive production a fair programmer that should get its share of dual-bill business. Rather weakly vehicle, that of the failure who wanders to new surroundings and makes good."
— Variety p15 Ja 22 '36

DANGEROUS WATERS. Ja 20 '36 64min Universal
Players: Jack Holt, Grace Bradley, Robert Armstrong, Diana Gibson, Charlie Murray
Directed by Robert Hillier

Based on a novel, Glory Hole, by Theodore Reeves. "Jack Holt, as an ambitious ship officer, takes command of a vessel after the death of its captain during a battle. He brings the ship and its cargo safely into port. For a time, he succeeds in the cause of the fire. He accepts command of a vessel whose owners plot to destroy it at sea to collect the insurance. Overcoming the obstacles of a storm at sea, a mutinous crew and a crippled vessel, Holt, with the aid of his first mate again succeeds in bringing his ship into port and is rewarded with the command of a new passenger liner."

(Motion Pic Daily)

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."
— N Y Archdiocese Motion Pic Guide

"Loose drinking, plus flagrant disregard of the proprieties. The good performance of seasoned screen performers." 
— Calif Cong of Par & Teachers

"A good cast in a story which is none too convincing."
— Nat Council of Business & Professional Women's Clubs

"The picture is not consistent; farcical scenes are introduced by a drunken old Irishman; the triangle love story which runs through the picture adds very little to its value. Mature."
— Calif Council of Fed Church Women

"The picture is not convincing and a discordant note is struck by introducing a minor plot concerning the hero's marital difficulties. Adults."
— Women's Univ Club, Los Angeles

"Fox W Coast Bul Ja 25 '36

"Though not an outstanding production, the scenic effects are very good; it is well cast and satisfactorily directed with excitement, adventure and romance adding to its entertainment value."
— Nat Council of Women's Clubs (W Coast) Ja 11 '36

"Some thrilling scenes and good comedy, with an ending not very convincing. Fair. Adults and young adults.
— Motion Pic Guide Mr '36

"This is a mediocore film in which a good cast is helpless when confronted with a sketchy story and uneven direction. Adults."
— Nat Council of Jewish Women Ja 15 '36

"Objectionable in part."
— Nat Legion of Decency Mr 19 '36

"A: Fair sea drama; Y and C: Not recommended."
— Par M p54 Mr '36

"A well photographed melodrama of the sea, with some good acting in a rather mediocre story which involves a good deal of drinking. Audiences over fourteen."
— Sel Motion Pic F 1 '36

"Entertaining story of the sea, although the episodes in the boat are not realistic."
— Wkly Guide Ja 11 '36

Newspaper and Magazine Reviews

"Despite strenuous efforts by Mr. Holt, Mr. Armstrong and the good ship Astoria, 'Dangerous Waters,' measured by a critical yardstick, falls as a seaworthy or any other kind of entertainment." 
— Marguerite Tzaelaar N Y Herald Tribune p1 Ja 24 '36

"Universal, with less modesty than we might expect, describes 'Dangerous Waters' as a 'roaring drama of the open seas.' Like Universal's screen is open that is open nowhere, barely holding up the negative, we must—howbeit regretfully—characterize the new photoplay as a purringly slow drama which deserves its best when it should be at its least." 
— F S. Nugent
— N Y Times p15 Ja 22 '36

"(It) must be set down as another of the cinema's frequent attempts to produce a yarn of sea adventure. The picture is fair enough, and the production runs a considerable gamut for an adventure film, passing in its course to include five or ten minutes of just plain musical comedy. For the rest it is filled with most of the nickel weekly cliches about romance and adventure."
— William Poohen
— N Y World-Telegram p13 Ja 23 '36

Trade Paper Reviews

Box Office p34 Ja 4 '36

"This yarn of the sea is not quite up to standard, probably due to a poor story. It's a tale of none-too-sweet a bunch of sailors and their girl that quite likely will have hard sledding. Considerably below program grade and perhaps cannot hope for better than a break on the double bills if the situations where audiences are not too particular."
— Film Curb p14 F 1 '36

"Jack Holt and some other good trouper are pretty well wasted, in the dodge-peddle of tribulations aboard ship in the Pacific Ocean."
— Film Daily p8 Ja 23 '36

"Poor. Unsuitable for children, adolescents, or Saturdays. For adults only! "
— Harrison's Reports F 1 '36

"Here is a neat little picture that will thoroughly fulfill all requirements in the market for which it is intended. 'Dangerous Waters' is pleasing program fare."
— Hollywood Reporter p3 Ja 22 '36

"Fashioned after a melodramatic pattern but with its share of good relief and heart interest, 'Dangerous Waters' manages to be good entertainment in an unpretentious way. The results are achieved through a variety of action in a wide variety of situations plus some successful comedy work by Charlie Murray."
— Motion Pic Daily p7 Ja 22 '36

"A melodrama of the sea with Jack Holt supplying most of the action, this picture moves at a swift pace throughout."
— Motion Pic Herald p55 F 8 '36

"Estimate: best for [neighborhood houses] and "— N Y Exhibitor p27 F 10 '36

"'Dangerous Waters' tries hard to work up some excitement but the triteness of the story and the dullness of the dialogue prove too much of a deadweight... The most that this
sputtering firecracker can figure on is a dual setup.
— Variety p16 Ja 29 '36

"Despite good production values by Fred S. Meyer, 'Dangerous Waters' is only fair entertain-
dment due to an obviously written, poorly
diaologued story. Picture will have its best
chances on double bills."
+ Variety (Hollywood) p3 Ja 22 '36

DAREDEVILS OF THE EARTH. Ja 1 '36
Silvia Hallmark
Players: Ida Lupino, Cyril McFadden, John
Loder
Director: Bernard Vorhaus
This film was made in England. A melo-
drama with a motorcycle racing background.

Trade Paper Reviews
"Estimate: for lesser runs, twin bills."
+ N Y Exhibitor p16 Ja 25 '36

"Piling stuff... The story is sluggish,
sometimes silly and often incoherent."
— Variety p15 Ja 22 '36

DARK ANGEL. S 6 '35 110min United artists
Players: Fredric March, Merle Oberon,
Herbert Marshall
Director: Sidney Franklin
From play of same title by Guy Bolton.
"Romance of the Great War. Two brothers are
called to the British colors. In the line of
attack one is missing. He has been blinded,
captured and interned in a German camp. The
girl he loves believes him killed. He is unwill-
ing to return to her because of his affliction.
The story of what he makes of his life, of her
own adjustment and their final happiness make
a moving study of human relationships."
(Women's Univ Club, Los Angeles)

Audience Suitability Ratings
"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide
"Direction, acting, photography, sets, and
musical score are superlative. Adults. DAR
"An unusually good cast and production, with
the three principal parts beautifully acted.
Mature." Nat Bd of R

"A production which should hold general in-
terest. Adolescents, 12 to 16; children, 8 to 12; emotional and mature—little interest."
Women's Univ Club, Los Angeles
+ Fox W Coast But S 13 '35

"The fine photography and excellent music
further the dramatic qualities of this production
which is one of unusual merit. Family."
+ Gen Fed of Women's Clubs (W Coast)
S 3 '35

"The scenery of rural England is beautiful.
The fox hunt with its hounds and horsesmen is
thrilling. The delicate and restrained handling of
the love scenes is commendable. Adults."
+ Nat Estimates S 15 '35

"Excellent. Adults and young adults."
Motion Pict Guide Mr 1 '36

"This is a gemlike production in which a
pognant story, superb cast, understanding,
delicate yet forceful direction, careful timing
and exquisite photography are combined in so
masterly a fashion as to make a gripping, in-
spiring and powerful social drama. Family."
+ Nat Council of Jewish Women S 1 '35

"A and Y: Excellent; C: Mature."
Par M p54 Mr '36

Newspaper and Magazine Reviews
"Altho the film is furnished with many dan-
gerous pitfalls where it might break down into
sheer sentimentality, the performance of the
three leading players makes it touching without
being mawkish, a sincerely moving screen-
play."
+ Lit Digest p33 S 14 '35

"Real emotion and rank sentimentality are
oddly and thoroughly mixed in this film, which
hops backwards and forwards from falsehood
to tragedy until only the inveterate flingloer with
cinematographic second sight will know what to
make of it."
— New Statesman & Nation p447 O 5 '35

"It will be remembered chiefly for the excel-
lelent dramatic scene in which the blind recluse
carefully memorizes the details of his room and
then tries to conceal his affliction from his two
friends when they come to visit him."
+ N Y Times p6x N 3 '35
Reviewed by Mark Forrest
Sat p285 O 5 '35
Springfelt Republican p6c O 20 '35

Trade Paper Reviews
Box Office p59 N 16 '35

DARK HOUR. Ja 15 '36 64min Chesterfield
Players: Ray Walker, Irene Ware, Berton
Churchill, William V. Mong, Hobart Bos-
worth
Director: Charles Lamont
"A complicated double mystery in which
the murder of one of two brothers who are
involved in questionable insurance transac-
tions is solved by a young detective, who pits
his wits against those of an older and more
experienced man." Sel Motion Pict

Audience Suitability Ratings
"Although the plot is jerky and disconnected
at times and the acting only average, interest
is sustained throughout and the characteriza-
tions of Berton Churchill and Hobart Bos-
worth are especially good. Adults and young
people."
+ Sel Motion Pict F 1 '36

Trade Paper Reviews
"A murder mystery that has been well hand-
dled by all concerned. This one will do very
nicely in the smaller spots and especially
where murder mysteries are liked."
+ Film Curb p6 F 1 '36

"A well produced, intelligently directed, mur-
der mystery melodrama... Because of the
murders it is hardly suitable for children or
adolescents, but it is very good for adults."*
+ Harrison's Reports Ja 25 '36

"A lively, satisfying and spirited mystery
thriller that steps out of its class in all de-
partments. Only due to lack of names is its
box-office value problematical, but exhibitors
can place this on any double bills and rest
assured of at least 60 minutes of intelligently
produced and acted mystery."*
+ Hollywood Reporter p3 F 17 '36

"Production suffers from too much talk, too
much opening-closing of doors, but for neigh-
bhood audiences it might prove interesting.
More action would be an advantage."*
+ N Y Exhibitor p26 F 10 '36
DESSERT GOLD. Mr 27 '36 55min Paramount
Players: Larry (Buster) Crabbe, Robert Coogan, Marsha Hunt, Tom Keene
Director: Charles Huggins
Based on novel of same title by Zane Grey.
A western melodrama.

Audience Suitability Ratings

"Family." Am Legion Auxiliary
"Family and junior matinee." Calif Cong of Par & Teachers
"Good. High ideals are expressed in the character of the hero. Family." DAR
"Family." Gen Fed of Women's Clubs (W Coast)
"Family." Nat Fed of Business & Professional Women's Clubs

"Good shots of the desert and good riding in a film suitable for family and junior movies."

NW News, p5 May '36

NEWSPAPER AND MAGAZINE REVIEWS

"'Desert Gold' was made for the sort of audience I saw it with—a weekend-night gathering of youngsters and grown-ups in a neighborhood house. It was apparent that the entire film delighted them greatly. Knowing the outcome of its story before the second reel had passed did not in the least lessen my interest, which had been gained almost with the opening scene. 'Desert Gold' is a picture you should see." Allan Hersholt

Hollywood Spec p13 F 29 '36

Trade Paper Reviews

"If these Paramount Westerns go on getting better they are likely to become fashionable and find their way into the class houses. That has happened. They are going to make a lot of unexpected money. As it is, this one will go out of its dual duty for a neat clean-up and plenty of praise... It's rattling good stuff, presented with verve by a gallant company and directed with deftness and gusto by Hogan."

Hollywood Reporter p3 F 17 '36

"This handsome Western, placing heavy emphasis on humor and fast riding, should appeal in a big way to boots-and-saddle fans."

Motion Pict Daily p 15 '36

"Estimate: ace Western." N Y Exhibitor p55 Mr 10 '36

"Fast moving Western that will keep boots and saddle fans on the edge of their seats... For his fine directorial effort in some tried-and-true Westerns, James Hogan deserves praise. He has given the picture speed and suspense, has made acceptable a none-too-plausible story."

Variety (Hollywood) p3 F 17 '36

DESSERT GUNS. Ja, 2 '36 70min Beaumont
Players, Conway Tearle, Margaret Morris, William Gould
Director: Charles Hutchison
A western melodrama.

Audience Suitability Ratings

"Family." Bar Association, Teachers
"Family and junior matinee." Calif Cong of Par & Teachers
"Good. High ideals are expressed in the character of the hero. Family." DAR
"Family." Gen Fed of Women's Clubs (W Coast)
"Family." Nat Fed of Business & Professional Women's Clubs

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Hollywood Spec p13 F 29 '36

Trade Paper Reviews

"Here is a better than average Western. More story than is usually the case and a good performance by Tearle. It will be well liked in all situations where outdoor dramas are in favor."

Film Curb p17 Ja 18 '36

"This Western should do well in the houses which play outdoor action pictures. It is well handled, with an interesting story that holds one from beginning to end. There is more drama in the scenes than in many Westerns."

Film Daily p10 Ja 13 '36

DESIRE. F 21 '36 89min Paramount
Players: Marlene Dietrich, Gary Cooper, John Halliday, William Prawley
Director: Frank Borzage

Based on the play, The Pearl Necklace, by Hans Saskaely and R. A. Stommel. It was formerly made into a foreign picture called Die Schonen Tage in Aranjuez. An American automotive engineer on a long desired vacation in Spain falls in love with a notorious jewel thief. To evade the customes men, she conceals a string of valuable stolen pearls in her husband's saddle. In order to recover the treasure she invites him to the home of a confederate who obligingly goes away. Left alone together, the girl falls in love with the young man and they return the jewels thus opening the way for a marriage and a life of comparative quiet in Detroit.

Audience Suitability Ratings

"The picture is thoroughly entertaining due to the fine work of an able cast, lovely settings, and a clever plot of continental flavor. Adults and young people."

Gen Fed of Women's Clubs (W Coast) Mr 1 '36

"Why this film should be called 'Desire' is more than we can fathom unless the producers thought such a title would please the followers of Marlene Dietrich's former roles... We could not forgive the scenarist if he had written this in a serious vein. However, it is subtly comic and ultra sophisticated, neat and torrid and so dull as one might expect from the title. The cast is excellent, and the setting arranged lovely. Adolescents, 12-16: too sophisticated; children, 8-12: no."

Motion Pict R Mr '36

"The old story of regeneration through love is done here in a sophisticated, original manner. There is an unmistakable milieu undercurrent of sex which will be objectionable to many adults."

Nat Council of Jewish Women Mr 4 '36

"Good. Adults."

Nat Legion of Decency F '36

"Old world backgrounds and exceptionally beautiful photography of Spanish scenes add to the high artistry of the entire production. Adults and young people."

Motion Pict F 1 '36

"A well directed and beautifully acted production. Mature."

Wkly Guide F 29 '36

NEWSPAPER AND MAGAZINE REVIEWS

"After her long series of consciously studied pictures under the guidance of Von Sternberg, Marlene Dietrich becomes surprisingly and pleasantly alive in 'Desire'. For such a part Miss Dietrich fills all of the requirements... It is first-rate. E. P. M."

Boston Transcript p14 Mr '36

"Competent acting and superlatively directing makes rather commonplace material assume

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

40 MOTION PICTURE REVIEW DIGEST
"The combination of Frank Borzage, Marlene Dietrich and Gary Cooper is a happy one. I presume 'Desire' will be recut before its final release. As I saw it, it sags in the middle, several scenes, all right in themselves, adding nothing to the story and serving only to retard its progress. ... [It] is a triumph for Gary Cooper. ... From the comedy standpoint it is a picture that stands well on the screen.

Hollywood Spec p3 F 15 '36

"Though [the] romantic sequences contain many moments of the torrid sort, and though the whole business is coiled with a pseudo-sophisticated glamour, 'Desire' is a curiously old-fashioned film. The decorative Fräulein Dietrich, smartly costumed by Travis Banton, unburdens in this picture more than is human and occasionally she is actually gay. Her acting ability, however, remains limited to expressing varying shades of adolescence. The picture is at least always pleasant to watch." (2½ stars) Beverly Hills Daily Lks p35 Mr 11 '36

"Desire' proves two things. It demonstrates that what Miss Dietrich needed desperately, she: has a new director. It also establishes that she is a better actor than almost any one was willing to believe. ... The result is a gay, mocking film, troubling with nothing more important than giving the stars something to do."

Lit Digest p21 Mr 7 '36

"Miss Dietrich does fine work in her new picture, though she seems a bit hard-boiled. She has melted her frozen pose and acted her way through her part in grand style. ... Dietrich's 'Desire' brings [Miss Dietrich] two distinctions: it establishes her as an actress and as the first person ever to receive $500,000 for one picture."

News-Wk p32 Mr 7 '36

"Desire' is a romantic comedy of grace, dexterity and charm in which Marlene Dietrich's performance is the best she has given since she became too dignified to exhibit the legs which brought her her first United States fame in the 'Blue Angel' in 1930. The flattery between [Marlene] and [Gary] suddenly ripens into something dse, something which Director Frank Borzage seems to have contrived in scenes which are at once gay, delicate and, in view of the cinema's attitude toward such matters since the advent of decency, started to operate in 1931, sensationaly explicit."

Time p17 Mr 9 '36

Trade Paper Reviews

"This is the last word in glamorous and romantic screen fare set in a continental background of picturesque beauty."

Box Office p17 F 22 '36

"Leaves one rather cold—just as cold as the thief. Much all the old sequences. The Dietrich fans will like it." L. S. Niemeyer

Canadian Moving Pict Digest p10 F 29 '36

"It will please them in the top spots but it may be just a little too much on the sex [side] for the small town and neighborhood houses."

Film Curb p11 F 8 '36

"The situations and plot are well worked out and, with the ever-discriminate handling of Cooper and Dietrich, it is grand entertainment. Except for the climax, which goes somewhat heavy, the piece has that carefree tone that is very enjoyable. ... It is so well played and handled that it should please in a big way."

Film Daily p10 F 4 '36

"A portion of the first half, which is devoted to Miss Dietrich as the jewel thief, is clever and exciting, although demoralizing; and up until the time that she becomes acquainted with Cooper the action contains at a pretty fast pace, combining thrills with laughs. But the second half, which is devoted to the sex situations, is tiresome. ... Unsuitable for children, adolescents, or Sundays. Adult entertainment."

Hollywood Reporter p7 Mr 7 '36

"Paramount's handsome new piece for Marlene Dietrich is not very exciting fare. ... It takes about an hour and a half to develop [the] story and the telling is exceedingly deliberate and seldom inspired, either as to writing or directing. It is all very handsome and polished and there are exciting incidents, but lacks come in the wrong places and the picture is going to have tough going at the box office, except where there is a strong Dietrich following."

Hollywood Reporter p8 Ja 31 '36

"There is much for comedy fans in this production. Those who think that torrid sex as a part of screen entertainment mechanisms is a forgotten thing are in for a surprise. Those who like sentimental romping and a lot of it. 'Desire' is an amalgamation of all three. All right for the sophisticated, probably, but a failure of the public morals and officials guardians of public morals are quite likely to leap on, requiring the application of much pretty astounded. The romantic is not for diplomacy. ... Previewed in the Los Angeles Paramount Theatre. The audience roared at its comedy and did quite a bit of ooh-ing and ah-ing at its sex."

Motion Pict Herald p55 F 8 '36

"Fortified by two names and an Ernest Lubitsch production, 'Desire' is a nice gross at anybody's box office. ... Though the trend in the picture is adult, there is nothing that will scare away wide-eyed, good grosser anywhere."

N Y Exhibitor p34 F 25 '36

"The Marlene Dietrich and Gary Cooper combination, under production guidance of Ernst Lubitsch, clicks impressively. ... For the ace houses it's a natural, and it will fare well on down the line as far as sophisticated comedy and sex drama spell entertainment. ... Lines are graced with sparkle throughout, but aim the picture primarily at the sophisticated rather than the hoi-polloi. ... Tale is adult, smoothly progressive and gamey up to the edge of the cultivated taste."

Variety (Hollywood) p3 Ja 31 '36

LE DEUXIÈME BUREAU. See Second bureau

DIAMOND JIM. S 2 '35 97min Universal

Players: Edward Arnold, Blinnie Barnes. Jean Arthur, Eric Blore

Director: Edward Sutherland

Based on the biography of James Buchanan Brady by Parker Morell. "Symbol of that era when a young country's expansion by railroad was turned primarily at the sophisticated rather than the hoi-polloi. ... Tale is adult, smoothly progressive and gamey up to the edge of the cultivated taste."

Newspaper and Magazine Reviews

"It is fine acting by Edward Arnold, who met the original Brady twice, ably supported by Eric Blore, that the picture owes its virtues. ... But with this background to the canvas the background of a picturesquely and
MOTION PICTURE REVIEW DIGEST

DIAMOND JIM—Continued.

now glamorous period, the film leaves this dramatic service to pick up odds and ends of romances which falter under the breadth of the man's character."
— Lit Digest p30 S 7 '35

"Instead of giving us an incisive, persuasive re-capitulation of a sped era which bred a personage, it wasted precious footage on sentimentality, toyed unintelligently with facts and bowed opportunity out the door."— Louise Mace

Spring'd Republican p68 O 13 '35

Trade Paper Reviews

Box Office p59 N 16 '35

"Decidedly interesting story of the time of Diamond Jim Brady which has been given in first class style.

Film Curb p17 S 15 '35

DIVINE SPARK. N 14 '35 82min Gaumont

British

Players: Phillips Holmes. Marta Eggerth

Director: Carmine Gallone

"From his youthful studies at the Royal College of Music in Naples and the inception of a love which motivated his whole life and inspired his best music, this story carries the Italian composer, Vincenzo Bellini, to the height of his operatic career."— Selected Motion Pict

Audience Suitability Ratings

"Class A. Approved for aadult audiences."— N Y Archdiocese Motion Pict Guide

Cath News p24 Ja. 25 '36

"Good. Suitable for mature audiences, but inappropriate for church halls and school showings."

Internat Fed of Cath Alumnae

Fox W Coast Bui N 16 '35

"Picturque, with actual Neapolitan settings, and a lot of music. For schools and libraries. Family."— Nat Bd of R M N '35

"Unobjectionable for adults."— Nat Legion of Decency Mr 12 '36

"A and Y. Good; C: No interest."— Par p54 D 15 '35

"Although the story lacks the element of suspense to a great degree and has the tendency to be jerky, it has many praiseworthy phases. The life of all artists is interesting and Bellini was a particularly romantic figure; the settings are excellent and the interwoven music from the opera very pleasing. Music lovers will delight in the story and operatic selections but will probably wish that a more expert artist might have sung the arias. Family."— Sel Motion Pict D 1 '35

Newspaper and Magazine Reviews

Christian Science Monitor p13 D 21 '35

DR. SOCRATES. S 23 '35 79min Warner

Players: Paul Muni. Ann Dvorak, Barton MacLane, Robert Barrat

Director: William Dieterle

"A picture in which a young doctor inadvertently comes in contact with a band of criminals and becomes a hero by cleverly planning their capture." (Jt Estimates)

Audience Suitability Ratings

"A: Good of kind; Y: Not the best; C: No."— Christian Century p1390 O 30 '35

"The direction is forceful and effective with Paul Muni in his supporting cast doing most realistic and convincing work. Mature audience."

— Gen Fed of Women's Clubs (W Coast) S 9 '35

"A convincing story, with small town narrowness and its paradoxical wholeheartedness cleverly portrayed. Paul Muni's work as Lee Cardwell is commendable. Too much exciting gun play for children. Adults."— Jt Estimates S 15 '35

Mo Film Bui p144 D '35

Motion Pict & Family O 15 '35

"Suitable for adults and young people."

Catholic Council of Jewish Women S 1 '35

"A: Plausible melodrama; Y: Doubtful; C: No."— Par M p51 Mr '36

"Excellent scenario and acting, and unusually good setting with lifelike minor characters. Exciting and clever plot. Family."— Wkly Guide O 5 '35

Newspaper and Magazine Reviews

"Although this is an entertaining picture in its own right, it is perhaps of chief interest as the latest item in the regeneration of the Wiscon's crooked gangster chivalrians."

— Rich Warra Jr.

N Y Herald Tribune p19 O 3 '35

Spring'd Republican p63 D 15 '35

Trade Paper Reviews

Box Office p60 N 16 '35

Film Curb p10 O 15 '35

"Adult melodrama."— N Y Exhibitor p35 O 25 '35

DON'T GAMBLE WITH LOVE. F 15 '36 65min Columbia


Director: Dudley Murphy

"Cabot and his wife. Miss Sothern, are deeply in love with one another, and concerned about the future of their infant son. They operate a smart gambling hall on the square, and are successful. Miss Sothern concludes that a baby and a gambling career do not mix and persuades Cabot to give up the racket. His fling in the 'legitimate' brokerage business ends when he is innocently involved in the firm's crooked dealings. Angry, he returns to gambling without his wife."— Motion Pict Daily

Newspaper and Magazine Reviews

"'Don't Gamble With Love' is typical neighborhood-house fare, which means that it is cut from the usual pattern in plot and treatment, resulting in more or less mediocre entertainment."— Marguerite Tassler

N Y Herald Tribune p15 Mr 5 '36

"Nurseries and gambing dens, true love and crooked dice are all jumbled together in the [film], an unobjectionable and insignificant piece called, 'Don't Gamble With Love.' This all makes a story somehow, but never one to be believed."— Eileen Creelman

N Y Sun p16 Mr 2 '36

"A mildly amusing little program number, ideally suited for the neighborhood, and not altogether alien to the pulsing heart of the Great White Way."— B. R. C.

N Y Times p13 Mr 2 '36

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; — Poor; — — Exceptionally Poor
"There is nothing much to pant about one way or another in 'Don't Gamble With Love.' It twitter's along aimlessly for about an hour, now and then showing signs of dullness. It has run its course about the only fatality is a chilling love interest. William Boehnel

NY World-Telegram p7 Mr 3 '36

Trade Paper Reviews

"Good performances by Ann Sothern and Bruce Cabot, with an able supporting cast, plus a story that holds interest fairly well despite its routine procedures, make this production a generally passable affair for the popular situations.

+ Film Daily p7 F 29 '36

"The result is a well-enough handled picture that will please the non-discriminating audiences throughout the country. The picture will be quite satisfactory on dual bills.

+ Hollywood Reporter p8 Mr 6 '36

"This should prove satisfactory entertainment.

+ Motion Pict Daily p6 Mr 2 '36

"This is a simple little production that starts off slowly, fails to increase its pace and winds up practically in the same spot from which it started. However, it does have strength of cast names, the best line for showmanship. By keen showmanship, exhibitors should be able to attract their patrons, no doubt, by making promotion campaigns to promote this picture, stressing those elements most obvious.

— National Daily p5y Mr 14 '36

"The question this one tries to decide is whether it pays to be honest, even in operating a gambling house. It tackles the problem convincingly but not entertaining enough to assure success at the box office. Title may attract the curious but everything points to less than average pull.

— Variety p37 Mr 4 '36

DON'T GET PERSONAL. F 17 '36 65min Universal

Players: Sally Eilers. James Dunn. Pinky Tomlin

Director: William Nigh

"College graduates, James Dunn and Pinky Tomlin, being broke, resort to [holding a] public auction [to sell] their talents. Miss Eilers, also a graduate, sparsely in order to jack up the price for the boys' benefit. She is horrified when she gets them herself with her last demands that they come home and take care of her home. The cross-country trek is enlivened by furious squabbling between Dunn and Miss Eilers. scenes by Pinky, and a series of comic mishances culminating in Dunn's kidnaping of Sally at the very altar of her spite marriage. Motion Pict Daily

Audience Suitability Ratings

"Fair. General patronage." Nat Legion of Decency F '36

"Adults and young people. Sel Motion Pict F 1 '35

Newspaper and Magazine Reviews

"In spite of the fact that it took seven writers to turn out 'Don't Get Personal,' the picture is without style or give or else the price determined to be light and amusing, with the result that it is only too cute and picturesque for comfort. Furthermore, Sally Eilers, James Dunn and Pinky Tomlin act to the hilt their carefree juvenile roles so that, as far as adult entertainment goes, the film fails to make its mark. The story has been directed affably by William Nigh and its outdoor settings are pleasant. Means, no doubt, to be just a simple, homespun picture for the unsophisti-
cated, it achieves its end." Marguerite Taze-
laar

+ — N Y Herald Tribune p7 F 22 '36

"Don't Get Personal," a slight and unpre-
tentious comedy of two boys, a girl and an aged animal, is surprisingly entertaining." Eileen Cramer

+ N Y Sun p16 F 21 '36

"If you can put up with a renewal of that stormy sort of sparkin' that Jimmy and Lou Collins started. 'Em Rough) Dunn and Sally Eilers usually en-
gage in before they fade out in one big cul-
dic, then 'Don't Get Personal' may prove en-
gaging." J. T. M.

N Y Times p12 F 22 '36

"It may be said of [it] without much fear of contradiction, that [it] is ponderous in move-
ment and pedestrian in speech, in fact, almost entirely lacking in all the elements that go to make up an enjoyable screen entertainment.

+ NY World-Telegram p21 F 22 '36

Trade Paper Reviews

"This one should have no trouble in pleas-
ing most audiences. . . If your patrons like good clean fun they certainly will go for this one."

+ Film Curb p19 F 29 '36

"Lively little comedy of hitch-hike love car-
ries good laughs through."

— Film Daily pl0 F 24 '36

"Just a moderately amusing program comedy.

The bickering between Sally Eilers and James Dunn, Dunn comedy is a very good bet for any dual bill location. The story is slightly im-
plausible but none the less funny."

+ Motion Pict Daily p6 Ja 31 '36

"Promotion for the picture, with no sug-
gestion of tremendous magnitude or power, can safely promise frothy, modern, amusing en-
tertainment, an hour of light and generally pleasant pastime. Basic material is familiar pattern but treatment is fresh. A bit of im-
bibing all by hands, purely for comedy pur-
poses, may be an item for exhibitor consider-
ation in some localities."

+ Motion Pict Herald p10 F 25 '36

"James Dunn and Sally Eilers as a combina-
tion have made several attempts to duplicate 'Bad Girl,' and this new Sally Eilers-James Dunn comedy is a very good bet for any dual bill location. The story is slightly im-
plausible but none the less funny."

+ Variety p37 F 26 '36

DOUGHNUTS AND SOCIETY. (Release date not determined) 63min Mascot


Director: Lewis D. Collins

"Louise Fazenda and Maude Eburne, after

numerous disasters with an Alaska gold mine, settle down amicably to the manufacture of doughnuts. The romance between their re-

spective children, Edward Nugent and Ann Rutherford, has a temporary setback when Miss Eburne sells a piece of property and starts a

vigorous climb on the social ladder."

Motion Pict Daily

Trade Paper Reviews

"Satisfying, carefully built film overcomes

story weakness. A family 'tragic' comedy."

+ Film Daily p9 Mr 17 '36

+ — Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
"This is the last of the Mascot films and its release at this time serves as a gentle but very pointed reminder of the improvement in Reproductive product."

Motion Pict Daily p8 Mr 16 '36

"[The] picture is of hokum slapstick variety that brings back memories of old Keystone specials. Lewis D. Collins' smart direction and handling of situations keeps it from getting into the class of the ridiculous and lifts it to level where the small towners, family trade and unsophisticates will find it entertaining."

— + Variety (Hollywood) p3 Mr 12 '36

DRIFT FENCE. F 14 '36 63min Paramount
Players: Larry (Buster) Crabbe, Katherine De Mille, Tom Keene, Benny Baker, Glenn Erickson, Irving Bacon

Director: Otho Lovering

Based on a novel of the same title by Zane Grey. A young easterner is sent west by his uncle to take charge of a ranch. He dislikes the rough ranch life and asks an undercover ranger to substitute for him. The ranger is disinclined to do so until he learns that a gang of rustlers whom he is trailing are playing havoc with the herds on the easterner's ranch. By permitting the rustlers to believe him a tenderfoot, he learns their plans and after numerous battles he brings them to justice.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

"Family and junior matinee." Calif Cong of Par & Teachers

"Family." E Coast Preview Committee

"Family and juvenile matinee." Nat Bd of R

"A mediocre Western with the redeeming feature of beautiful outdoor scenery and fine riding. Family and Junior matinee." Nat Council of Women

"There is plenty of action, a bit of romance and expert horsemanship in this better-than-average Western. Family." Nat Fed of Business & Professional Women's Clubs

"Family, altho there is a good deal of drinking and the film is over-tense for small children." Nat Soc of New England Women

"Exciting and thrilling rodeo scenes will appeal to boys. Family." Calif Council of Fed Church Women

"Even though violent death is an indispensable adjunct of pictures dealing with the lawlessness of the frontier, this film makes murder seem too casual and too easily justified. Adolescents, 12-16: questionable; children, 8-12: no." Women's Univ Club, Los Angeles

Fox W Coast Bul F 8 '36

"Family and junior matinee." Gen Fed of Women's Clubs (W Coast) F 1 '36

"A, Y and C: Good action melodrama." Par M p54 Mr '36

"A regulation Zane Grey story, of fair interest, with fine photography of the picturesque Arizona, cow country and interesting scenes of the building of a range fence to keep out the infamous child raised in the 'family.'"

+ — Sel Motion Pict F 1 '36

"A good lively Western."

+ Wkly Guide Ja 4 '36

EAGLE'S BROOD. O 15 '35 58min Paramount
Players: Dorothy Revier, Bill Boyd, Jimmy Ellison

Director: Howard Bretherton

Based on novel of same title by Clarence Mulford. The second of the series of Hop-A-Long Cassidy stories. Two peace officers enforce law and order in the early days of the great Southwest.

Audience Suitability Ratings

"A and Y: Hardly; C: No." Christian Century p94 Ja 15 '36

"A; Good melodrama; Y: Thrilling; C: Too gory."

Par M p54 Mr '36

"Family." Wkly Guide O 19 '35

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

Trade Paper Reviews
Box Office p57 N 16 '35

"Unusually satisfactory Western that will please followers of outdoor films."
- Film Curb p1 O 15 '35

"Family Western."
N Y Exhibitor p35 O 25 '35
Variety p16 Ja 29 '36

EAST OF JAVA. D 2 '35 75min Universal
Players: Elizabeth Young, Charles Bickford.
Frank Albertson. Siegfried Runnman
Director: George Melford
Based on novel, Tiger Island, by Gouverneur Morris. "[An] American fugitive fleeing police, ships on a tramp steamer which is wrecked on [a] small island, takes command but the men are killed off one by one, by wild animals, until he gives his life to save [a] young couple, the only other survivors." (Box Office)

Audience Suitability Ratings
"Class A General approval." N Y Arch-
diocese Motion Pict Guide
Cath News p24 Ja 25 '36

"Poor."
- Endorsed Motion Pict Ja '36

"Excellent direction, sound effects and pho-
totography. Adults: thrilling; 14-18: doubtful; 8-14: too brutal." Calif Congress of Par & Teachers

"A gripping, interesting melodrama in which brawn pitted against brain wins in most in-
stances. It is forcibly directed and realistically
acted. ... Beautiful photography, effective
music, especially Clarence Muse's tom-tom
song, a realistic storm, strong suspense and
tense drama make this picture based on a
story by Gouverneur Morris most stimulating.
Adults and young people." Gen Fed of Wom-
en's Clubs (W Coast)

"An excellent cast, fine, virile direction, un-
usual photography and a thrilling story. Adults."
Nat Council of Jewish Women

"Brutal details make this a film only for
adults of steady nerves." Nat Soc of New
England Women

"Direction seems to have made use of every
cinema possibility. The cast is excellent and
they appeal to [adult] and young people. Scenes are car-
ried through by use of silences and suspense to
make it an entertaining, amusing picture."
So Calif Council of Fed Church Women.

"The part of Bowers played by Charles Bick-
ford, dominates the film; direction is sure and
moves towards an inevitable end. However,
it is doubtful if the story in which many
men are lost in a shipwreck and four sur-
vivors devoured by lions and tigers can be
called diversion for any except the hardest
adults. Adults: too strong; children: terrifying.
Women's Univ Club, Los Angeles
+ Fox W Coast Bul D 21 '35

"Fair. Adults."
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

"A and T: Exciting melodrama; C: Harrow-
ing for nervous." Par M p54 Mr '36
Sel Motion Pict Ja 1 '36

Newspaper and Magazine Reviews

"From a leisureed and ponderous start, 'East
of Java' works up to a climax packed with
shining entertainment. A reversion to con-
 sistency of pacing gives the film a contagiously
feverish quality not inappropriate to its con-
ten. There was a good deal of time, trouble and
actual money involved in this screening of
Gouverneur Morris's 'Tiger Island.' ... To
assist its fearfully measured crescendo of
atmospheric tension, 'East of Java' has an
eormously effective cast of players."
- Boston Transcript p7 D 20 '35

"Exciting melodrama."
Christian Science Monitor p13 D 21 '35

"As a cheerful prelude to Christmas, [Uni-
versal] brings in a new picture teeming with
wild beasts which in the course of an hour
devour five of the principals of the play in
plain view while the three remaining wretches
are reduced to such a state of the jitters that
their ultimate rescue seems of little conse-
quence. Melancholy and doom strike the key-
not of the entertainment, billed as 'East of
Java,' and, therefore, for those who desire
a counter-irritant to Christmas shopping and
holy wreaths it may prove comforting. All
this is acted out in all seriousness by an ex-
cellent cast, whose sense of humor appears,
appropriately, to have been placed in storage
for the time being." Marquita Tazelaar
- + N Y Herald Tribune p12 D 16 '35

"During its hour or so on the screen 'East of
Java' crowds in more melodrama than half a
dzen of the usual films. This is straight-
action melodrama, good old blood and thunder
stuff, with wild tigers and a gangster, a mad-
man, a heroine who is heroically marooned on
a desert island. Everything happens that possibly
could happen, and undoubtedly quite a lot more.
It is not half as bad as it sounds, but somehow it
manages to sustain the excitement until the
end." Eileen Creelman
- + N Y World Telepgram p39 D 17 '35

"Though it has a certain melodramatic vital-
ity about it, 'East of Java,' doesn't quite jell.
The ingredients for a successful thriller are all
there, but this film has been pieced together
instead of cement and as a result is a loose and
leaky entertainment. ... The film is not lacking
in thrills—indeed it would be a waste for Mr. Bick-
ford to give his customary vigorous performance
as the gangster, and there is a grand piece of
acting by Siegfried Runnman as an animal
trainer who loses his mind and courage as the
survivors are besieged by the lions. The
romantic interest is provided by Elizabeth Young
and Frank Albertson." William Boehnel
- + N Y World Telepgram p39 D 17 '35

Trade Paper Reviews
Box Office p88 D 7 '35

"This wild tale of [a] party shipwrecked on
an island packed with lions, tigers and other
wild beasts will probably please and create
excitement for a juvenile audience but that's
about all. [It is] rather an improbable yarn."
- Film Curb p14 D 1 '35

Film Daily p10 D 17 '35

"Melodramatic thrill action, with a trend
toward horror, this is red meat for those liking
that type of entertainment. Full of vivid,
menacing danger scenes yet artificial to the point
of unreality, the picture is for thrill fans."
- + Motion Pict Daily p10 N 12 '35

"While it is apparent that much attention
was paid to the closely directed and realistic-
ly executed shooting, [the] story is completely
handicapped by being too familiar. Family melodrama."
- + N Y Exhibitor p53 D 10 '35
Variety p12 D 18 '35

ECSTASY OF YOUNG LOVE. See Young love

EIN JUNGEN MÄDCHEN—EIN JUNGER
MANN (German title) See Knock-out
ESCAPE FROM DEVIL'S ISLAND. N 10 '35
65min Columbia
Players: Victor Jory, Florence Rice
Director: Albert Rogell
Two films, both set in the French penal colony, depict the struggle of the innocent against the ruthless guards. Though both films are melodramas, they offer different approaches to the genre.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

"Nonsensical, and in the middle the suspense, which was building nicely, slips back considerably." + - Motion Pict Herald p39 D 14 '35

"Family melodrama." + Variety p26 N 27 '35

"'Escape From Devil's Island' deals with familiar material but deals with it moderately well." + Variety p39 D 10 '35

**Newspaper and Magazine Reviews**


"Why, one wonders, did Columbia waste the talents of so sophisticated an actress as Miss Florence Rice, who not long ago proved so engaging in 'She Loves Me Not,' in fact, why did Columbia make this obvious, tinsel, nonsensical picture at all?" Marguerite Tazelaar

- N Y Herald Tribune p12 N 25 '35

"As a quickie thriller, the picture has a high amount of excitement. The acting, however, is pretty poor, even that of Victor Jory who made such a magnificent Oberon in 'A Midsummer Night's Dream.'" Eileen Columb

- N Y Sun p26 N 25 '35

"Columbia's casting director deserves credit for peopling the pictures with a motley crew of cut-throats as we have seen in many a month. Though it probably wasn't intended, the film presents its cargo of derelicts in a sympathetic light and you cannot help pitying the poor wretches as they toil under the scorching tropical sun." T. M. + + N Y Times p22 N 25 '35

"Although melodramas about Devil's Island usually command attention because they are invariably vigorously presented and are based on elemental human themes, this latest is pretty leaky and stereotyped." William Boehncl

- N Y World-Telegram p11 N 26 '35

**Trade Paper Reviews**

"Action fans will be certain to find this melodrama, depicting the horrors of the French penal colony, to their liking. Exciting moments are numerous, with the harrowing escape of three hunted men through the dangerous and snake-infested jungle holding the maximum of suspense." + + Box Office p25 J a 4 '36

"Rather a good melodrama based on France's famed penal institution. It moves along at a good pace and should be liked by those who cotton to this brand of entertainment." + + Film Curb p12 D 15 '35

"Handicapped from the start with a story that falls into a cut-and-dried pattern, neither the earnest efforts of the cast nor the direction by Al Rogell were able to make much with this production." + Film Daily p7 N 26 '35

"Motion Pict Daily p1 N 16 '35

"The character portrayals are in keeping with the production, which, in most scenes, is authentic and realistic. The direction, however, seems to allow the action to bog down in the middle and the suspense, which was building nicely, slips back considerably." + - Motion Pict Herald p39 D 14 '35

"Family melodrama." + Variety p26 N 27 '35

"'Escape From Devil's Island' deals with familiar material but deals with it moderately well." + Variety p39 D 10 '35

**EVERY SATURDAY NIGHT. F 7 '36 70min 20th-century-Fox

Players: June Lang, Thomas Beck. Jed Frount, Spring Byington

Director: James Tinling

Based on the play of the same title by Katherine Kavanagh. "(The story) deals with the parental problems of the Evers family. There is Lonnie who goes with the spoiled son of wealth; Jack, who finds it impossible to be a girl on his two-dollar weekly allowance, and the use of the family car one night in seven; Roget, too young for sweethearts, but a financial genius who lends his older brother money at exorbitant interest; Lucy, who thinks she is grown up; and little Bobby, too young to know anything other than a comfort to his parents." (Box Office)

**Audience Suitability Ratings**

"In short, a picture you'll enjoy because it is about yourselves! Family and juvenile matinee." Calif Cong of Par & Teachers

"Good. Family." DAR

"The production has the charm of familiarity, homeliness. And the whole picture looked as though it were made in a Hollywood studio, as indeed it was." Eileen Columb

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

"Splendid mingling of humor, pathos and delicate human touches make the picture one of marked high ethical standard." Family. E Coast Preview Committee

"A perfect family picture." Mrs T. G. Winter

**Film Pict Guide Mr '36

"The characters are not particularly interesting in themselves, and the events are neither dramatic nor unusual, but the film is interesting because of its success in catching the exact renditions of human beings those prototypes everyone knows in real life. Adolescents, 12-16: entertaining; children, 8-12: mature." Motion Pict R Mr '36

"We hope this will be a forerunner for more pictures which will prove such acceptable entertainment for the entire family." + Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"An exciting, blistering story of a day American family told in a delightfully humorous but sympathetic way. Family." + Sel Motion Pict F 1 '36

"This is a pleasant, human comedy. Family." + Wkly Guide F 1 '36

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; --- Exceptionally Poor
**Newspaper and Magazine Reviews**

"You'll like the whole family. Though don't go to forget your own troubles. You'll see most of them in the picture." — Beverly Hills Times

+ Liberty p29 Mr 7 '36

"This is the first of a series of homespun comedies which Twentieth Century-Fox is sponsoring. An audience would fare better here to be as completely disarming as 'Every Saturday Night,' then films of this genre need no longer be relegated to the neighborhood houses at the hinterland. That there is room for 'wholesome' photoplays on Broadway was attested yesterday when an audience that laughed loud and frequently and further demonstrated its approval by a final round of applause." — T. M. F.

+ N Y Times p10 Mr 14 '36

"In case you are in search of what is known as 'hOMespun' entertainment 'Every Saturday Night' is the place to find it. An unambiguously important, short-winded anecdote, it is somewhat enlightened by the expert playing of the cast. William Boyd.

— + N Y World-Telegram p25 Mr 17 '36

"'Every Saturday Night' bathes its audience in an atmosphere of homey sweetness which should make it a picture for Family success at any neighborhood playhouse.

When Producer Darryl Zanuck prepared 'Every Saturday Night,' he was so delighted he decided to make three more pictures along the same line, using the same cast and taste in the mould of 'Our American Family' series, the four pictures will be the first example in the talkies of an Idea Mrs. Sidney Ed-Davis used long and successfully in silent days.

+ Time p25 Mr 2 '36

**Trade Paper Reviews**

"Humorous, homespun story, typical of the average man's family, packed with entertainment value and definitely a smash grosser. Family.

+ Box Office p49 F 8 '36

"One of those down-to-earth, back-home-with-the-family pictures that likely will provide fairly satisfactory entertainment for the not-too-particular. It's a tear-jerker that depicts incidents in an American family and is evidently designed for the neighborhoods and small town theatres. Cast do a rather commendable job and the direction and production are good.

+ Film Curb p13 F 1 '36

"Here is a picture that can readily fill the need for funny and sympathetic pictures which will not lessen the good taste in audiences. The simple story is splendidly kept together with every day incidents in family life which cannot fall in appeal.

+ Film Daily p7 Mr 14 '36

"...Pleasant family entertainment of program grade: It has pathos and comedy. The trouble with such a film is that it is in fact the theme that is too close to one's everyday existence. Suitable for all.

+ Harrison's Reports F 15 '36

"The production has been aimed for the masses and hits the bull's eye squarely with keen and homely humor. The first of a planned series, 'Every Saturday Night' should prove a popular and profitable new trend at the box office."

+ Hollywood Reporter p3 Ja 25 '36

"It should do well in the general field, particularly with the family patronage." — Picture Daily p7 F 27 '36

"Here's a picture that any exhibitor certainly those playing to family trade audiences, can be glad to present to his audiences. The cast is homely and the title isn't so hot, but the entertainment it presents and the way it presents it is all wool and a couple of yards wide.

+ Motion Pict Herald p58 F 8 '36

"Before enthralling over the announcement that 'Every Saturday Night' is the first picture in an American family series, exhibitors will first test it. It is intended to satisfy the movie goer that a picture so devoid of names can attract patrons. No one can deny that on twin bills, in neighborhood or small playhouses, a film with the social status of a key city first run can play this by itself is a question still to be answered.

— + N Y Exhibitor p35 F 25 '36

"Lacking name strength, this film can't be expected to draw on its own, but once they're inside it should prove pleasant entertainment. For one thing it's 'Family' and nobody has yet forgotten the family, pure but appealing in its small way. Being a B picture, it's destined almost strictly for the dusters, but there it will hold up its end nicely.

+ Variety p28 Mr 18 '36

**EVERYBODY'S OLD MAN.** Mr 20 '36

24 min 20th century-Fox

Players: Irvin S. Cobb, Rochelle Hudson. Johnny Downs, Norman Foster

Director: William Wellman

["[The] story deals with a manufacturer who loses interest in business upon the death of his life-long companion. He takes a vacation and returns with a new lease on life as a country squire and becomes a Napoleon which he regards as a has-been. So the old man takes over the affairs of the firm, doing even more..."

Hollywood Reporter

**Newspaper and Magazine Reviews**

"It gives audiences a laugh a minute." — Laura Elston

+ Canadian M p42 Mr '36

"There is nothing new in the story from which 'Everybody's Old Man' was made, and Irvin Cobb comes a long way short of being a good actor, yet the picture is thoroughly enjoyable. From the first the story is obvious. Pat McNutt and A. E. Thomas, writers of the screen play, are to be congratulated upon the shameless manner in which they refused to think up anything new and the expert manner in which they use their old in fabricating as amusing a little comedy as one could wish for. Put this picture on your list of those to see. You will have a pleasant time.

+ Hollywood Spec p3 Mr 14 '36

**Trade Paper Reviews**

"Irvin Cobb's début as a full-fledged actor is not altogether auspicious due to poor story material. The plot has been used many, many times and no new twists are apparent in this telling. . . . The star lacks a good deal when it comes to acting and if there was any idea of building him up to do the late Will Rogers stuff, it must be forgotten.

+ Film Curb p33 Mr 14 '36

"Not a Zanuck special, but a pleasant evening's entertainment, due for consistent grosses wherever it plays. It is extremely well written, nicely directed and played for all that is in it. . . . Cobb is a character rather than a character actor and his personality is delightful. He seems to be enjoying himself hugely and his enjoyment is infectious. Momentarily, you expect him to look directly at you and say, 'Unaccustomed as I am to public acting.' . . . Nonetheless, Cobb is a name to be reckoned with on the home market."

+ Hollywood Reporter p3 Mr 7 '36

"Irvin S. Cobb, in his first starring picture, comes through most commendably and his picture as enjoyable entertainment is geared

+++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
EVERYBODY'S OLD MAN—Continued

nicely to a popular formula. . . Cobb reveals a definite screen personality and it may be that part of the mantle of the late Will Rogers which Darryl F. Zanuck here strives to throw around him may fit. There is no way of forecasting such an eventuality until the public votes cast in this and succeeding pictures.”

+ Motion Pict Daily p10 Mr 9 '36

“...This production is a readaptation of The Working Man made several years ago with George Arliss in the leading role. The basic plot has been unchanged; only the atmospheric backgrounds have been altered, but it is still engrossing, human interest entertainment. With Irvin S. Cobb, whom it is quite evident, 20th Century Fox are molding to take the place of the late Will Rogers, and the supporting cast completely new, there is every reason to anticipate that this picture will receive the same popular reception as the other. As he appears in the picture Cobb is more himself in character than he is an actor.”

+ Motion Pict Herald p56 Mr 14 '36

“20th-Fox has done well by Irvin Cobb on his first feature in which he stands on his own. Picture undoubtedly will establish the erstwhile writer as screen performer. His value, however, will depend on the story material given him by the studio. . . Cobb gives a highly competent performance and the man in him is no actor but in his naturalness lies his value. He handles dialogue well, is at times convincing.”

+ Variety (Hollywood) p4 Mr 7 '36

EXCLUSIVE STORY. F 7 '36 70mm MGM

Players: Stuart Erwin, Franchot Tone, Magde Evans. J. Farrell MacDonald. Joseph Calleia

Director: George B. Seitz

A 20th-Century-Fox production. Erwin is enraged when he is told by his city editor to retract an exclusive story about a paving contract let to a racketeer. He obtains the assistance of a play boy attorney and together they wipe out the racketeer after many thrilling encounters.

Audience Suitability Ratings

“Class A. Approved for adult audiences.” N Y Archdiocese Motion Pict Guide p54 Mr 25 '36

“Generally unwholesome atmosphere and considerable casual drinking make this film dubious for family consumption. Adults: good; 14-18: doubtful; 8-14: no.” Calif Cong of Par & Teachers

“Good. Mature.” DAR

“Mature.” Nat Bd of R

“Franchot Tone, a really competent actor, does the best he can in the role of a legal advisor who takes nothing seriously but his drinking. Adults.” Nat Fed of Business & Professional Women's Clubs

“[It has] a definitely constructive theme. Adults.” Nat Soc of New England Women

“Racketeering, murder, kidnapping and fire at sea are the high lights of this mediocre story, on which an excellent cast is wasted. Mature.” S Calif Council of Fed Church Women

“[It] will provide entertainment for those who enjoy this type. Adults and young people.” Gen Fed of Women's Clubs (W Coast) Ja 11 '36

“It is too loosely wrought, dramatically, to make the town pick up its ears. There is much violent activity and great heartlessness, but one assumes that no great disaster will befall the nice young man and the pretty girl, and none does. Adolescents, 12-16: unsuited; children, 8-12: no.” Motion Pict R F '36

“A melodrama that, because of its theme, is suitable only for adults.” Nat Council of Jewish Women Ja 15 '36

“Unobjectionable for adults.” Nat Legion of Decency Mr 12 '36

“A: Suspenseful melodrama; Y: Possibly a bit strong; M: None.” Par M p54 Mr '36

“Adults and young people.” Sel Motion Pict F 1 '36

Wkly Guide Ja 15 '36

Newspaper and Magazine Reviews

Canadian M p42 Mr '36

“Confused melodrama about municipal graft, the policy racket and profiteering in island revolutions; three good stories rolled into one that isn't so good.” + + Christian Science Monitor p13 Ja 25 '36

“It is one of those things rushed through on the lot and not taken as seriously by its makers as they intend the public to take it. We suggest that Mr. Seitz cut his teeth on one crime. We are given so many we become muddled and half way through the picture begin to yawn and think how nice it would be if we were home, sitting in front of the fire with a book containing only one corpse and one murderer. There has been placed, in this picture whose power to irritate me is increasing in ratio to the frequency of its inclusion in conversations. . . . Nothing short of a legitimate place in drama, as can every other vagary of man's inclinations, but its wholly gratuitous inclusion in pictures whose stories do not demand it, makes it merely an element more disgusting than entertaining. As the studios apparently see some virtue in constant inburing not apparent to the rest of us, it might be a good idea for Joe Breen to cast his eye on it and say something about it to somebody when he finds it unnecessary.”

+ + Hollywood Spec p14 Ja 18 '36

“I think that 'Exclusive Story' is one of the most offensive melodramas of the season, and I won't be able to take that back, even if Mr. Mooney, escaping from his customary rut in this film, does come to the rescue. The conclusive proof that every episode in his story was based on cold fact. . . . While expressing little admiration for the film, a more laudatory opinion and more cheery response to the brilliant work of Joseph Calleia as the dope-ridden, homicidal and demoralized agent of the racketeers. Last week Mr. Calleia again stole a picture from Miss Harlow, and now, giving a chillingly real performance in a photoplay in dire need of reality, he proves again that he is one of the really fine actors of the cinema.”

Richard Watts, Jr. + + + N Y Herald Tribune p8 Ja 18 '36

“[Not for the] melange of fact and fancy that Metro's photoplay be approved, but for its generosity in providing another major role for Joseph Calleia, who is rapidly becoming this department's favorite villain. Last week Mr. Calleia stole 'Riffraff' from the great Jean Harlow; here, with less serious competition, it is not so much a matter of theft as of open expressage. . . Mr. Calleia contributes a performance that will be remembered when the time comes to take inventory of the year's best.” F. S. Nugent

N Y Times p19 Ja 18 '36

“[It seems] to be always stimulating. . . As a gangster of a mean species, Joseph Calleia presents a most forbidding and striking character. . . John M.

+ + New Yorker p64 Ja 25 '36

Time p46 Ja 27 '36

+ + Exceptionally Good; + Good; — Fair; — + Mediocre; — Poor; — Exceptionally Poor
Trade Paper Reviews

"Smart dialogue lifts this out of the ordinary gangster class and it stacks up as good fare for the crime-story fans."
- Box Office p25 Ja 25 '36

"A better than usual racketeer melodrama that is well played by a competent cast. Mooney knows his underworld stuff and has supplied a fair amount of material."
+ Film Curb p10 Ja 15 '36

"Martin Mooney's inside story of the big New York City racket has been built up into a very exciting picture...it...is a little too strong for children or as ascents; very good for adults."
+ Harrison's Reports Ja 25 '36

"There is plenty of excitement in this tale enough good acting to satisfy all corners and lots of tense action...Joseph Calleia does a smart work as a small time racketeer who is forced by the 'big boys' into murderous extremes and each of his scenes remain in the memory as the highlights of the film."
+ Motion Pic Daily p11 Ja 7 '36

"Two bits of work by Calleia, coming off a 'dope bat' and cringing in terror before the time bomb, won applause from the audience. Stuart Erwin gives the part the natural and human in relation to his character and family ties as it is not ordinarily seen on the screen. They are the standout performances in which, in relation to the story, patrons are apt to find interest and entertainment."
+ Motion Pic Herald p44 Ja 18 '36

"This feature is rich in publicity angles, but in spite of some distinguished performances and some thrilling bits, it's grade B. Story starts off in a large way, but quickly drops into the personal angle and becomes just another G-man story, without a G-man. And even this personal story lacks punch at times in spite of good situations...The direction is good and the production handsomely done, but the story is too disconnected to carry the interest along properly."
- Variety p22 '36

"Exclusive Story starts off in fine stride as melodrama with stress on interesting character and delectable comedy, slows from too much story handicap and comes under the wire as average B class programmer...Except for too much plotchage, with its scattering action, picture might have held to its initial quality and have come through as unqualified winner in its field."
- Variety (Hollywood) p3 Ja 6 '36

Audience Suitability Ratings
"Light entertainment. Family." Am Legion Auxiliary

"[It is] an action-filled farce." Calif Cong of Par & Teachers

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

"There is a good idea back of this picture, which satisfies our typical thrillers; but the G-man pictures, but succeeds in being only mildly amusing; the trouble seems to be that the story lacks the necessary subjective stuff for a full-length picture." Nat Fed of Busines & Professional Women

"A good average 'filler' suitable for family audiences." Nat Soc of New England Women

"Light and amusing. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 7 '36

"Adults and young people. Unconvincing picture. Harmless 'entertainment'."
- Gen Fed of Women's Clubs (W Coast) F 24 '36

"Fair for the family." + Nat Council of Jewish Women F 25 '36

"Unobjectionable for general patronage." + Nat Legion of Decency Mr 12 '36

Trade Paper Reviews

"A moderately-entertaining film dealing with G-Men and their activities from a comedy angle. Family."
+ Box Office p18 Mr 14 '36

"It is a lightly amusing picture that will please in most situations." + Film Curb p12 F 22 '36

"Just a program comedy, with an appeal mostly to younger people. It has a few good gags that provoke laughs, but for the most part it is silly and may prove tiresome to adults. Suitable for all. Family." - Harrison's Reports Mr 21 '36

"Here is a comedy...which will make patrons of double bills feel that they have full value for the money in spite of no draw names. Plenty of action and a generous measure of gag situations give the film its chief value. Though Hale's roundelay comedy is good for the part."
+ Motion Pic Daily p8 F 17 '36

"Obviously made for nothing more than passing attention, it will succeed nothing more than as a form of 'filler'."
- N Y Exhibitor p55 Mr 10 '36

"Paramount's 'F-Man' starts with promise of being topnotch comedy, but regardless of heroes of Jack Haley and William Frawley, it runs into too many kinks to keep it above excellent dualist in the lesser spots. Families in neighborhood houses will bowl with glee at Haley's squat-gun he-man antics. Yarn drags in sections and some of the dialog is stillt." + Variety (Hollywood) p3 F 15 '36

FALSE PRETENSES. O 22 '33 66min Chesterfield
- Players: Irene Ware. Sidney Blackmer. Russell Hopton
- Director: Charles Lamont

Awaitress who yearns for luxury arrangements to borrow money to finance a campaign where- by she hopes to find a wealthy husband, crash the gates of society and then repay the loan.

Audience Suitability Ratings
"A: Dull; Y: No; C: No." Christian Century p139O 30 '35

F-MAN. Mr 13 '36 65min Paramount
Players: Jack Haley. Grace Bradley. William Frawley
Director: Edward F. Cline

"Jack Haley plays a bucolic soda jerker who longs to be a G-Man and after a correspondence comes off for Los Angeles, never doubting that a letter from its local sheriff will open the door of Dickdom. Headquarters is a regular Al, of the backwoods variety (which poor spirit is considerably bruised at having to scoop up ice cream, instead of chasing criminals, in the big city, especially when his sweetheart comes to witness his failure."
- Motion Pic Daily
FALSE PRETENSES—Continued

“A: Moderately amusing; Y and C: Unsuitable.”

Par M p51 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

Trade Paper Reviews

“Moves along at a good pace and would be termed satisfactory entertainment in most situations.

+ — Film Curb p11 N 1 '35

“Fair program offering with good cast and moderately satisfying entertainment values.”

+ — Film Daily p10 O 25 '35

“It has an illogical plot and, what’s more, inexorable acting.

— Motion Pict Daily p13 N 8 '35

“The picture leaves much to be desired in its story content and especially its dialogue.”

— Motion Pict Herald p74 N 23 '35

Comedy drama, “Family.”

N Y Exhibitor p59 N 10 '35

‘False Pretenses’ is light, breezy comedy drama unusually lavish and well produced for independent product, comparing favorably with many of the more pretentious offering of similar nature, It offers an hour’s genuine amusement and will click as a leader in its class. Humor is genuine, dialogue is smart, sentiment is delightfully preserved.”

+ Variety (Hollywood) p3 D 20 '35

FANG AND CLAW. D 20 '35 65min Van Beuren-RKO

Players: Frank Buck. Natives

Director: Frank Buck

Frank Buck in his third film based on wild animal expeditions into the jungles of Malay this time captures several fine specimens of pythons, a rare bird of paradise, a crocodile which he calls “Public Enemy No. 1 of the Jungle,” an armoured-covered rhino and countless monkeys of all species and qualities.

Audience Suitability Ratings

“Class A. General approval.” N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

“It is thrilling to watch the endless battle of jungle beasts against man and against each other. Dramatic, tense and very worthwhile diversion. Very good.”

+ Endorsed Motion Pict Ja '36

“Lacks the novelty of his earlier films and gets repetitious, but this kind of thing always has interest if it is at all well done. Family, Junior.” Nat Ed of R

+ — Fox W Coast Bul D 21 '35

“Adults: interesting; 14-18: good; 8-14: good; family & junior matinee.” Calif Congress of Par & Teachers

“Good. Family.” DAR

“Family.” E Coast Preview Committee

“Dramatic, tense and very worthwhile diversion. Suitable for church halls, Catholic schools, or family.” Internet Fed of Cath Alumnae

“Family, Junior.” Nat Ed of R

“The musical accompaniment is most fitting and the direction should prove of great interest to children and the students of Jungle lore. Family and Junior matinee.” Nat Council of Jewish Women

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

“The picture follows the usual formula with one exception—there are none of the usual bitter combats between wild animals. Family.” Nat Fed of Business & Professional Women’s Clubs

“Beautifully photographed, instructive and thrilling for any audience.” Nat Soc of New England Women

“A real nature picture, true to life and superlative in value. Good for class rooms and church halls. Family.” So Calif Council of Fed of Women’s Clubs

Frank Buck’s narrative is instructive and well expressed. Adolescents: excellent; children: good.” Women’s Univ Club, Los Angeles

+ Fox W Coast Bul Ja 15 '36

“Exceptionally interesting for the family.”

Gon Fed of Women’s Clubs (W Coast) Ja 6 '36

“Unobjectionable for general patronage.”

Nat Legion of Decency Mr 12 '36

“A. Y and C: Thrilling camera adventure with Frank Buck.”

Par M p54 Mr '36

Sel Motion Pict Ja 1 '36

Newspaper and Magazine Reviews

“[This film] stirs up the jungle animals to give case-hardened thrill-seekers vicarious shocks and shivers.”

Christian Science Monitor p13 D 28 '35

“We concluded some time back that from the viewpoint of similarity, a Frank Buck is a Frank Buck and that’s that. To that observation Mr. Buck’s ‘Fang and Claw’ at least partially gives the lie, deviating, as it does to some extent, from the standard Frank Buck wild animal motion picture technique. Gone are the revolting flesh-tearing, blood-spilling fights among beasts. Gone, too, are the all too theatrical jungle ‘thrills’ which predominated before. In the new form, Mr. Buck stresses the informative side rather than the thrill aspect of the gun-and-camera expedition, disclosing the ingenious tricks of the trade, the specific manner and method of capture.” J. P. Cunningham

Commonweal p301 Ja 10 '36

“The film suffers from a paucity of excitement and a quality of over-staging. Things happen too patly, the invisible cameraman grinding through the bush, Mr. Buck away, Mr. Buck driving, the latter in command of the situation, and the animals in the main rather dull-witted. The monkeys, of course, are standard comic relief, and these jungle odysseys, and they give their customary able performance. Mr. Buck’s native assistants are less effective. A few years ago, when motion-picture expeditions were comparative novelties in the jungle, the natives managed to seem shy and child-like in their joints with the camera. But familiarity is breeding a consciouswill to act and the ham in them is coming out... [Buck’s] adventure with the python which has coiled itself about one of the native boys is less persuasive, however, and you find yourself wondering how many ‘takes’ he required to get the scene right... ‘Fang and Claw’ is ably photographed and Mr. Buck is reasonably modest in his off-screen commentary, but I am afraid the enterprise doesn’t offer much constructive evidence to support the theory that nature in the raw is seldom mild.”

André Sennwald

— + N Y Times p10 D 28 '35

“Although [it] is not an uninteresting Prometheus, it is not an exceptional one, since most of the adventures we experience as we saunter along are old stuff... Even so, the film is not without interest, although Mr. Buck makes big game hunting seem as tame and simple as eating pumpkin pie.”

William Boehnel

+ — N Y World-Telegram D 28 '35
“The pythons and tigers, the 'camp pets,' as he calls them, of Frank Buck’s 'Fang and Claw' [and not exciting,']" John Mosher
— New Yorker p53 Ja 4 '36

Trade Paper Reviews

"[It] will prove excellent entertainment for masculine audiences as well as being a 'natural' for the children." + Box Office p99 Ja 11 '36

"This latest in the series of Frank Buck's jungle pictures is up to standard and contains the element of thrill stuff . . . a scene that could be eliminated is that showing Buck amputating the ear of a rhino that has been injured by a tiger. It’s just a bit too realistic for general run of theatre goers. Where Buck’s other pictures have registered this one should get by nicely." + Film Curb p12 Ja 4 '36

"Somehow when this one finishes you get the impression that it is a smoothly presented account of Frank Buck's expedition into the wilds of the jungle to replenish some of our American zoos with live specimens, and not the feeling that you have witnessed a real adventure in the jungle with unexpected and unplanned thrills. In a word, the Buck expedition was too well organized commercially, and the basic appeal of the screen seems to have been made second-rate. That is, very interesting as an inside story of how wild animals are captured." + Film Daily p7 D 21 '35

"Although it is interesting it is not so entertaining as his other two pictures. For one thing, the novelty of watching him trap the animals has worn off considerably. Then, some of the situations may sicken those who have weak stomachs." + Harrison's Reports D 28 '35

"The third Frank Buck production differs from its predecessors in the absence of so-called brutal scenes. In 'Bring Em Back Alive' and 'Wild Cargo,' sequences of animal fights highlighted the picture. In the present version of Mr. Buck's expedition in the Malayian jungle such scenes are eliminated. The photography is excellent and on a par with that in the other two pictures." + Variety p33 Mar 4 '36

"Photographed on Frank Buck's expeditions in Malaysia, this is enormously interesting, but too long. Estimate: excellent animal stuff." + Variety p33 Ja 4 '36

"It is far less exciting than the two which preceded it, 'Bring Em Back Alive' and 'Wild Cargo.' It also is more or less routine and includes too much that is similar to material in the two previous Buck expedition features . . . There is no real excitement or drama in 'Fang and Claw'; although efforts are rather obviously made to try to inject both into the footage that was exposed . . . Mostly tiresome about 'Fang and Claw' is the routine of building camps, preparing traps and tying up animals that have been captured. Buck's narrative is satisfactory and well delivered, while in the recording a good job has been done." + Variety p58 Ja 1 '36

FARMER IN THE DELL
Mr 27 '36 65min RKO
Players: Fred Stone, Jean Parker, Esther Dale, Moroni Olsen
Director: Ben Holmes
Based on the novel of the same title by Phil Stong. House of Rogers. However, a near-minded Iowa farmer, is persuaded by his wife to sell his farm and move to Hollywood, on the pretense that he has worked hard all his life and needs a rest. Actually what Mr wants to do is to get daughter Adie into the movies." (N Y World-Telegram)

Audience Suitability Ratings
"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Although not notable for any particular dramatic value, the picture will please those who enjoy this kind of sentimental comedy. Family." + Sel Motion Pict F 1 '36

"Family." Wdly Guide F 7 '36

Newspaper and Magazine Reviews

"The film version has a nodding acquaintance with Mr. Stone’s novel, but hurries on from there to embrace such old friends as Merion and detectives. Under the titles of 'Once and Again' and 'Once in a Lifetime,' it seems to be quite a bore for the innocent bystander. . . Granting that it has a few amusing scenes, our thumb still points down." F. S. Nugent + N Y Times p11 Mr 7 '36

"For about one-half of its unrelieving, 'The Farmer in the Dell' is an animated satire cruelly razzing the insanities of Hollywood as well as some of those who want to crash its lovely ploy. Under the former, sections of 'The Farmer in the Dell' are not as brisk as or satirical as those reported in the later sections. After a certain time the film dwindles into a conventional, ambling, uninteresting story," William Boehnel + Tel: Mirror p39 Mr 14 '36

"The film seemed so little comic and bright that, frankly, I got up in the middle of it and climbed out. I am pretty well persuaded that I shall miss all the rest. Somehow I saw enough to know that Fred Stone never should have played an Iowa farmer, and the few big scenes would bring out the hayseed in him," John Mosher + New Yorker p76 Mr 14 '36

"This not too entertaining film [goes completely unnoticed]." + News-Wk p40 Mr 14 '36

Trade Paper Reviews

"It is a homespun yarn just made to order for the dual trade and should be very easy to please. It is much the type of film that the late Will Rogers made famous and producers will make a big mistake if they don't build up Stone with stories such as this." + Film Curb p8 Mr 14 '36

"Fred Stone is perfectly adapted to the role of the Iowa farmer and has a natural voice that is very pleasant and refreshing story that will hold the entire family." + Film Daily p4 Mr 7 '36

"Pleasant program family fare. It is not particularly exciting entertainment, for it moves at a somewhat slow pace, and the story centers mainly around one character. But it will please those who enjoy homespun comedies. Suitable for all. Family." + Harrison's Reports Mr 21 '36

"Fred [Stone] has most of the qualities fans loved so well in Will [Rogers], and all he needs is a bit more careful handling by the script writers. We want him a little less bo- gian and downtrodden and a mite more shrewd in his observations and a little less. Stone's novel has been turned into a mildly amusing satire of Hollywood life which begins to peter out lackadaisically after the first half." + Hollywood Reporter p1 Mr 12 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; --- Exceptionally Poor
FARMER IN THE DELL—Continued

"A wholly human, and often highly amusing story. . . This picture should be found enga-
gaging entertainment almost wherever played."
+ Variety p11 Mr 14 '36

"This is an all-audience picture, alive with appeal to general patronage, with Fred Stone, 
Jean Parker and the fact that the story from which the picture was adapted ran serially 
in the Saturday Evening Post as its chief sell-
ing angles. Showmen have ample material with which to work, for the material pre-
vented is of the homespun, down to earth type that has been proved of entertainment value. 
Showmen might do well to see this before playing it and thus pick out those points best 
suited for their situations."
+ Motion Pict Herald p60 Mr 14 '36

"Originally intended for the late Will Rogers, according to report, the mistake has been made 
of trying to shape Fred Stone's personality to the Rogers manner. The result is neither 
a good performance by Stone nor a good im-
personation of Rogers. It might have been 
bettered if have let Stone play himself. . .
[It] probably will be better suited to the 
smaller spots, where they react more decisively 
to homespun sentiment." — + Variety p15 Mr 11 '36

FAST BULLETS. (Release date not deter-
determined) 57min Reliable 
Players: Rex Lease, Margaret Nearing, Al 
Bridge.
Director: H. Samuels
A western melodrama.

Audience Suitability Ratings

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

Trade Paper Reviews

"While this is familiar stuff it has been so 
produced as to make an exciting Western. Un-
doubtedly will satisfy those who like this sort of 
film."
Film Curb p8 F 29 '36

"This one is pretty much along the beaten 
path of Western entertainment, rehashed and 
revised so that it should prove generally 
satisfying to the action picture clientele."
+ Film Daily p10 F 25 '36

"The usual excitement prevails and it should 
be a good adjunct to a Saturday children's 
program."
+ Motion Pict Daily p12 F 24 '36

"Estimate: standard Tyler."
+ — N Y Exhibitor p69 Mr 10 '36

"These two western lads, Tyler and Lease, 
put plenty of realism into their work whether 
doing a rescue, a slam-bang saloon fight or a 
wild canter over the plains. Climax of the 
battle is a teeth-rattling affair. . . Should be 
obtain for Western houses and as secondary 
drama."
+ Variety p31 Mr 4 '36

FEATHER IN HER HAT. O 17 '35 70min 
Columbia
Players: Pauline Lord, Louis Hayward, 
Basil Rathbone, Billie Burke
Director: Alfred Santell
From the novel of same title by I. A. R. 
Wylie. An English shopkeeper brings into her 
home a gentlemanly drunkard who she com-
missions to impart to her growing son the 
secrets of gentlemanly conduct. When her 
son of 15 fails to fit in with life's savings, 
tells him that she is not his mother and sends 
him away to join "quality folk." The son 
becomes a successful playwright; the mother 
dies on the opening night of her son's play.

Audience Suitability Ratings

"Class A. Approved for adult audiences."
N Y Archdiocese Motion Pict Guide

"A: Excellent; Y: Mature but good; C: Little 
interest."
Christian Century p1066 D 11 '35

"Good. Adults and young adults."
Motion Pict Daily p10 Mr 25 '36

"A and Y: Interesting; C: Mature."
Par M p64 Mr 25 '36

"Family."
Wky Guide O 19 '35

Newspaper and Magazine Reviews

Christian Science Monitor p13 N 23 '35

"The most interesting performance is offered 
by Basil Rathbone. His portrait of the juvenile-
hood, which he handled with splendidly man-
aged." Richard Watts, Jr.
N Y Herald Tribune p15 O 25 '35

"More of a book than a play. Its quaintness is 
that of the printed page; its situations are 
unreal but not fantastic. The characters have 
ai a finely literary quality. The tear-jerking 
motif is still effective. It is a highly emo-
tional story. Alfred Santell, in the directing of 
it, never quite manages to wring the hearts of 
his audience. His actors hurry through their 
lines and business. They seem all obviously 
rehearsed, especially in the lighter moments.
Nor does Mr. Hazard's bookish dialogue, with 
an occasional long and elaborate speech, add to 
the naturalness. . . It is undoubtedly a tech-
ically excellent performance, but one that 
quite fails to stir." Eileen Creelman
+ + N Y Sun p34 O 25 '35

"Too plotty to be properly effective."
N Y Times p56 O 27 '35

Trade Paper Reviews

Box Office p53 N 16 '35

"Good human interest drama in mother-son 
story with nice accompanying romance."
+ Film Daily p10 O 25 '35

"Teary, generally moving at a slow pace, the 
picture has been sympathetically handled 
throughout. Family drama."
+ + N Y Exhibitor p29 N 10 '35

FIGHTING COWARD. D 15 '35 55min Victory 
Players: Ray Walker, Joan Woodbury, Wil-
liam Farnum
Director: Dan Milner
Based on a short story, The Last Assign-
ment, by Peter B. Kyne. A promising young 
detective is sent to capture a killer and dis-
covers that the man is his father. Family 
love proving stronger than his sense of duty, 
he allows his father to escape and finds himself 
branded a coward. After a battle with a 
criminal gang in which his father helps him, 
the young detective is restored to the good 
graces of the police department.

Audience Suitability Ratings

"Class A. Approved for adult audiences."
N Y Archdiocese Motion Pict Guide

"A: Excellent; Y: Mature but good; C: Little 
interest."
Cath News p24 Ja 25 '36

"A and Y: Interesting; C: Mature."
Cath News p24 Ja 25 '36
Trade Paper Reviews

"A good way to describe this musical comedy with a Venetian background, temperamental squabbles, wry comedy, static direction and poor recording is to say it sums up as frail entertainment."
— Box Office p59 Ja 11 '36

"Foreign made musical will have a hard row to hoe. And its only appeal will be to lovers of fine singing as Foresta puts over his numbers in grand style. However, it is difficult to see where American fans will find much entertainment in this one. It will be hard to get them in with no names and we doubt if they'll be very well pleased if they do go in."
— Film Curb p15 Ja 4 '36

"Franco Foresta, tenor, is outstanding" in this importation, using his voice to good advantage in introducing arias from various operas. The theme song, "For Love of You," by Franz Vienna, is a pleasing tune and well delivered by Foresta.
— Film Daily p1 D 19 '35

"The film...is occasionally amusing." Selections from "Othello" by Verdi; "The Pearl Fishers," by Bizet; Leoncavallo's "Pagliacci" and Offenbach's "Barcarolle."""
— Motion Pict Daily p15 D 18 '35

"Foreign made musical that should appeal best to music lovers, this is short on name appeal. Picture, itself, has been well made from production standards, is a natural for houses which cater to audiences which like good music, regardless of the picture's origin."
— N Y Exhibitor p54 Ja 10 '36

FORBIDDEN HEAVEN. S 26 '35 70min Republic
Players: Charles Farrell, Charlotte Henry
Director: Reginald Bond
From novel of same title by Christina Jope-Slake. "The adventures of four homeless people who find temporary shelter in Hyde Park, and for a short time live in a fairy world of their own making." (Wkly Guide)

Audience Suitability Ratings
Mo Film Bul p169 N '35
"A, Y and C: Interesting."
Par M p54 Mr '36
"Family."
Wkly Guide S 28 '35

Trade Paper Reviews

Box Office p59 N 16 '35
"Fair entertainment."
— Film Curb p17 O 1 '35

FORCED LANDING. N 25 '35 63min Republic
Players: Esther Ralston, Onslow Stevens, Nancy Blackmer, Toby Wing
Director: Melville Brown
"[A] transcontinental aeroplane carrying 13 passengers is forced to land on an isolated emergency field, which provides the setting for a different kind of murder mystery." Box Office

Audience Suitability Ratings
"[This] is not exceptional in any way. Fair."
— Endorsed Motion Pict Ja '36

"Well managed for interest, excitement and keeping the identity of the murderer hidden. Family."
— Nat Bul of R

Fox W Coast Bul D 21 '35

"Unobjectionable for general patronage."
— Nat Legion of Decency Mr 12 '36

"A and Y: Murder mystery; C: Doubtful."
— Par M p54 Mr '36

Newspaper and Magazine Reviews

"Onslow Stevens and Esther Ralston help the trite story to get by."
— Christian Science Monitor p13 D 21 '35

Trade Paper Reviews

"The authors have put a good deal of what it takes to keep audiences in a suspenseful frame of mind into this ultra-modern variation of a typically over-imaginative drama."
— Box Office p17 D 14 '35

"Plenty of action. Mystery is logically worked out and suspense well maintained. It's exciting, has been well directed and is played by a swell cast."
— Film Curb p12 D 1 '35

"This long arm of coincidence in having them all on the same plane is stretched to the breaking point, but outside of that the narrative has many original twists and surprises."
— Film Daily p7 N 26 '35

"This is a continually interesting mystery drama, having its moments of suspense, original though somewhat improbable major situations and rapid-fire developments. With a transcontinental air trip and a forced landing en route for its novel background, the picture makes good use of its ingredients for heightening interest."
— Motion Pict Daily p10 N 26 '35

"Family mystery drama."
— N Y Exhibitor p54 D 10 '35

"Mystery thriller using be-whiskered formula of taking all principals in the crime and putting them in but given a new setting—aboard a transatlantic transport plane. . However [it] still remains quite familiar material, not heightened much here by any originality or logic. Aside from familiar territory covered, chief weakness of this [movie] is the lines and the way some are handled. Onslow Stevens, as the Justice Dept. operative, neither looks like one nor acts like one. Nancy Blackmer more resembles a G-man but here he is the tough gangster."
— Variety p38 Ja 1 '36

FOUR MASKED MEN. N 9 '35 62min Olympic
Players: John Stuart, Judy Kelly, Miles Mander
Director: George Pearson
Made in England, "Story deals with a criminal quartette, disguised by masks, who pop up at various international affairs and pull off some heavy robberies. Due to the killing of his brother in one of the holdsups, John Stuart, who is on the trail of the gang, identifies a member and forces him to swap places, then attends a meeting of the quartette and recognizes the ringleader who chooses suicide when his game is up." (Film Daily)

Trade Paper Reviews

"Produced in England in the 1934 season but just shown in New York, this is a moderately satisfying mystery melodrama with good handling of the material and a generally effective direction and carefully cut, action, and suspense."
— Film Daily p7 N 9 '35

"With a title that might intrigue, not too much English accent, it might go in some neighborhoods or slip by on double bills."
— N Y Exhibitor p53 D 10 '35

[End of text]
FRASQUITA. Ja 17 '36 80min DuWorld
Director: Carl Lamac

Based on the operetta of the same title by Franz Lehar. The film is in German with English sub-titles. Two friends are en route to the home of Harold's prospective bride. They encounter a band of gypsies and Harold falls in love with Frasquita. His friend falls in love with Harold's fiancée. From that point on amusing complications develop as the friend attempts to help Harold's fiancée help further the romance of Frasquita and Harold, leaving the way clear for his own courtship. Eventually, of course, there is a quadrille love triangle between Frasquita, Harold, and his friend's romance is also completed. (Motion Pict Daily)

Newspaper and Magazine Reviews

"The piece has been strung together logically, and while it offers the lightest kind of entertainment, it is diverting, particularly for Herr Lehar's music." Marguerite Tazelaar

"In spite of a Franz Lehar score and in spite of two excellent voices to sing it, 'Frasquita' is rather a forlorn little film. Its technique and photography are markedly old-fashioned; its acting is vehement rather than subtle... Jarmlia Novotna, whose dark beauty deserved better photography than it got, plays the gypsy of the title role. Her voice is fresh and pleasing. She does not nor does any one in the cast, seem much concerned with acting. 'Frasquita,' in spite of Miss Novotna and the lilting Lehar songs, does not rate highly as a picture. It must have been made several years ago. -Eileen Crecelman"

+ + N Y Herald Tribune p12 Ja 20 '36

"Frasquita, the Viennese operetta should satisfy all those who are in search of light music, pleasingly sung by a creditable cast of principals. Like all operettas, this one by Franz Lehar has a book that is pretty standardized and feeble, but it is as good as the average opera. I will plot and, for all who care much if the music is light and gay and tuneful?" William Boehnel

+ N Y World-Telegram p19 Ja 22 '36

Trade Paper Reviews

"Good music, comedy and some attractive Adriatic views combine to make a pleasing musical romance based on the popular Franz Lehar operetta. In adaptation, the story has been brought somewhat up to date." + Film Daily p9 Ja 20 '36

"Superimposed dialogue translations, which might have been more plentiful, assist in an understanding of the story by those unfamiliar with the language. Throughout the film the music is highly attractive." + Motion Pict Daily p9 Ja 21 '36

"The Viennese producers who made this film went about it properly, Misfortune is that, after they figured out how to make it they cast it almost uniformly with actors who either don't know how to act or don't fit their roles. No pace and many script deficiencies. What makes it charming and entertaining is the deft touch with which it is handled, the clever comedy which is injected and the really excellent music, that helps things to fall together. The film is there; the comedy and deft touch are hinted at and sketched for Hollywood (when it gets around to it) to work out and make really delectable. The photography is only fair and the sound a bit under that." + Variety p15 Ja 22 '36

FRAUEN UM DEN SONNENKENOENIG. See Private life of Louis XIV

FRECKLES. O 4 '35 63min RKO
Players: Tom Brown. Virginia Weidler. Carol Stone
Directors: Edward Killy. William Hamilton

"This is a modernized version of Gene Stratton Porter's famous story of 'Freckles,' the orphan boy who aided by his little friend, Laurie-Lou, child of the forest, captures a gang of bank robbers who are hiding in the solitude of the giant redwoods." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"A: Elementary; Y: Fairly good; C: No." Christian Century p1448 N 6 '35

"The direction is very fine, the cast able, with highest honors going to quart Virginia Weidler. The picture is enhanced by a charming romance, beautiful forest scenes and interesting shots of small animal life." + Gen Fed of Women's Clubs (W Coast) S 9 '35

Mo Film Bui p169 N '35

"Family. Junior matinee." Nat Bd of R M S '35

"This oft-read tale of childhood makes a very successful and entertaining picture. Family. Junior matinee." + Nat Council of Jewish Women S 1 '35

"A: Fair; Y and C: Wholesome." Par M p54 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p13 D 21 '35
N Y Times p12 O 26 '35

Trade Paper Reviews

Box Office p58 N 16 '35

"Considerably above the average in entertainment values." + Film Curb p18 O 1 '35

"Family melodrama." + N Y Exhibitor p37 O 10 '35

FRESHMAN LOVE. Ja 18 '36 67min Warner
Director: William McGann

Based on a play, College Widow, by George Ade. the scenario of the crack boat racing crew by a college suffering from athletic anemia." (Variety [Hollywood])

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p21 Ja 25 '36

"A: Ridiculous; Y: Useless; C: No." Christian Century p446 Mr 18 '36

"Good fun for the family. Adults; entertaining; 14-15; good; 8-14; amusing. Family and junior matinee." Calif Cong of Par & Teachers

"Mature. Medioere." + DAR

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; - Poor; — Exceptionally Poor
"Although the ethics of this musical comedy are somewhat doubtful, nevertheless it will serve as light entertainment. Family." Nat Council of Jewish Women

"A good cast; weak story. Family." Nat Fed of Business & Professional Women's Clubs


"It is a satire on the college spirit of 'anything to win' and the inconsistency of Freshman love. Parents will explain it is a farce." 8 Califf Council of Fed Church Women

MUSICAL FILMS

Musical films with campus settings seem to be all alike and seldom better than mediocre. Though this one had an idea back of it that might have made excellent satire it is no better than the average. Adolescents, 12-16; passable; children, 8-12; passable. Women's Union Church Club, Atlanta

"Fox West Coast Buil 5 Ja 18 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A: Light comedy; Y and C: Probably entertaining." Par M p54 Mr '36

Newspaper and Magazine Reviews

"Freshman Love" may be recommended, with some reservations, as a minor but mirthful excursion. . . . Though there are moments when the acting is weak, there's more than offset by Frank McHugh's always amusing portrayal of Coach Hammond." T. M. P.

"Although no more serious alarm than the trifling loss of some sixty-six odd years has been done by the production of 'Freshman Love' it does seem that something constructive should be done about campus films . . . 'Freshman Love' is dull and awkward. There seems to be nothing else there. About the film except that because of the nursery antics in which they are asked to participate, Frank McHugh, Patricia Ellis, Warren Hull and the others in the cast should not be judged too harshly." William Boehnle

— N Y World-Telegram p12 Ja 27 '36

Trade Paper Reviews

Box Office p39 Ja 11 '36

"College atmosphere excellent and entire production is striking, amusing and do nicely for the exhibitors in practically any locality."

Film Curb p14 Ja 4 '36

Film Daily p7 Ja 24 '36

"Moderately entertaining program fare. . . Suitable for all. Family!"

— Harrison's Reports F 1 '36

"Played against what is virtually a musical background, this mild little comedy of college rowing and romance is apt to prove fair, light entertainment for the younger generation, with a number of laughs, and the comedy of Frank McHugh. Adults." Film Daily p4 Ja 25 '36

"The title providing the descriptive key, this production is a unique comedy of college life and love. Of all this will be included in the picture is not included in title significance. Substantiating production values are novel. The theme, however, supporting straight comedy and romantic story content, has a timely but different topical appeal. It deals with the matter of collegiate athletics, and the proselytizing about the film concentrating on the current subject of football, the subject treats of crew commercialism. In no way does this matter from a satirical or condemning viewpoint, but makes this feature a part of its romantic comedy. . . The topical, familiar nature of the story, which is of unusual interest to adolescent and younger contingents of prospective audiences, is substantiated by cast selections."

Motion Pict Herald p50 N 16 '35

"Packed with Warner comedy names, not laying too much stress on the intelligence, 'Freshman Love' will cause no general sensation, will prove pleasing entertainment for family type audiences."

— Exhibitor p34 Ja 10 '36

"Freshman Love" does a weak song and dance around the campus nonsense, with the interest of the lagging sort, the story too easy to anticipate, the laughs moments thin and the casting just good enough to pass muster. It's filler-inner fair."

— Variety p16 Ja 23 '36

"George Ade supplied the original impetus for this snappy collage of campus nonsense with his 'College Widow.' The widow wouldn't be recognized in Warners agreeable face-lifting operation, a pleasant, entertaining refreshment of the older pattern, but it has the same surefire elements for popular appeal."

— Variety (Hollywood) p3 D 21 '35

FRISCO KID

N 30 '35 75min Warner

Players: James Cagney. Margaret Lindsay. Ricardo Cortez. Lili Damita

Directors: Lloyd Baxandall

"Story of lawless Barbary Coast, San Francisco's water front, in the gold rush days, and the its complete destruction by the vigilantes. Among the many seeking gold, came a sailor youth of unusual courage, who tried for success, was lawless, honest, the only code he knew but underneath the outer law, was a spark of finesse that eventually saved him." Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Good of kind; Y: Unwholesome; C: By no means."

Christian Century p163 D 18 '35

"Good." + Endorsed Motion Pict D '35

"A grippingly interesting picture, ably cast and convincingly directed, with wise use made of setting and lighting and all the adult." + Gen Fed of Women's Clubs (W Coast) O 12 '35

Adults.

— Jt Estimates O 15 '35

Mo Film Bul p194 D '35

"Good. Adults." Motion Pict Guide Mr '36

"The story is well told, the cast well-chosen and the direction excellent, while the stage settings are lavish and the suspense is maintained throughout. Adults." + Nat Council of Jewish Women O 1 '35

"A: Good melodrama; Y: Debatable; C: No." Par M p54 Mr '36

"This is an absorbing story excellently directed and cast with many thrilling episodes and sequences of human interest. Adults." + Sel Motion Pict N 1 '35

Wkly Guide N 9 '35

Newspaper and Magazine Reviews

"The general pictorial atmosphere in the film is good, with its roistering denizens of the dives, its roaring mobs bent on vengeance when..."
FRISCO KID—Continued

the vigilantes start cleaning up and the trial and execution of the two leaders of the underworld." E. F. M.

+ Boston Transcript p4 N 30 '35

"A roaring, brutal melodrama for thrill seekers." — + Christian Science Monitor p13 N 13 '35

"It goes along with fair suspense, though it is a close carbon of Barbary Coast, with its swinging doors and swinging flats. Margaret Lindsay is just as, too, Junior League, and I'm getting tired of the line 'Someday San Francisco is going to be a real city.'" Don Herold

+ Variety p14 N 27 '35

FRISCO WATERFRONT. D 9 '35 60min Repub

Players: Ben Lyon. Helen Twelvetrees. Rod La Rocque

Director: Arthur Lubin

While lying on an operating table after an automobile accident, a candidate for governor re-lives his life. He sees himself as a young man demoralized by his war experiences, floundering from job to job as a dock worker. Then comes the blow of his wife's desertion and marriage to a hated rival. The story of how he fights his way to the top is shown against the authentic background of the San Francisco waterfront and how he re-wins his wife concludes the film.

—

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended for children under 10 or for treatment." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

"Objectionable in part: violence, marriage, gambling, gambling, drinking, drinking, gambling, gambling, drinking. Nat Legion of Decency Mr 12 '36

A: Unusual drama; Y: Interesting; C: No appeal.

Par M p54 Mr '36

Newspaper and Magazine Reviews

Springf'd Republican p6 Ja 10 '36

Trade Paper Reviews

"Forceful direction by Arthur Lubin and capable performances by Ben Lyon, Helen Twelvetrees and Rod LaRocque make this film good average entertainment for general audiences." + + Box Office p32 D 21 '35

"The story has been well worked out, is exceedingly well played by the cast and has been most capably directed. It is good entertainment all the way." + + Film Daily p31 D 15 '35

"This rates as a nice fairy tale for the patronage that is satisfied with the entertainment values regardless of the probabilities." + + Harrison's Reports D 21 '35

Motion Pict Daily p8 N 29 '35

Motion Pict Herald p66 D 7 '35

"Generally incredible, but providing entertainment, holding interest, this is fairly well done. Family drama." + - N Y Exhibitor p40 D 25 '35

Variety p25 D 25 '35

FRONTIER. D 28 '35 83min Amkino

Players: S. Shagalda. S. Stoliarov. S. Shkurat

Director: Alexander Dovjenko

This film was made in Rovda and has English subtitles. "The tale of Red Army frontier guards who suppress a counter-revolutionary
movement of White guardists led by a Japa-
nese. The film, released at Moscow in cele-
bration of the eighteenth anniversary of the
October Revolution, has an emphasis which I
assume it would not have had ten years ago.

[It] plainly takes its place among the great
Russian films." Mark Van Doren

+ New York p54 Ja 15 '36

"Frontier" is mature and firm and is a tribute
to the director's increasingly creative
powers. ... It is difficult to be coldly criti-
cal of a film that is unlike any other, and
unique in a way which is rare. Somehow
the sustained photographic beauty of Dovjenko's
earlier films is lacking. Even the two
planning sequences, work is too realistic,
too prosaic for the mood of the film. Camera
work in the opening two sequences, when it
seems as something more than an unusual film; it is a
profound intellectual document that demands
your attention." Peter Ellis

+ New Theatre p24 Ja '36

"While 'Frontier' is as sweeping in its epic
plan as was 'The Covered Wagon,' its execution
somehow has gone wrong and cannot be
compared with the simple majesty of James Cruze's
pioneers in their valiant struggle to conquer the
West... Yet in spots it shows as magnificent a
style as this reviewer has ever seen—the
opening scenes, for example, with the camera
catching a lone plane flying endlessly through
the clouds; glimpses of the infinite Pacific and
the mountains with their deep forests seem-
ing to possess the globe—so dense and vast and
uninhabited are they. ... Had the story clarity,
at least to one not understanding Russian, and
a continuity which would have told the story
in connected episodes, it would have held the in-
terest more closely. At it is, it leaves one
confused, bewildered and finally bored by its
lack of an intelligent, running story." Mar-
guerite Tazelaar

+ N Y Herald Tribune p3 D 25 '35

"The U.S.S.R. issues a definite warning to her enemies in the Far Eastern borders in 'Frontier.'... Frequently able to merge didac-
ticism and drama so expertly as to make for
vigorous and powerful motion pictures, the
State-controlled Soviet cinema falls rather bad-
ly this time. Although some of its individual
episodes are fine, the work as a whole is con-
fused in its story-telling and hysterical in its
assault upon Japanese imperialism." Andre
Sennwald

+ N Y Times p10 D 28 '35

"'Frontier' is a decidedly inferior entertain-
ment when considered as a whole, although it
contains some strikingly individual perform-
ances and scenes. ... [It is so] confused and
jumbled that at times it makes little or no
sense. One soon confuses every small
and dramatic scene when Stepan is forced to shoot
Vasi, his friend from boyhood, for treason,
and acting entirely in a Russian manner by
V. Skagaida as Stepan, is extremely good. But
for the most part 'Frontier' has very little
life to recommend or to keep it out of the
dullard class, either as entertainment or
propaganda." M. William Boehnel

+ N Y World p30 D 28 '35

"I found the characters, I must say, without
any exception quite unbalanced and unaccount-
able. I was not entertained by their antics,
and only mildly by the big airplane display
toward the finale." John Mosher

+ New York p76 Ja 11 '36

"The primary virtues of the Russian films
are in nouveau-nerve 'Frontier.' Per-
haps the chief of these is the richness and
variety of human types and characters. Ap-
parently, Russians do not know what it
meant to be camera-shy; they act before the
camera with the greatest bravado and, with a
kind of abandon and gallantry which is like nothing
in the cinema of Hollywood at all. The
freshness and strength of 'Frontier' (a 35mm film) points
the way to the moving picture of the future." Elizabeth McCausland

+ Spring'd Republican p5c Ja 5 '36

Trade Paper Reviews

"By and large just another example of the
Russian idea of an evening's entertainment. It
is [a] somewhat crude drama but ending
in ten or twelve minutes of the most remark-
able series of coast battles of probably ever
offered in a film. ... Hollywood in its most
lunatic moments never dared dream of an
air picture of magnitude or magnitude and, it had been
photographed with rare effectiveness by Ed-
ward Tissie.... If the idea of the drama were
less far-fetched and absurd, minutes of repetitious
action could be cut out, this might
stand a chance in general release, but Amer-
ican movies are too weird for about an hour waiting for the show to
start. And there is nothing to interest the
outsider up to then. Russian sub-titles are
no great help." Variety p2 Ja 8 '36

FRONTIER JUSTICE O 1 '35 55min Futter
Players: Hoot Gibson, Jane Barnes, Frank-
lynn Farnum
Director: Robert McGowan
Western melodrama.

Audience Suitability Ratings

"Good. Family night programs or Catholic
schools. Infatuation Fed of Cath Alumnae
+ Farm care.

"A, Y and C: Satisfying Western." Par M p54 Mr '36

Trade Paper Reviews

Box Office p30 N 23 '35

"This one can hold its own with any of the
recently produced outdoor dramas."

+ Film Curb p10 Ja 11 '36

"Satisfactory Western with Hoot Gibson
turning in a good performance in his best
style." Film Daily p14 Ja 3 '36

"Hoot Gibson's return to the western scene
in a new series finds him up to his high,
usual standard. Family Western." + N Y Exhibitor p34 O 25 '35

"The picture moves swiftly; has plenty of
horse trotting and strong-man action, besides
some snappy vistas. Meets the mark as a sup-
porting program number." + Variety p3 Ja 8 '36

GALLANT DEFENDER. N 30 '35 57min
Columbia
Players: Charles Starrett, Joan Perry,
Harry Woods, Jack Clifford
Director: David Selman

The action is based on actual occurrences
in the days when homesteaders were vying
GALLANT DEFENDER—Continued

with cattlemen for possession of the range country of the West. This film dramatically presents the struggles of the cattlemen who refused to allow their grazing lands to be divided into small farms.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pic Guide
Cath News p24 Ja 25 '36

"Good."

"Endorsed Motion Pic Ja '36

"Covered wagons and the staking of homestead claims form the colorful background of an otherwise mediocre picture. There are numerous inconsistencies and the dramatic effect is weakened by the obviousness of the story. The cast is capable and there are good bits of comedy and appropriate music. Adults and young people." E Coast Preview Committee

"A new Western star and a pretty good story. Family, junior matinee." Nat Bd of R
+ Fox W Coast Bul D 21 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A, Y and C: Good melodrama." Par M p25 Mr '36
Sel Motion Pic Ja 1 '36

Newspaper and Magazine Reviews

Christian Science Monitor p13 D 28 '35
Springfield Republican p6c D 22 '35

Trade Reviews

"Estimate: good."

+ N Y Y Exhibitor p32 Ja 10 '36

("GAME OF JAI-ALAI. D 27 '35 8min Instructional
Players: Edward Thorgersen

"What is conceded to be about the fastest game in the world, Jai-Alai (pronounced 'Hi-leaf') is built up interestingly from its earliest form generations ago as an old Mexican and Spanish game similar to the present-day American hand-ball. Then it is given in its modern form as demonstrated in Mexico City by a quartet of expert players." Film Daily

Trade Paper Reviews

"A sports novelty that will click. [It is given] a fine story narration by Edward Thor-gersen."

+ Film Daily p11 Ja 7 '36

"This is an interesting exhibition of something that is new to most audiences."

+ Motion Pic Daily p16 Ja 16 '36

"Enormously interesting with added benefit of humor. Very good."

+ N Y Exhibitor p31 Ja 10 '36

GARDEN MURDER CASE. F 28 '36 60min MGM
Players: Edmund Lowe, Virginia Bruce, Benita Hume, Douglas Walton, Nat Pendleton

rector: Edwin L. Marin

Based on the novel of the same title by S. S. Van Dine. Hypnosis is the theme of this murder mystery which is unraveled by that skilful sleuth, Philo Vance.

Audience Suitability Ratings

"Excellent diction, direction, action, settings and scoring make this a fascinating mystery melodrama. Adults: interesting; 14-18: doubtful." Calif Cong of Par & Teachers

"Good. Not so logical as the Van Dine book. Mature." DAR

"Fine performances by a well chosen cast and admirable direction make this a stimulating and highly entertaining picture. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Fed of Business & Professional Women's Clubs

"Very satisfactory for its type. Adults." Nat Soc of New England Women

" Entirely free from sex allure and excessive drinking. Mature." S Calif Council of Fed Church Women

"S. S. Van Dine's book has been rather garbled in its adaptation for the screen but for one who enjoys setting his mind to the task of unravelling mystery, and does not demand literary or artistic values in pictures, this mystery tale may contain sufficient knotty problems to be considered entertaining. Adults." Women's Univ Club, Los Angeles

+ Fox W Coast Bul F 15 '36

"Adults and young people." Jt Estimates F 1 '36

"[It is] more than satisfactory entertainment. Adults."

+ Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Adults and young people." Sel Motion Pic F 1 '36

"Mature." Wkly Guide F 22 '36

Newspaper and Magazine Reviews

"Well done, handsomely mounted mystery."

+ Canadian M p15 Mr '36

"The Garden Murder Case' undoubtedly was more absorbing in the book than it is on the screen. The picture succeeds in being only mildly entertaining. It adheres to the routine formula, pointing the finger of suspicion first at this character, then at that one, until at the end it makes a surprise move which did not seem to be the logical development of anything which went before it. It scores the same principle that it is all right to fool the characters but never permissible to fool the audience."

+ Hollywood Spec p13 F 15 '36

"Designed strictly for the double-feature trade, The Garden Murder Case' is mildly interesting, if never believable, and it should keep most of the audience seated until the main feature. ... For some reason that we don't pretend to know, the acting in mystery films is generally inferior. "The Garden Mur-der Case' is no exception." (1/2 stars) Beverly Hills Liberty p36 Mr 14 '36

"The criticism of this jaded observer is that the piece lacks originality. It has no longer much suspense for those familiar with the Van Dine pattern; it is staged handsomely but with stereotype imagination; its direction is fast but rather pointless and its performance while competent, is uninspiring. In other words 'The Garden Murder Case' is what the critics call 'pedestrian.' "Marguerite Tashman

+ N Y Herald Tribune p10 F 29 '36

"It is a stimulating and ingenious murder mystery (not too difficult of solution if you recognize the portents that are portended in the film) and an experienced cast does an excellent job with it. It goes on the must list for confirmed Van Dine addicts." J. T. M.

+ N Y Times p13 Mr 2 '36

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; — Poor; — — Exceptionally Poor
"Even his most ardent and tolerant admirers will have to admit that on occasion the foppish Philo Vance can be an extremely exasperating person. As impersonated by Edmund Lowe, he is about as amusing as an ice-cream cone. But that this is Mr. Lowe's fault, especially because he is, I imagine, only interpreting the character as Hollywood writers wrote it. But the fact remains that in the present instance Philo is pretty hard to take—a conceited, humbug, arrogant know-it-all who has only had Hollywood changed Philo's character in "The Garden Murder Case," but it has also changed historically, and he has a present-day good murder-mystery into something just average in its production, slow in its movement and pedestrian in its dialogue."—William Boehne

+ S N Y World-Telegram p1 7 Mr 3 '36

**Trade Paper Reviews**

"Standard Philo Vance murder mystery that will please patrons of this particular type of offering. Family." + Box Office p27 F 15 '36

"There is no denying that as Philo Vance, Edmund Lowe is just about tops. There is an excellent cast of seasoned players, the production is up to M-G-M standard and all in all this is an able A piece of entertainment." + Film Curb p9 F 8 '36

"Better than usual mystery drama with exceptionally strong cast and ample production values." + Film Daily p7 F 29 '36

"This murder mystery melodrama is good program entertainment... Not suitable for children or Sundays. Good for adults." + Harrison's Reports Mr 7 '36

" MGM has here added to its B-string a piece of first-class entertainment... This engaging find-the-murderer piece brings back the immortal Philo Vance in a new person—Edmund Lowe who must be about fifth in the succession of interpreters, and who is better fitted in the role than he has been for some time. In fact, his easy and self-satisfied Vance is good—very good." + Hollywood Reporter p3 Ja 29 '36

"The plot moves quickly and logically, effectively establishing, but, at the same time, concealing clues that might lead to a possible easy solution of a series of killings in which many are suspected. The story blends dialogue, action and situations to build strong suspense... The atmosphere created is one of sophistication." + Motion Pict Daily p2 Ja 30 '36

"When it's a S. S. Van Dine story and the resoulted Philo Vance is the hero, pretty nearly everybody knows just about what to expect... Of course the story is geared to be fudged and baffle. It does both in a logical and interesting way. It puts down the motives for the killings, deftly puts the finger on the real killer, establishes the full number of suspects, but does so in a manner that so cleverly hides its clues that solution should give the amateur sleuths as well as general patronage ample opportunity to exercise their detective talents." + Motion Pict Herald p36 F 8 '36

"Usual Van Dine mystery murder story, this will please where thrill seekingasseems... What it does in the de luxers depends on the handling. Of a standard mystery type seen around many times, it has saleable angles, all of which should help the gross." + NY Exhibitor p34 F 25 '36

"[It] is a fair thriller that will do fair business... Lowe makes an excellent detective of the sophisticated school, and Virginia Bruce is a charming suspect." + Variety p27 Mr 4 '36

"Again Philo Vance parades his unfailing sleuthery in 'The Garden Murder Case' for good standard killer-mystery which will hold up its end on the program wherever this type of picture prospers." + Variety (Hollywood) p3 Ja 29 '36

(*)GASOOLONS. Ja 3 '36 10min RKO

Players: Edgar Kennedy, Florence Lake, Dot Farley, Jack Rice

"[Edgar Kennedy's] family wangle him into buying a gasoline station instead of going on a vacation, and then his troubles begin. He starts a small job on a car to adjust a windshield wiper, and winds up by tearing the car apart and selling it. But it seems he made the mistake of working on his own car."—Film Daily

**Trade Paper Reviews**

"The rib-tickling and highly-humorouss pan-tomimic quality that distinguishes the work of Edgar Kennedy was never in better evidence." + Box Office p18 Ja 18 '36

"Family comedy... This one will give the laughs to the Kennedy fan." + Film Daily p13 Ja 2 '36

"Effective comedy with standard laugh material." + Motion Pict Daily p12 D 31 '35

"Kennedy carries this along, and whatever laughs result are from spectacle of him trying to hold temper. Good." + N Y Exhibitor p30 Ja 10 '35

**GAY DECEPTION.** S 13 '35 79min 29th-century-Fox

Players: Francis Lederer. Frances Dee

Director: William Wyler

"A modern Cinderella, a sweepstakes winner, finds her Prince Charming disguiised as a bellhop in a great hotel."—Jt Estimates

**Audience Suitability Ratings**

Christian Century p294 O 9 '35

"Excellent entertainment of the light, clever, whimsical type that leaves one in a happy frame of mind. Enjoyable for all. Family." + Jt Estimates S 1 '35

Mo Film Bul p145 D '35

"Family." + Nat Bd of R M S 35

"This charming, cinderella-like tale is suitably and carefully cast, is spontaneously directed and moves to an illogical but delightful ending. Family and Junior mathees." + Nat Council of Jewish Women S 1 '35

"A, Y and C: Amusing romance of prince and pauper." Par M p54 Mr 35

**Newspaper and Magazine Reviews**

N Y Times px5 N 3 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

**GENTLE JULIA.** Ap 17 '36 29th century-Fox

Players: Jane Withers, Tom Brown, Marshal Hunt, Jackie Sears

Director: John Blystone

Based on the novel of the same title by Booth Tarkington. The story occurs in the atmosphere of a small middle-western town of several decades ago is caught in this story of

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; — Exceptionally Poor
**GENTLE JULIA—Continued**

Julia, the delectable village belle whose affairs of the heart are settled by her irrepressible small cousin Florence.” (Calif Cong of Par & Teachers)

**Audience Suitability Ratings**

“Family and junior matinee.” Calif Cong of Par & Teachers

“Good.” DAR

“Family and junior matinee.” Gen Fed of Women’s Clubs (W Coast)

“Family.” Nat Fed of Business & Professional Women’s Clubs

“A diverting comedy which offers some finished characterizations despite its farcical style. Good for family audiences.” Nat Soc of New England Women

“Wholesome and suitable for family entertainment.” S Calif Council of Fed Church Women

“Family.” Mrs T. G. Winter

“Family and junior matinee.” Women’s Univ Club, Los Angeles

_Fox W Coast Bul Ja 25 ’36_

“This is a charming, entertaining picture. Family and junior matinee.” Nat Council of Jewish Women Ja 15 ’36

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 ’36

**Newspaper and Magazine Reviews**

“It features Jane Withers, a child, has other children in its cast and a majority of its footage is devoted to childish pranks. But commendation of it as a picture that will please children does not imply condemnation of it as one which will bore adults. As a matter of fact, a picture boring to adults will not be pleasing to children... It is good for us to live our youth again even for the brief period of a picture’s unreeling, so ‘Gentle Julia’ is a production I can recommend to you for your own enjoyment, and I positively insist you take the children with you when you go to view it.” Allan Herscholt

_Hollywood Spec p9 F 29 ’36_

“Jane Withers, the screen’s leading—and practically only—tomboy, has in ‘Gentle Julia’ a role that fits her bouncing talents perfectly. An unpretentious little offering, ‘Gentle Julia’ has as its winsome ways and [has] such a hilarious chase climax that it should please adults as well as children.” (3 stars) Beverly-Hills _Liberty p53 Mr 28 ’36_

**Trade Paper Reviews**

“Sure-fire box-office and a natural for entire family patronage. Little Jane Withers tops all previous efforts. Family.”

_Box Office p55 Mr 7 ’36_

_Canadian Moving Pict Digest p8 Mr 14 ’36_

“It could hardly expect to hold the screen of a big city theatre but it will very likely please the family trade for which it was evidently made.”

_Film Curb p11 F 22 ’36_

“This is a knockout of a show for the family trade. Any audience that likes a good wholesome comedy will enjoy the Jane Withers fans especially will find it grand entertainment. Jane carries most of the picture and she does it in great style.”

_Film Daily p4 F 19 ’36_

“Excellently Good; Good; — Fair; — Mediocre; Poor; — Exceptionally Poor

“The Jane Withers pictures grow steadily better, thanks to good production judgment, and this one will overtop the others at the box office both on the momentum of the series and on its merits as a natural for laughs and wholesome entertainment.”

_Hollywood Reporter p3 F 15 ’36_

“Presenting Jane Withers, whose legions of followers are rapidly growing, in one of Booth Tarkington’s best known stories, this picture is a sound combination of amusing entertainment and easily adaptable exploitation. An all-family attraction, it is nonetheless unique and exciting comedy, stacking up not only as exceptions to the wholesome entertainment, but also holding considerable interest for adolescents and grown-ups.”

_Motion Pict Herald p10 F 25 ’36_

“The child star’s brilliant portrayal and the sympathetic guidance of the director, creates the perfect family picture, in theatrical high places or low. Box offices will click merrily to its laughter, sighs and hilarious antics wherever the Withers name has come to indicate a certain kind of entertainment, and in other spots where this gifted young player’s qualities will be [made known throughout] the neighborhood. A good, craftsman-like performance it is probably the best of the youngster’s pictures.”

_Variety (Hollywood) p3 F 15 ’36_

**GHOST GOES WEST. Ja 8 ’36 78min London films-United artists**


_Director: René Clair_.

_Based on the short story, Glorious Castle, by Eric Keown. “A penniless Scottish aristocrat sells his ancestral castle to an American millionaire who transports it piecemeal to New York. The family ghost accompanies the stones and haunts the liner. The news is flashed to New York. On arrival, there is a fine travesty of a civic receive, with an empty car reserved for the ghost and other farcical scenes due to the desire of two rival magnates to tie up the ghost for publicity purposes.” (Motion Pict Daily)_

**Audience Suitability Ratings**

“Class A. General approval.” _N Y Arch-diocese Child Pict Guide Mr 14 ’36_

_Cath News p24 Ja 25 ’36_

“Excellent. Mature.” DAR

“[It is] an outstanding production. Adults and young people.” _E Coast Preview Committee_

“[It is] A fresh and entertaining picture. Family.” Nat Ed of R

“A happy blending of good comedy and clever satire. Family.” Nat Council of Jewish Women

“[It holds] one’s interest to the final fadeout. Audiences over 14.” Nat Soc of New England Women

“The director is to be congratulated for this clever and outstanding production. Family.” S Calif Council of Fed Church Women

_Fox W Coast Bul F 8 ’36_

_Mo Film Bul p104 D 3 ’36_

“Rarely imaginative in direction, lavish in production and witty in line—a real treat. Very good. Family.”

+F + Motion Pict Guide Mr 36

“It is immensely comical... Do not overlook this amusing entertainment. Adolescents, 12-16: fine; children, 5-12: good fun.”

_Motion Pict R F 3 ’36_

“Unobjectionable for general patronage.”

_Nat Legion of Decency Mr 12 ’36_

<table>
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<th>Quality</th>
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"A Satirical fantasy; Y: Entertaining; C: No interest.
Par M p54 Mr '36
"Some delightfully original touches and clever technical effects add to the merit of an outstanding production, Adults and young people.
+F + Sel Motion Pict F 1 '36
"Family.
Wkly Guide Ja 18 '36
Newspaper and Magazine Reviews

"René Clair has evidently not succeeded in impressing his own character at all consistently on his first English film, 'The Ghost Goes West.' Says the reviewer for the London Times. At times. his vivid, freakish, and satirical imagination comes to the front; at others, love and the formalities of the commercial film—M. Clair can hardly have controlled the English dialogue—take charge of the situations and develop them according to the conventions... The nonsense itself is much in the manner of Mark Twa.in. The plot and its ramifications are more likely to keep the appearances of the ghost are nicely calculated to keep it mysterious and alarming while all around him the story unfolds, that Clair has achieved an originality, a difficult task which must have needed the greatest tact both in the director and in Mr. Robert D'Ore.
+B+ Boston Transcript p4 Ja 3 '36
"The Ghost Goes West' [has] started on a career that promises to make this delightful bit of foody one of the stand-out pictures.
+ Laura Elston
++ Canadian M p42 Mr '36
"This, of course, furnishes the opportunity for putting out some of his most amiable jokes in the Anglo-American repertory. The youth of America, said Oscar Wilde, is its oldest tradition and a tradition that M. Clair sees no reason for discarding. He has many a sally at the expense of Americans' supposed fondness for transporting antiques from Britain, and employing them to advertise the most incongruous merchandise. Occasionally, his satire hereabouts is very funny, as in the ubiquitous nature of his radio installations, but at times it descends to the mechanical gesture of employing his characters mispronounce words.
+ + Christian Science Monitor p6 F 4 '36
"Stald Queen Mary's royal laughter was awakened by evening in the Leicester Square premiere in London of Alexander Kor da's Intelligenty imaginative British-made comedy, 'The Ghost Goes West', others readily amused. The importation is the Frenchman René Clair's first English-speaking directorial effort, and a witty piece of picture-making it is."
J. P. Cunningham
+ + Commonweal p353 Ja 21 '36
"Gallic wit was a wise choice for the task of poking fun at Scottish traditions and American multi-millionaires. The result proves that 'The Ghost Goes West' does not sparkle as brightly as some of his other pictures, but the combination of Bob Sherwood's script and René Clair's sense of humor gives the picture perhaps the most delightful foundation of legitimate comedy the French director ever has had to build on. You cannot afford to miss it. Student, M. Apthorpe, a most valuable reviewer has found this picture a valuable subject for study."
+ + Hollywood Spec p10 F 1 '36
"I hate ghost stories [but] this one is a real laugh. I thought the London premiere of the 'Ghost Goes West,' and you leave the theater chuckling to yourself. The humor of the picture is completelyellow.
+ + Lit Digest p20 Ja 18 '36
"M. Clair is not yet quite so much at home on his new soil as on soil of his first British film, 'The Ghost Goes West' is full enough of happy invention and quick, gay humor to thoroughly and genuinely entertain... Many able actors besides Robert Donat contribute to its fun. In particular the mingling of the Foolery and exuberance on the antique face of Eugene Pallette when, as the purchaser of Glorie, he discovers from personal experience that he has acquired a real ghost is more richly comical than anything in film comedy."
A. S. Neill
+ + Manchester Guardian p13 F 25 '36
"Here is Clair's latest picture; and it is a failure. It is only relatively a failure. 'The Ghost Goes West' is more amusing and more imaginative than 'The Ghost,' but there is no evidence of whatever provenance, and indeed the audience of which I was a part laughed loud and long. But, that is perhaps the true, between exaggeration and exquisiteness... There is no lack of nice things and drop of such Gonality, but there is always the reminder that this man once held a precious secret in his hands. But he has lost it in the crowd, and it is hard to believe that anything outside of himself is to blame."
Mark Van Doren
+ + Nation p337 Ja 29 '36
"To be sure, Mr. Clair's touch in this film is not exactly what one would call incisive, but perhaps after he familiarizes himself with the soft and hard edges of his policies, he can win back with all the brilliance he brought to bear on his own people in 'The Italian Straw Hat.'"
Robert B. Edmondson
+ + New Theatre p23 F 36
"[René Clair's] picture is so gay and charming and imaginatively amusing. Heaven knows, it has its faults. But that is not about it, for example, the unhappy defect of letting down to an anticlimax, rather than building up to it. It lacks something, too, the distinctive style and urbane wit that has gone into the best of the distinguished Frenchman's works. Also, in the manner of photo-plays manufactured in England, it sometimes lacks the pace that films require, unless they are to drop entirely on the flat. All of this, however, does not keep it from being striking, delightful and original." Richard Watts
++ + N Y Herald Tribune p8 Ja 11 '36
"'The Ghost Goes West' is just what its title implies, a ghost story, and one of the season's funniest pictures. It is told with high good-natured clumsiness with which the cast has the air of enjoying it all as hugely as the audience. M. Clair's fantasy is neither earthy, nor penitent. It balances delicately, precisely; telling a grand ghost story at the same time it chuckles over a very human romance. The picture is original not only in idea and viewpoint, but in directorial touches. Mr. Clair tells his story lightly, subtly, as a ghost story, should be told, stressing none of his points and permitting no one to miss any of them either. 'The Ghost Goes West' is a rollicking tale of a most delightful phantom." Eileen Creelman
++ + N Y Sun p8 Ja 11 '36
"Faced with an event of such imposing interest, Mr. Clair's first English-speaking film, it is a grave temptation to go in for comparisons. The film is not pure Clair, or even very much Clair, but after the first time he is working in a strange language and from a script that is not his own, . Although the film is not pure Clair, in the fullest sense of Clair's typical work, it has a sly wit and an adroitness of manner that make it delightful. It is the first important film of the new year, and a joyous one. It is the cream of an ebullient jest."
C. S. Mundy Stout
++ + N Y Times p9 Ja 11 '36
++ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; Exceptionally Poor
GH0ST GOES WEST—Continued

"Although 'The Ghost Goes West,' which Clair produced in London for Alexander Korda, is not quite the film, in the fine tradition of 'Le Million,' and as such it has more than its share of charm and humor...Scene after scene is pregnant with the sly, subtle satire that has made Clair the world's outstanding director. There are some who will insist that 'The Ghost Goes West' is lacking in the urbane wit and distinctive style that has characterized this brilliant Frenchman's most distinctive screen efforts, but none can deny that it is at once a striking, delightful and original film—one that something to see and cheer about." — William Boehnel

+ + New Yorker p60 Ja 18 '36

"London Films has produced the best British film of [the year], 'The Ghost Goes West.'" — Mark Forrest

+ + Sat R p672 D 28 '35

"I have never believed more firmly in Clair's genius than I did during this film. The silly story, the mumbo-jumbo of Clair's peculiar qualities, were forgotten in my admiration for his camera sense. In no other film this year has the beauty of the film been so...subservient to the mobility of visual freedom. And the actors responded...with unfurled lightheartedness. Mr. Eugene Pallette...gave a very fine performance...that at least forgives the film..." — Graham Greene

+ Spec p1065 D 27 '35

"M. Clair satirizes Scots and Americans, and the film has much of the delicacy and high spirits of his earlier French pictures; but there is more humanity in it, and a charming love story..." — Joan Littlefield

+ Springfield Republican p7c Ja 12 '36

"The most virile satire of the year by that super-satirist, René Clair; and incidentally, his first English picture..." + Stage p8 F 36

"It is a satiric fantasy notable for the quality of its humor and critical wit that have long distinguished its director's work in French. Produced by a Hungarian, written by a Frenchman and directed by a Frenchman, and acted by an English-speaking cast, it has the homogeneity of style, the slyness, polish of conspicuously lacking in its Hollywood counterparts. Its most serious fault is an occasional lethargy of pace, which is the only thing it has in common with any other film comedy so far exported out of England." + Time p57 Ja 20 '36

Trade Paper Reviews

"One of the most delightful bits of nonsense the screen has seen. Family." + Box Office p28 F 1 '36

Film Curb p16 Ja 15 '36

"Swell entertainment for all fans. Highly humorous with fine work by Donat and others...René Clair's direction gets the full value out of the shrewdly written satirical screenplay..." + Film Daily p3 Ja 11 '36

"This picture has some unusually good comedy situations, a novel plot, and fine performances. As a whole, it is entertainment suitable more for the classes than for the masses; its pace is somewhat slow and its humor is suitable for all..." + Harrison's Reports Ja 18 '36

"This film has effective satire, broadening frequently into the realm of farce. René Clair has handled the imaginative, ingenious, satiric humor and imagination...There are many original touches including conversations of the ghost with his disembodied father in limbo, Scottish clan warfare, the American love of antiques, the ballyhoo which is equally well satirized..." + Motion Pict Daily p12 D 18 '35

"The peculiar flavour of the film, directed by the well-known screen satirist René Clair, of 'Le Million' fame, is only faintly to be deduced from a recital of episodes, yet an account of the plot does indicate something of its imaginative freshness...Clair never loses grip of material which might easily have degenerated into near-slapstick....Where there are audiences receptive to the essentially satiric flavouring of the story, 'The Ghost Goes West' is a subject of excellent possibilities. The broad humour of the 'ballyhoo' for the ghost, and the caricature of American new-rich infatuation with art, are material for all classes. Donat's personal charm has certainly never been better used than in this dual role with a soft Scots burr to give it flavour..." + Motion Pict Herald p48 Ja 4 '36

"A silly story intended to be a satire...of American social customs. This may be purpose, but provides plenty of laughs nevertheless..." + N Y Exhibitor p27 F 10 '36

"It should get rave reviews from critics and it should do splendid business in key spots in the U.S. and almost generally abroad. But it will probably receive more enthusiastic and reverent spots than is probably unfair to tone down raves for the film, because as screen art it is undoubtedly a splendidly effective piece of entertainment...It is that it is satire of a very high calibre and the great masses of American cinema patrons will find it hard to laugh at some of the sequences—they can't help that—but it is not American type comedy, it isn't slapstick; it isn't hokum. And there lies the rub..." + Variety p18 Ja 15 '36

"[T] is smart, satirical high comedy of a kind seldom served to American audiences [and] will mightily regale the sophisticated, the comparatively limited clientele of cultivated humor. Should do fine business in the acres houses, but will be a gamble from there down the line. With reasonably good direction in general run of spots where more blatant comedy is the meat-and-potatoes of entertainment..." + Variety (Hollywood) p3 Ja 21 '36

GIVE US THIS NIGHT. Mr 6 '36 70min Paramount

Players: Jan Klepura. Gladys Swarthout. Philip Merivale

Director: Alexander Hall

Music and Lyrics: Erich Wolfgang Korngold. Oscar Hammerstein II

"The story is constructed on the backstage opera formula with Jan Klepura cast as a singing man who is redound from France through the efforts of Gladys Swarthout, a diva and Philip Merivale, a composer." — Motion Pict Daily

Audience Suitability Ratings

"Good. General patronage." Nat Legion of Decency F '36

"It is a pleasant film in which neither the singing nor the music establish a high standard. Nevertheless, it is a step in the right direction towards a true musical film in which the musical related to the story..." + Sel Motion Pict F 1 '36

+ + Exceptionally Good; + Good; — Fair; — + Mediocre; — Poor; — — Exceptionally Poor
"Both voices are great and though the story, containing is trite, the production on the whole is excellent. Family."

Wkly Guide P 7 '36

**Newspaper and Magazine Reviews**

"Its ballads are the most advanced light opera music yet composed for cinema, and it contains one scene of cinema's first grand comic opera. The second act was called 'Romeo and Juliet' of which only a few skeleton scenes were written... Strictly in the new opera style for the screen, the plot is less a series of music cues than an ornamental bubble tossed on the flood of song issuing from Kiepura and Swarthout."

Time p46 Mr 9 '36

**Trade Paper Reviews**

"A weak one that will need strong support. Family.

+ + Box Office p27 Mr 7 '36

"While this is a high class musical film of the light opera variety it is doubtful if it will appeal to audiences. There is no denying that Kiepura has a fine voice but his acting leaves much to be desired and his dialect isslider that is far below Hollywood standards.

- + Film Curb p15 Mr 7 '36

"This is high class entertainment, with good music, and an excellent production. But its appeal will be directed mainly to music lovers, since most of the story is told in operatic terms. It is not for mass consumption. Suitable for all.

+ + Harrison's Reports Mr 21 '36

"Three-fourths of its length is song, and song of a high class, and it is for the most part gorgeously sung, with Jan Kiepura and Gladys Swarthout in the leading roles and doing most of the singing... It is weak as to comedy, but strong in dramatic appeal, and will be popular in communities where good music, and especially operatic music, will attract; will do substantial business in the key cities, and should have a long life, for here is music that can be heard again and again. It will also gross large in foreign countries, but its reception in our own small towns and neighborhood houses is problematical."

Hollywood Reporter p2 F 27 '36

"Too heavy with music, this picture is apt to have a very limited appeal only to music audiences. The musical score by Erich Wolfgang Korngold with lyrics by Oscar Hammerstein is good but offers no time to capture the popular fancy."

Motion Pict Daily p10 F 28 '36

"Done in a continental motif, the picture has elements for that contingent of fans which understands and appreciates classical music, not all of which is operatic. For the general rank and file the preponderance of music provides a problem which may possibly be eliminated if the romantic love interest content is stressed."

Motion Pict Herald p46 Mr 7 '36

"For American consumption, 'Give Us This Night' is questionable entertainment. Overloaded with music plus a performance by Jan Kiepura, the picture will have a hard time making the grade. Lack of draw names will also prove a stumbling block. Jan Kiepura is sacrificed a good deal like a Sennett comedian. His dialect is more acceptable for comedy work rather than operatic work. Locally he has a remarkable voice, particularly in the higher registers but his singing is anything but effortless. Unfortunately, in 'Grain' Kiepura is sacrificed in order to build up the singing of the Polish star."

Variety (Hollywood) p3 F 27 '36

**GRAIN. Jt 14 '36 85min Amkino**

**Players:** Emma, Teessarskaia, Boris Tenin, N. Narokot, A. Abrakosof

**Director:** Olga Preobrazhenskaia

Based on the novel, Enemies' Paths, by Ivan Shishov, this was made in Russia and there are dialogue titles in English. "This latest importation from Russia... once again attempts to certify the unceasing efforts of the new order. It tells of the victory of a group of peasants organizing their first collective farms, or the unceasing efforts of the kulaks, or land owners, to preserve their vanishing power over the peasantry." (Motion Pict Daily)

**Newspaper and Magazine Reviews**

"Either the humor and lightness the directors aspired to proved too much for their propaganda efforts or the picture was not planned out carefully to begin with. For while it is not really a bad production, it is just a run-of-the-mill piece, long drawn out and not a subject of collective farming. "

"The picture has elements for that contingent of fans which understands and appreciates classical music, not all of which is operatic. For the general rank and file the preponderance of music provides a problem which may possibly be eliminated if the romantic love interest content is stressed."

"The film is plentifully sprinkled with English translations of the Russian dialogue, making for ready understanding of the story, but it is doubtful that the picture will retain its entertainment value for the average American audience. It is one of those films which is apt to have a very limited appeal only among those who have a distinct sympathy for the Russia of today."

Motion Pict Daily p8 Ja 17 '36

**GRAND EXIT. O 25 '36 67min Columbia**

**Players:** Edmund Lowe, Ann Sothern

**Director:** Earle Kenton

"Unable to determine the origin of a series of sensational fires, a large insurance company engages Fletcher as a private investigator. Although he manages to unravel the methods by which the fires were set, the crime, he is unable to dig up any clues that might reveal the identity of the guilty madman. Eventually the fire, which started on the fires gives him the lead for which he is searching."

N Y World-Telegram

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide

Cath News p24 Sa 25 '36

++ Exceptionally Good; + Good; -- Fair; --- Mediocre; Poor; -- Exceptionally Poor
GRAND EXIT—Continued

"A: Depends on taste; Y: Amusing; C: Doubtful."

Christian Century p1638 D 18 '35
Mo Film Bul p170 N '35

"Good. Adults and young adults."
Motion Pict Guide Mr '36

"A and Y: Light mystery; C: Possible."
Y Pict Mr '36

"A mystery story, well sprinkled with comedy. Family."
Wkly Guide O 22 '35

Newspaper and Magazine Reviews

"Plenty of action, a story which makes enough sense, and some amusing wise-cracks. Of its kind, 'Grand Exit' is fair entertainment."
Eileen Creelman
+ — N Y Sun p27 N 5 '35

"Entertaining if highly implausible melo-drama."
T. M. F.
+ + — N Y Times p24 N 4 '35
N Y World-Telegram p34 N 4 '35
Springf'd Republican p66 N 24 '35

Trade Paper Reviews

"Plot development is brisk, covering much that is implausible. Amusing incidents are plentiful, giving Lowe wide range for a debonair and snappy performance. Director Eade Keaton does well. Good comedy."
+ Box Office p29 D 7 '35

Film Curb p4 N 15 '35

"Fairly satisfying mystery drama that ought to go over all right in the neighborhood houses."
+ + — Film Daily p7 N 5 '35

"Family melodrama."
N Y Exhibitor p29 N 10 '35

(*)GRAND SLAM OPERA. F 21 '36 20min Educational
Players: Buster Keaton
Director: Charles Lamont

"Keaton comes to New York from Gopher Prairie to do on an amateur radio program with his juggling act. He tells the amazed di-rector of the program that he does it by explaining each stunt to the radio audience. He gets the gang at the first juggling stunt, but keeps going, not realizing that the orchestra is going ahead with the next number."
Film Daily

Trade Paper Reviews

"Buster Keaton has the first leg on the year's funniest comedy with this offering. . . It's a natural laugh-provoker with a heap of origi-nality to boot."
+ Box Office p48 Ja 18 '36

"Easily the best comedy Buster Keaton has ever delivered. Whoever supplied the original and side-splitting gags should be given a long-term contract. This unknown writer has the perfect material for this dead-pan comic, and the way Buster handles that material puts it over for a continuous salvo of laughs. It is fast. It has variety. It has, above all origi-nality."
Par M p50

"A ribald and slapstick burlesque of amateur programs with Buster Keaton contributing some of his best comedy, this one has entertain-ment from every frame."
+ Motion Pict Daily p41 Ja 7 '36

"Buster Keaton is again his old, inarticulate, inadequate, uproariously awkward self. This brings out all the old laughs belonging to a character type as unique as Chaplin. Very good."
+ + N Y Exhibitor p30 Ja 10 '36

GREAT IMPERATION. D 9 '35 70min Universal
Director: Alan Crosland

Based on novel of the same title by E. Phillips Oppenheim. "The story deals with a renegade Englishman and a conniving Austrian in the employment of an international munitions trust. It tells how the Austrian presumably takes the place of the Englishman, found on the brink of death in the Alps, and returns to London to advance the predatory aims of the arms makers by crippling British factories and thereby inducing orders for replenished supplies from the factories which make up the munition king's domain."
(Motion Pict Daily)

Audience Suitability Ratings

"Class A. General approval."
N Y Archdiocese Motion Pict Guide

"Good."
Endorsed Motion Pict Ja '36

"Oppenheim addicts will enjoy this mystery thriller, with its blood-curdling moments, its high intrigue, its fantastic plot and its sur-prise finish. Adequately directed and photo-graphed, this picture will not prove conduc-tive to pleasant dreams for the kiddies. Adults: fair; 14-18: fair; 8-14: no."
Calif Congress of Par & Teachers

"One of the best known and most absorbing of the E. Phillips Oppenheim mystery stories, in which Edmund Lowe plays the double role of a German and an Englishman with great skill and with a clever appreciation and un-derstanding of the contrasts in the Teutonic and the Anglo-Saxon minds. . . Excellent ly directed and acted. Family."
E Coast Pre-view Committee

"With an involved and confused story and vacillating direction this exposition of a sinister plot on the part of international munitions manufacturers is bound to be uncon-vincing. A timely and worthy theme is handled in a careless, uncertain manner al-though the suspense is maintained through-out and ends with a surprise dénouement. Adults.
Nat Council of Jewish Women

"An exciting picture, but lacks clearness at times and death in the attention."
Nat Fed of Business & Professional Women's Clubs

"Edmund Lowe gives an exceptional per-formance in the dual role. The direction is commendable, and good use is made of light and sound effects. Mature."
So Calif Council of Fed. Church Women
+ — Fox W Coast Bul D 14 '35

"Capably and effectively directed, with Ed-mund Lowe giving an exceptionally fine per-formance in a dual role, ably assisted by a well chosen cast. A thrilling mystery drama. Adults and young people."
+ + Fed of Women's Clubs (W Coast) D 4 '35

"Good. Adults and young adults."
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

"A and Y: Clever spy drama; C: If interesting."
Par M p54 Mr '36
Set Motion Pic D 1 '35

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

Newspaper and Magazine Reviews

Boston Transcript D 13 '35

"I am usually sufficiently annoyed by even one Edmund Lowe in a picture, and in "The Great Impersonation" I get two—with Mr. Lowe in the role of a villain, the kind of lusher romanticism and wild-eyed melodrama usually associated with his name. . . . [It] must be seen by all and is an all-time classic. . . . It is a fairly good-looking production, but [the] action is ragged and basically incredible." — Variety p12 D 18 '35

GREAT ZIEGFELD. (Release date not determined) 15min MGM

Players: William Powell, Myrna Loy, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton

Directors: Robert Z. Leonard, Arthur Lang

Music: Walter Donaldson. Harold Adams

The life of the great entertainer is brought to the screen with many of the former stars from the Ziegfeld's Folies taking part.

Trade Paper Reviews

"It is a lavish, well produced, entertaining picture that cannot fail to please. With proper exploitation it will be a hit with any class of patrons. . . . They don't come much better than this one." + + Film Curb p6 Mr 14 '36

"In New York and environs it should pack them from the opening day, but in the hinterland it must be sold and exploited to the hilt and where this is done it will be okay. About an hour must be cut for regular theatre runs, making it the kind of fast-moving story audiences expect and managers can handle. Present roadshow length perhaps okay for around New York, but neither star draw nor story place it in roadshow class. It's just grand entertainment that will stand with the beat the public has had on the regular Metro releasing programs." + + Variety (Hollywood) p3 Mr 9 '36

GUARD THAT GIRL. S 20 '35 65min Columbia

Players: Florence Rice, Robert Allen, Barbara Kent. Arthur Hohl

Director: Lambert Hillyer

"An exciting mystery story about a girl impersonation racket, well photographed, well handled, and the two detectives who guard her and finally capture the guilty person." Nat Bd of R M

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

="A: Fairly good; Y: Good; C: Hardly." Christian Century p94 Ja 15 '35

Mo Film Bul p170 N '35

"Fair; Adults and young adults." Motion Pict Guide Mr '36

Family

Nat Bd of R M S '35

"A and Y: Thrilling; C: Very exciting." Par M p4 Mr '36

Newspaper and Magazine Reviews

"Passable entertainment of its sort." + + Christian Science Monitor p15 O 19 '35

Trade Paper Reviews

Box Office p23 N 23 '35

"Satisfactory murder mystery. A not unfamiliar plot but it has been well handled. [The] suspense [is] well maintained. A bit

--- + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
GUARD THAT GIRL—Continued

of romance and comedy add to enjoyment of the picture."

+ Film Curb p11 N 1 '35

Motion Pict Daily p4 N 2 '35

"A mystery film of more, or less routine character, 'Guard That Girl' offers little in

the way of unusual material. . . With suspicion falling almost equally upon a number of in-

volved persons the mystery keeps the identity of

the perpetrators of the crime sufficiently

under cover until the detective by simple de-

ductions makes known the criminal's true

character."

— + Motion Pict Herald p74 N 23 '35

"Family melodrama."

N Y Exhibitor p34 O 25 '35

GUN PLAY. D 31 '35 60min Beacon

Players: Guinn Williams. Frank Yacanelli.

Marion Shilling

Director: Albert Herman

A western melodrama.

— Audience Suitability Ratings

"Class A. General approval." N Y Arch-

diocese Motion Pict Guide

Cath News p24 Ja 25 '35

"A, Y and C: Thrilling Western."

Par M p54 Mr '36

Trade Paper Reviews

"A Western with a new plot and that's a

novelty. This snappy outdoor action drama

should more than satisfy those who like such

films. . . Williams does some fine work in this

picture and he is ably supported by balance of the

cast.

+ Film Curb p6 Ja 4 '36

"This Western carries more than the usual

amount of plot, and the plot also departs from

the usual Western thrillers with a rather novel

theme."

+ Film Daily p3 D 27 '35

"Standard western action material. . . It has

no lack of fast-moving action and should be

found reasonably satisfactory."

+ Motion Pict Daily p12 D 31 '35

"As per the title there's plenty of gun-

play in this action picture. . . Perhaps not a

brilliant plot, but good enough for this calibre picture. There is a sincere effort to

project some humor, and although the romance is

rather light, it's pleasing. The backgrounds

keep revolving before the camera and may

look familiar to the very discerning kind of

fans."

— + Variety p58 Ja 1 '36

GUYNOR, THE. See Mister Hobo

H

HAIR TRIGGER CASEY. (Release date not de-

termined) 60min Atlantic

Players: Jack Perrin. Betty Mack

Director: Harry Fraser

A western melodrama.

— Audience Suitability Ratings

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

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

Trade Paper Reviews

"A Western that is considerably above

average, with a fresh slant that builds sus-

pense and some good comedy, this one should

click with ease. In addition to the typical

shoot-'em-up pattern that it follows, there's an

exciting flashback of action during the war

and a smuggling angle that involves an army

officer. Family."

+ Box Office p37 Mr 7 '36

"An entertaining Western."

+ Film Curb p8 F 22 '36

"While following the usual formula of

smuggling on the border, this action Western

in story treatment and especially in directorial

touches achieves some new slants that lift it

out of the run-of-the-ordinary Westerns."

+ Film Daily p4 F 19 '36

"As Westerns go, it is an ordinary produc-

tion."

— + Motion Pict Daily p9 F 19 '36

HANDS ACROSS THE TABLE. O 18 '35 80min

Paramount


Ralph Bellamy

Director: Mitchell Leisen

Adapted from Vina Delmar's novel Bracelets.

A cynical manicurist anxious to find a wealthy husband marries an impoverished play-boy who

plans to wed an heiress for exactly the same

reason.

— Audience Suitability Ratings

"Class B. Pictures in this classification are

adjudged to be unsatisfactory. Not recom-

mended because of subject matter or treat-

ment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 35 '36

"A: Fairly amusing; Y: Unsuitable; C: No."

Christian Century p1806 D 11 '35

"A light refreshing comedy, excellently cast,

well staged, photographed and lighted, in which

expert direction gives piqiuancy to situations

that might otherwise be offensive. Adults and

young people." + Gen Fed of Women's Clubs (W Coast)

N 15 '36

"This bit of sophisticated fluff, with its near

title, becomes very diverting entertainment by

reason of excellent direction, superior act-

ing and clever and unusual comedic situations.

Adults. Light comedy." + Jt Estimates N 15 '35

Mo Film But p170 N '35

"Good. Adults." + Motion Pict Guide Mr '36

"Mature." + Nat Bd of R M N '35

"Carole Lombard, ably assisted by Fred Mac-

Murray, makes this implausible, charming

farce-comedy almost believable. Smooth, ex-

cellent direction, lavish stage settings, witty

dialogue and a not new but good story add

much to the entertainment value. Adults." + Nat Council of Jewish Women N 1

'35

"Objectionable in part." + Nat Legion of Decency Mr 12 '36

"A: Fairly amusing; Y: Mature; C: No."

+ Nat Pict p4 Mr '36

"Lightness in direction and acting make an


Newspaper and Magazine Reviews

"A comedy which radiates comic warmth

from almost every foot of celluloid. Its un-
abashed make-believe is an appealing asset.”

R. S.

+ Boston Transcript p4 O 19 '35

Christian Science Monitor p15 O 19 '35

“The story skips through its charming paces so lightly that this little comedy romance is quite likely the best thing of its fairy-tale sort to have been seen this season,” Beverly Hills.

+ Liberty p29 N 23 '35

Lit Digest p24 D 7 '35

“The film is quite an entertaining bit of minor gayety as long as it keeps moving rapidly... When it slows down for its romantic interludes, the pace becomes lethargic enough to give you a chance to think things over and remember that the hero and heroine really were speaking pretty soundly when they described themselves by that highly descriptive term, ‘hearts.’ The first half of the work is unassumingly diverting, and the film never fails to offer a suggestion of liveliness.” Richard Watts, Jr.

+ — N Y Herald Tribune p6 N 2 '35

“Unpretentious and likable, it has an appealing freshness about it.” Eileen Creelman

+ — N Y Sun p10 N 2 '35

“An uproariously funny, romantic comedy, with a brilliant screen play.” Andre Sennwald

+ — N Y Times p13 N 2 '35

“A gay, rollicking bit of fluff... Done with a light, frivolous touch, it moves briskly and uproariously along to its inevitable conclusion, but in a manner that anyone in search of delightful entertainment should find altogether satisfying.” William Boehnel

+ — N Y World-Telegram p31 D 5 '35

Reviewed by John Mosher

New Yorker p95 N 16 '35

Reviewed by Graham Greene

Spec p38 N 22 '35

Springfield Republican p6c N 24 '35

“Some of the grandest comedy to come out of Hollywood this season.”

+ Stage p10 N '35

“Hands Across the Table,” [is] as pretty a mixture of wit, sentiment and right handling as we are likely to get for a while.” Otis Ferguson

+ — Theatre Arts Mo p41 F '36

Time p54 O 28 '35

Trade Paper Reviews

Film Curb p7 O 15 '35

“Grand romantic-comedy entertainment with plenty box-office pull for all classes. Delightful fare that will meet with a merry reception anywhere.”

+ Film Daily p10 O 25 '35

“With sparkling acting, well directed, ‘Hands Across the Table’ is a good number in the current smart dialogue comedy school. Family comedy drama.”

+ — N Y Exhibitor p35 O 25 '35

HAPPINESS C. O. D. O 15 '35 69min Chesterfield

Players: Irene Ware, Donald Meek, Edwin Maxwell, Maude Eburne

Director: Charles Lamont

When a father of extravagant children mortgages his home to pay their bills, the children reform and help their father out of his plight.

Trade Paper Reviews

Box Office p34 N 16 '35

“It is all worked out so nicely, played so earnestly and directed so well that it comes near being perfect screen entertainment of this type.”

+ Film Curb p4 N 15 '35

“This little comedy has a certain amount of human interest appeal that ought to get over well enough with the not too discriminating family trade. While there are no important names in the cast, the players fit their roles adequately.”

+ — Film Daily p7 D 21 '35

“By giving human touches to a story about the spendthrift children who reform and help their father lift the mortgage on the old homeestead, Director Charles Lamont has furnished a picture which should be acceptable average entertainment.”

+ — Motion Pict Daily p4 N 2 '35

“Family drama.”

N Y Exhibitor p34 O 10 '35

“Despite lack of strong name draw, ‘Happiness C.O.D.’ might have been a strong pro- grammer until directors and cutters went awry, but despite this weakness, picture’s length and a rather unpromising title, it should prove interesting because of Maude Eburne’s grand performance.”

+ — Variety p15 D 25 '35

HARMONY LANE. Ag 25 '35 81min Mascot

Players: Douglas Montgomery, Evelyn Brawley, Joseph Cawthorn, William Frawley

Director: Joseph Santley

“A musical drama based on the life and loves of Steven C. Foster, showing his despair and disappointments, and the tragedy of his drunken death.” So Calif Council of Fed of Church Women

Audience Suitability Ratings

“Class A. General approval.” N Y Archdioce Motion Pict Guide

Cath News p24 Ja 25 '36

Christian Century p326 O 16 '35

“William Frawley gives a notable characterization of the Whitly there are. Family.” Calif Congress of Par & Teachers

“The costumes and settings are unusually faithful to the times, the music is deftly blended in, and the romance will prove satisfactory for all but conscientious objectors to sentiment. Suggested for schools, libraries and church use.” Excellent for music clubs, Family.” Nat Bd of R

“Excellent acting and direction combined with its educational and dramatic values to make it an exceptional production. Adolescents 12-16: excellent; children; mature and sad.” Women’s Univ Club, Los Angeles

+ — Fox W. Bul. S 11 '35

“The charm of the life, customs and settings of the pre-Civil War days, the historical interest of the story, and the added pleasure of the old familiar music and songs make this a most enjoyable production. Family and junior matinee.”

+ — Fed of Women’s Clubs (W Coast) S 3 '35

“Family.”

Jt Estimates S 1 '35

Motion Pict & Family O 15 '35

“The poignant story of Stephen Foster comes to the screen carefully cast, sympathetically directed and beautifully photographed. The stage settings and mid-nineteenth century life add much to the interesting story. Family.”

+ — Council of Jewish Women S 1 '35

“A, Y and C: Delightful.”

Par M p54 Mr '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
HARMONY LANE—Continued

Newspaper and Magazine Reviews

"Unpretentious melodrama, pleasing of its sort."
+ — Christian Science Monitor p13 O 26 '35

"A routine little sentimental drama, given its occasional moments of interest by the Foster songs."
Richard Watts, Jr.
+ — N Y Herald Tribune p15 O 24 '35

"Lugubrious, despite the songs."
N Y Times p19 O 27 '35

Sprng!d Republican p6c O 13 '35

Trade Paper Reviews

Box Office p56 N 16 '35

HEIR TO TROUBLE. S 26 '35 80min Columbia
Director: Spencer G. Bennett

A western melodrama.

Audience Suitability Ratings

"Good. Family."
Motion Pict Guide Mr '36

"A, Y and C: Good Western."
Par M p51 Mr '36

Trade Paper Reviews

Box Office p29 N 23 '35
Film Curb p5 Ja 4 '36

"Good outdoor action drama with more than usual amount of plot material. Fortified by ample story ingredients, albeit the basic plot is not radically new in any respect, this ought to prove satisfying fare for the outdoor action fans."
+ — Film Daily p10 D 17 '35

"Family Western."
N Y Exhibitor p34 O 25 '35

HELL SHIP MORGAN. F 8 '36 63min Columbia
Director: D. Ross Lederman

"A tuna fishing boat is the unusual setting for a triangle story involving a blustering captain, a girl whom he befriends and marries, and a young man whom he rescues from a waterfront saloon."
Sel Motion Pict

Audience Suitability Ratings

"Fair. Objectionable in part."
Nat Legion of Decency F '36

"The excitement of storm and rescues, the constant threat of tragedy and the fascinating scenes of tuna fishing provide thrilling and realistic drama. The story is a vigorous one, the acting is expert and some of the camera effects are remarkable. Adults and young people."
+ — Sel Motion Pict F 1 '36

Newspaper and Magazine Reviews

"Take all the intrigues, stock figures and stereotyped phrases of penny-shopper romances and there you have 'Hell Ship Morgan,' the generally preposterous film with George Bancroft. . . . During the telling of this breathless and fearless odyssey of the tuna fishers all the old-fashioned theatricalisms drench the situation, the dialogue and the characters. The three principal actors perform their unattractive jobs in a workmanlike manner, but the whole thing seems to me to have been shipwrecked on the shoals of sex."
William Boehnel
— N Y World-Telegram p21 Mr 10 '36

Trade Paper Reviews

"The players and the director have done their best with the trite material, but it results in just plain fascinating fare, with chief interest from a box-office standpoint being in the return of George Bancroft to the screen."
+ — Film Daily p8 Mr 10 '36

"A moderately entertaining program melodrama. There is not one new angle in the story; the plot is quite obvious and one loses interest in the outcome. Not for children or Sundays. Adult entertainment."

— Harrison's Reports F 29 '36

"A better tale than this might have been contrived for George Bancroft's return to the screen after a long absence, for the good cast has little chance against the thin story of love in the tuna industry. The three principals struggle valiantly with the difficult dialogue."
— Motion Pict Daily p3 F 29 '36

"Weak for single featuring, other attributes [may] be sold to advantage to patrons liking action with an entertaining story."
+ — N Y Exhibitor p34 Mr 10 '36

"It is not a particularly inspiring vehicle. . . . Cast is worked far above scripting and direction. Weakness in latter two departments will keep 'Hell Ship,' to duellers and some [neighborhood houses]."
+ — Variety p29 Mr 11 '36

"Thrills of the tuna fishing industry off the coast of California, poignantly displayed through direction, story and photography, swing this Columbia film above the mediocire class for [neighborhood houses.] With more name production it would have hit the class spots with ease."
+ — Variety (Hollywood) p3 F 27 '36

HER MASTER'S VOICE. Ja 17 '36 68min Paramount
Players: Edward Everett Horton. Peggy Conklin
Director: Joseph Santley

Based on a play of the same title by Clare Kummer. In this farce comedy Horton's wife is spirited away by her aunt because of opposition to the marriage. He obtains a position as butler in the aunt's home and while attempting to enter his wife's room, he inadvertently lands in her aunt's room where he is discovered and accused by the aunt's middle aged suitor of philandering. But when the suitor, who is owner of a great radio chain discovers that he and Horton are old pals, the stage is set for Horton to become a radio star.

Audience Suitability Ratings

"Class A. General approval."
Y Archdiocese Pict Guide Mr 31 '36

Cath News p24 Ja 25 '36

"Good for tired nerves. Family."
+ — Motion Pict Guide Mr '36

"Adolescents, 12-16: very entertaining; children, 8-12: slight interest."
— Motion Pict R Mr '36

"Unobjectionable for general patronage."
Nat Legion of Decency Mr '36

"A: Fair farce; Y: Debatable; C: No."
Par M p54 Mr '36

"Adults and young people."
Sel Motion Pict F 1 '36
"Some very comical situations and an excellent cast."

**Wkly Guide D 29 '35**

**Newspaper and Magazine Reviews**

"Edward Everett Horton proved again that, given the right kind of material, he’s in the Ollie Hardy-Roland Young class of sly, observant, humorous acting. No, even without the good lines, he gets them just the same."

**New Statesman & Nation** p188 F 8 '36

**Trade Paper Reviews**

**Box Office** p30 Ja 4 '36

"It’s grand for a laugh."

**+ Canadian Moving Pict Digest** p10 F 22 '36

"This one can be chalked up as just a bit better than average program fare. In most situations they should like it."

**Film Curb** p11 F 1 '36

"Fairly entertaining fare, with limited plot and location, best for the dressing room comedy fans."

**Film Daily** p13 F 21 '36

"Although it is a little silly at times, it will probably get by with non-discriminating people. . . Because of the one [risque] situation it is unsuitable for children or adolescents. Harmless for adults."

**+ Harrison’s Reports** Ja 25 '36

"Maybe it doesn’t make much sense, but it does make a lot of entertaining nonsense engagingly presented. The script is gaily and naturally dialogued and makes the fun grow out of the situations with easy nonchalance."

**Hollywood Reporter** p4 F 12 '36

"This lighthearted comedy of mistaken identities is an excellent one to couple with a sombre drama. . . The film closes on a hiliarious note when Horton is revealed as a success at last, as a radio crooner."

**+ Motion Pict Daily** p10 F 13 '36

"As with the exception of Miss Conklin the cast is composed of older artists, it might appear that the appeal of the picture would be directed mainly at more mature audience contingents. Such is not the case, however, inasmuch as comedy is the principal motivation and Horton’s popularity with all ages and classes should be enough to convince the general audiences of the picture’s entertainment worth to them."

**+ Motion Pict Herald** p52 N 16 '35

"For general mass entertainment, it must be considered lightweight, will be twin-billed or booked on premium-chance game days. Estimate: best for class sectors."

**N Y Exhibitor** p27 F 10 '36

"Paramount has turned out a fairly entertaining comedy in ‘Her Master’s Voice.’ Probably won’t startle with its grosses but should get its share of dual business."

**+ Variety** p37 F 26 '36

"With a stronger name cast, this top notch feature would attract important grosses. As is, it will serve best on double bills. Entertainment is there from start to finish with an expert cast, all from the stage, troup ing the story in grand fashion."

**+ Variety (Hollywood)** p3 F 12 '36

HERE COMES COOKIE. Ag 30 '35 65min Paramount

**Players:** George Burns, Gracie Allen, George Barbier, Betty Furness

**Director:** Norman McLeod

"The story deals with a rich man who has two daughters. One of them is being courted by a fortune hunter, much to the father’s disgust. Therefore he signs over his millions to his other daughter for sixty days in order to prove how false are the motives of the pursuing Romeo."

**N Y Herald Tribune**

**Audience Suitability Ratings**

"Class A. General approval."

**N Y Archdiocese Motion Pict Guide**

"A fast moving hilarious farce. . . The picture is well presented, the director has made clever use of all material especially the many amusing vaudeville skits, providing light breezy entertainment with many chuckles for the audience."

**+ Gen Fed of Women’s Clubs (W Coast)** S 14 '35

"A jolly bit of nonsense filled with the usual Burns and Allen absurdities and some good vaudeville numbers. A matter of taste for family."

**+ Jt Estimates** S 15 '35

"Amusing incidents, a good supporting cast, some really worthwhile vaudeville numbers and a bit of a story produce acceptable entertainment for the entire family."

**+ Nat Council of Jewish Women S 1 '35**

**Newspaper and Magazine Reviews**

**N Y Herald Tribune** p9 O 12 '35

"Nothing in the picture makes sense and the result is lots of fun, if you are one of the thousands with a weakness for Miss Allen’s special brand of foolishness."

**+ N Y Sun** p9 O 12 '35

**Trade Paper Reviews**

**Box Office** p58 N 16 '35

HERE COMES THE BAND. Ag 30 '35 77min MGM

**Players:** Ted Lewis, Virginia Bruce, Harry Stockwell, Nat Pendleton

**Director:** Paul Sloane

"The story of the composition of an American song based upon our country’s folk music serves as a vehicle for Ted Lewis’ vaudeville acts, and introduces Harry Stockwell to screen audiences who’ll remember best his fine voice in ‘Headin’ Home.’"

**Jt Estimates** S 1 '35

"Well known stage and screen personalities fail to make of this musical comedy other than mediocre entertainment. Family."

**+ Nat Council of Jewish Women S 1 '35

"A, Y and C: Entertaining."

**Par M** p54 Mr '35

HERE COMES TROUBLE. F 21 '36 65min 20th century-Fox

**Players:** Paul Kelly, Arline Judge, Mona Barrie, Gregory Ratoff

**Director:** Lewis Seiler

"[The] story is woven around two gangs of crooks trying to get a famous ruby supposed to be in the possession of the passenger of a ship who is really a detective out to get the crooks. Paul Kelly, member of the crew, gets involved when Mona Barrie, one of the crooks, presents him with a lighter in which the stolen gem is hidden."

**Variety (Hollywood)**

**+ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; — Exceptionally Poor**
HERE COMES TROUBLE—Continued

Audience Suitability Ratings

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

"A little too sophisticated for children. Entertaining for adults." S Calif Council of Fed Church Women

Fox W Coast Bul F 15 '36

"The picture is but mildly entertaining. Adults..." — Gen Fed of Women's Clubs (W Coast) F 8 '36

"Wearsome to a degree, despite some good characterizations. Adults." — Jt Estimates F 1 '36

"The production is a striking example of wasted effort. Adolescents, 12-16: no; children, 5-12: no." Motion Pict R Mr '36

"This is a mediocre picture combining a hackneyed theme, an undistinguished cast, unsuccessful attempts at comedy and only now and then an effective bit of direction. Fair for the family." — Nat Council of Jewish Women F 5 '36

"Fair. General patronage." Nat Legion of Decency F '36

"Family." Wky Guide F 22 '36

Newspaper and Magazine Reviews

"Here Comes Trouble" shrieks movie. It never displays true cinema. The lighting is decidedly flat, the camera angles are commonplace and lacking are the moving shots that would have helped. It is a witless affair, clumsy and noisy.... Gregory Ratoff, a fine actor, should not have been cast in the film. He has an explanatory speech, important to the picture, and his delivery of it, due to the broad accent he has, is very difficult to understand. I missed nearly half of it." Allan Hershow — Hollywood Spec p14 F 15 '36

"This one fails in the run-of-the-mill category, being undistinguished in any respect, although it has a fair amount of action and is sufficiently guided by comedy to get by in the lesser grades." — Film Daily p4 Mr 7 '36

"Just program fare. But it should appeal to audiences who are not too discriminating about plot defects.... Since the picture is treated more as a comedy than a crook melodrama, exhibitors may find it suitable for children and Sundays." — Harrison's Reports F 22 '36

"Completely misfiring as a comedy of jewel hijacking on the high seas. 'Here Comes Trouble' turns to familiar slapstick and knockabout routines. The result is confusing to say the least.... Only a trifle of the story comes through and the laughs are not in the dialogue but in the routines.... 'Here Comes Trouble' may just get by in smaller bookings. It is weak even as a class B release." — Hollywood Reporter p4 F 1 '36

"With a capable cast and an interesting story of international jewel thieves, this production should please in the subsequent runs for which it is aimed." + Motion Pict Daily p5 F 3 '36

"Pretty much ado about nothing, although about half a dozen conflicting and counteracting sub-plots are hitched on to the basic motivations.... Because it is just so much film footage, showmanship facets as many headaches as understandable if those who made it. Previewed in the Uptown Theatre, first-run neighborhood house, to a confused audience." — Nat Council of Jewish Women F 5 '36

"Estimate: program; twin-bill; premium." N Y Exhibitor p37 F 25 '36

"As full of holes as a golf course 'Here Comes Trouble' can hope for little more than double bills. Yarn is jumpy through, a renewable interest more than passably interesting. Production is class B." — Variety (Hollywood) p3 F 1 '36

HERE'S TO ROMANCE. O 4 '35 85min 20th Century Fox

Players: Nino Martini, Genevieve Tobin, Mme. Ernestine Schumann-Heink, Maria Gambarelli

Director: Alfred E. Green

"The story is the familiar conflict of love and ambition, with the young aspirant of opera fame trying to keep peace between his fiancée, a ballerina, and his mother, a rich young woman, inclined to be possessive. For balance, there is her husband, flirtatious, and also a patron of the arts as they concern talented young ladies. There are scenes in Paris garrets, behind the scenes and on the stage of the opera, and a dénouement in a ten-cent store, where the hero is reduced to demonstrating songs—operatic as well as jazz." Boston Transcript

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

Christian Century p1326 O 16 '35

"Excellent cast, fine orchestral score and rare direction make the picture delightful entertainment for all audiences. Family." Calif Congress of Par & Teachers

"Nino Martini's glorious voice adds brilliance to a skilfully directed story.... Superb opera selections. Nature-family." DAR

"The cast is excellent, the scenery and lighting beautiful, and the music grand. The appearance of Mme. Schumann-Heink is a great treat and the singing of Martini glorious. Excellent entertainment for the family." So Calif Council of Fed Church Women

"One of the pictures that must not be missed. Family." Mrs T. G. Winter

"The admirable cast, the settings in New York and Paris, and the almost continuous music, both light and classical, insure enjoyment of the highest type. Adolescents, 12 to 16; good for children, 8 to 12; good but mature." Women's Univ Club, Los Angeles

"Fox W Coast Bul S 13 '35

"Delightful musical production.... Martini sings superbly. Selections from Ianroman, Piazzlied, Cavalliera Rusticana and La Tosca. Family." + Gen Fed of Women's Clubs (W Coast) S 3 '35

"Family." Mo Film Bul p170 N '35

Nat Bd of R M N '35

+ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
HI GAUCHO. O 11 '35 60min RKO
Players: John Carroll, Steffi Duna, Rod La Rocque
Director: Thomas Atkins

"The romantic meeting of a handsome young Gauchito and a beautiful young girl, son and daughter of rival feuding families, frustrates the pretensions of the mother. Excitement and complications are added to the character of Escuro, the bandit." Gen Fed of Women’s Clubs (W Coast)

Audience Suitability Ratings
- "This colorful outdoor picture has fine photography, good comedy, delightful singing, and an interesting Argentine background. Family and junior matinee." Gen Fed of Women’s Clubs (W Coast) S 18 '35
- "Fair entertainment. Family." Jt Estimates S 15 '35
- "Fair. Family." Mo Film Bu 195 D '35
- "Charming Spanish atmosphere and beautiful photography somewhat redeem this otherwise mediocre production. ... Good music, fine direction, nice riding and beautiful horses. Family." Nat Council of Jewish Women S 1 '35
- "A, Y and C: Fair." Par M 55'4 Mr '36

Newspaper and Magazine Reviews
- "The picture includes bandits, horsemanship, picturesque costumes [and] handsome photography." Christian Science Monitor p15 O 19 '35
- "Exceptionally Good." Springfield Republican p7c O 20 '35

Trade Paper Reviews
- "Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"

HIS FAMILY TREE. S 20 '35 68min RKO
Players: James Barton, Margaret Callahan.
Director: Charles Vidor

"[An] old Irishman arrives in America to find his social and politically inclined son and daughter-in-law are ashamed of him. The son finally wins a mayoralty with his aid." Box Office

Audience Suitability Ratings
- "Light comedy. Family." Christian Century p1294 O 9 '35
- "A and Y: Fair; C: Doubtful." Jt Estimates S 1 '35
- "As a shabby old Irishman, James Barton may be credited with making a skillful and moving film out of [a] slight political drama." Mo Film Bu 171 N '35
- "A, Y and C: Fair." Par M 55'4 Mr '36

Newspaper and Magazine Reviews
- "Melodrama of the Northwest Mounted provides fast action entertainment that the followers of this kind of picture will delight in." Springfield Daily Republican p14 D 25 '35
- "Nicely photographed, with some songs, the picture will satisfy any outdoor loving audience. Family drama." N Y Exhibitor p32 N 10 '35

HIS NIGHT OUT. O 2 '35 72min Universal
Players: Edward Everett Horton, Irene Hervey
Director: William Nigh

From short story, Skinner’s Dress Suit, by Henry Irving Dodge. "Horton as the timid clerk, who finding he has only three months to live, takes the place of his disfigured brother when he thinks the heroine is responsible for a theft, eventually proves a hero when the $100,000 bonds that were stolen are recovered through him." (N Y Exhibitor)

Audience Suitability Ratings
- "Class A. General approval." Christian Century p1606 D 11 '36
- "Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
HIS NIGHT OUT—Continued

"This picture can safely be classified as a program filler. Good. Family-mature." Nat Fed of Business & Professional Women's Clubs

"The film shows hasty construction. Nevertheless, it develops some excellent comedy which will appeal to adult audiences." Nat Soc of New England Women

"Good, wholesome entertainment for family." So Calif Council of Fed Church Women

"Excellent vehicle for Horton's particular type of humor. A clean, wholesome comedy. Family." Women's Film Only Club, Los Angeles

+ Fox W Coast Bull N 30 '35

"A hilariously amusing farceal comedy. An able well chosen cast, fast tempo and clever direction make this a highly entertaining picture. Family." + Gen Fed of Women's Clubs (W Coast) N 18 '35

"Family." Nat Bd of R M N '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A, Y and C: Good comedy." Par M p54 Jr '35

"Laugh follows laugh in a picture which will please family audiences." + Sel Motion Pict D 1 '35


**Newspaper and Magazine Reviews**

Christian Science Monitor p13 O 26 '35

"A decidedly minor comedy which fails to be amusing." T. M. P. — N Y Times p39 N 16 '35

**Trade Paper Reviews**

Box Office p60 N 16 '35

Film Curb p17 N 1 '35

"Engaging and highly individual comedy." + Motion Pict Daily p11 O 17 '35

"Family drama." N Y Exhibitor p31 N 10 '35

Variety p39 N 20 '35

**HITCH HIKE LADY.** D 15 '35 74min Republic

**Players:** Alison Skipworth, Mae Clarke, Arthur Treacher, Jimmy Ellison, Warren Hymer

**Director:** Aubrey Scotto

After receiving glowing letters about his ranch in California, an English woman decides to spend a small inheritance in visiting her son. He is in prison in San Quentin and has covered up his long absence by the story of a supposed fruit ranch. The mother, fleeced of her savings by a crook left stranded on the road to California. She meets some men of dubious character, and through their help is reunited with her son on a real ranch provided by the men and never finds out about her son's prison record.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"This is an amusing story. Family." + N Y Council of Jewish Women Ja 1 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A. Y and C: Good comedy." Par M p54 Mr '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 D 28 '35

**Trade Paper Reviews**

"Good entertainment spiked with smart dialogue and clever situations. . . Picture is full of twists and surprises and the clever unfoldment of the plot lifts it above the average film family." + Box Office p33 D 28 '35

Film Curb p11 Ja 4 '36

"This has plenty of laughs and will please all types of audiences. It has a human story and Director Aubrey Scotto handled the pathos and comedy well." + Film Daily p10 D 17 '35

"Very good! It is an entertaining comedy, with human interest, and a pleasant romance. . . Suitable for all. [Family]." + Harrie's Reports D 28 '35

"This picture has plenty of box-office lure. . . It has fast-moving comedy that starts with a rush and ends with a laugh. Alison Skipworth shows her as good in emotional roles as she is with comedy." + Motion Pict Daily p4 D 12 '35

"A family type attraction, this production has the elements that make for substantial comedy entertainment. While there is nothing new or novel to the hitch-hike premise, the manner in which it is presented here carries an atmosphere of refreshing difference, as the factors of comedy, romance, action and deception are capably merged in dialogue and action. Moving to a fairly fast tempo, interest is created quickly, and though many odd twists are interwoven, that quality is continually maintained." + Motion Pict Herald p52 D 21 '35

"Estimate: good." + N Y Exhibitor p33 Ja 10 '36

"Best effort from Republic in a long time. Good entertainment on any double lay-out and should gain fair grosses in some houses soloing. . . Story is an achievement as conceived by Wallace MacDonald, the former screen player. Add to this some polished performances." + Variety p18 Ja 22 '36

"Republic has taken the topical subject of hitch hiking and with the aid of clever treatment, expert direction and capable assistance from all departments has molded 'Hitch Hike Lady' into a highly polished comedy. . . Alison Skipworth delivers an outstanding performance as the mother, who provides an undercurrent of pathos by her sincerity and faith in mankind." + Variety (Hollywood) p3 D 13 '35

**HITCH HIKE TO HEAVEN.** D 1 '35 65min Invincible

**Players:** Henrietta Crosman, Norman Houston, Anita Page, Herbert Rawlinson

**Director:** Charles Lamont

The domineering grandmother of a theatrical family has no patience with motion pictures in which her son is a shining star. An extra girl who plays in the grandmother's troupe is innocently cast as a correspondent in a divorce suit of the motion picture star. Because of the divorce suit's unsavory aspects, the star loses his popularity but learns to love the young girl.
Trade Paper Reviews

"It's all good stuff, a story of stage folk that is now and interesting and dramatic. It is expertly played by the leading characters. The production is above average."
+ Film Curb p9 Ja 25 '36

"[It] should do all right in the family houses. Giving the folks a bit of insight into the back-stage operations of Hollywood, and performed by a cast that contains plenty of good acting talent, this story of show life is generally entertaining despite the fact that it is nothing that is either radically new or particularly punchy."
- Film Daily p6 Mr 13 '36

"With some capable character actors, an interesting story, this should please the family trade."
+ N Y Exhibitor p39 D 25 '35

"An independently-made picture of show folk, 'Hitch Hike to Heaven' is both mediocre and fanciful. It has the odds against it in holding to the water level at the box office."
+ Variety p29 Mr 18 '36

"Picture is held up for better than average merit in its program class by skillful playing of principals and several members of supporting cast. Performances rate all the higher because they overcome handicap of conventional and, in spots, stodgy direction and mediocre photography."
+ Variety (Hollywood) p8 Ja 15 '36

HONG KONG NIGHTS. S 15 '35 59min Futter
Players: Tom Keene. Wera Engels. Warren Hymer
Director: E. Mason Hopper

"The story of the dangers faced by a young man appointed by the American Consulate in Hong Kong to capture an escaped American convict who is delivering guns and ammunition to the natives."
Int Fed of Cath Alumnae

Audience Suitability Ratings

"Good. Suitable for Catholic schools and family nights." Int Fed of Cath Alumnae
+ Fox W Coast Buf N 30 '35

Mo Film Bul p171 N '35

"A and Y: Action melodrama; C: Exciting for nervous."
Par M p54 Mr '36

Trade Paper Reviews

Box Office p30 N 23 '35

"Set in a Chinese locale, with the business of gun smuggling as its motivating force, this yarn has plenty of melodramatic action and suspense plus enough comedy to make it a generally satisfying program offering."
+ Film Daily p7 D 24 '35

"Mixed in with all this are Warren Hymer comedy, many fights, intrigue, authentic Chinese background, fast action. Family melodrama."
+ N Y Exhibitor p34 O 10 '35

(*HOT PAPRIKA. D 12 '35 18min Columbia
Players: Andy Clyde
Director: Preston Black

"Andy Clyde goes on a trip for his health to the Latin American republic of Paprika, where he runs afoul of the revolution, and gets himself in dutch with the government troops, Andy is lined up against the wall before a firing squad, and escapes by a fluke and saves the day for the revolutionists. Thus he becomes a national hero."
- Film Daily

Trade Paper Reviews

Box Office p48 Ja 18 '36

"Good Andy Clyde technique in a yarn that has plenty of action and excitement and a peppery senorita, Arthur Highway."
+ Film Daily p14 Ja 3 '36

"The offering definitely follows a formula vein and will be hard put to provoke amusement."
- Motion Pict Daily p11 Ja 7 '36

"This has few gags that aren't outrageously burlæsque. The result is silly, depending on Andy Clyde Motion Pict Daily p10 laugh by appearance and dumbness. Fair."
+ N Y Exhibitor p30 Ja 10 '36

HOUSE OF A THOUSAND CANDLES. F 29 '36 70min Republic

Director: Herbert Blachly

Based on the novel of the same title by Meredith Nicholson. "Story depicts vicious workings of an international espionage system, headquartered in an elaborate Parisian hotel overlooking lavish gambling halls and entertainment for nobility and tourists."

Variety (Hollywood)

Trade Paper Reviews

"A fast-action story of intrigue dealing with an European spy ring trying to outwit England. It is well-mounted, finely directed and [contains] standout performances by the entire cast."
+ Box Office p13 Mr 14 '36

"It is a pretty interesting espionage melodrama, which should entertain the average picture-goer fairly well. Suitable for all. Family."
+ Harrison's Reports Mr 21 '36

"Drama of international espionage, this offers everything new but the title. Well produced, with romantic love interest and comedy balancing the suspense of the motivating plot, the film has that quality which should interest general audiences... The character of the story plus the names gives the exhibitor a fair opportunity to develop an interest-creating campaign emphasizing the novelty of the adaptation. Based on the novel by Meredith Nicholson, the modern screen play is an intelligent departure from the original."
+ Variety Pict Daily p30 F 28 '36

"The subject of spies usually being an engaging topic, it is presented here in a manner that is both entertaining and of much showmanship availability. Previewed in the Fox Wilshire Theatre, Los Angeles deluxe neighborhood house. The audience watched the picture attentively and appeared to be deeply absorbed in the manner in which it pictured the workings of a world spy ring."
+ Motion Pict Herald p30 Mr 7 '36

"Republic has given this trite story an excellent cast of box office names plus a lavish production, topping average run of lot's product. Had it not been interpreted by a less screen treatment, it would have a chance."
+ Variety (Hollywood) p3 F 27 '36

(*HUNTERS' PARADISE. N 30 '35 10min Columbia
Players: Ford Bond

"Opens with a safari in India after tiger, then bird hunting with a cehetah as retriever, capturing alligators by hand, and rounding up

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
HUNTERS' PARADISE—Continued
fawns with dog and net. Best bits concern the corraling of kangaroos in Australia and the capture of a mountain lion in Western States with the help of a pack of highly-trained dogs.

Box Office

Audience Suitability Ratings

"Good."
+ Endorsed Motion Pict Ja '36
"For adults not too sensitive."
Jt Estimates D 15 '35
Sei Motion Pict Ja '36
"Family."
Wkly Guide D 14 '35

Trade Paper Reviews

"A variety of fairly interesting shots, not all new, show how game hunting is carried on in different parts of the world."
+ — Box Office p32 D 28 '35
"Out-of-the-ordinary hunting scenes, covering the globe."
Film Daily p4 D 12 '35

I

I CONQUER THE SEA. D 28 '35 68min Academy
Players: Steffi Duna. Stanley Morner. Douglas Walton
Director: Victor Halperin

"This tells a story of the whaling men of Newfoundland. Woven in is a romance, and the conflict which exists between the native whalers and the Portuguese cod fishermen of the village."
Motion Pict Daily

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."
N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A too tragic story. . . Lacking in comedy relief this picture almost falls into the category of educational features."
Nat Fed of Business & Professional Women's Clubs
Fox W Coast Bui Ja '36

"A well chosen cast capably directed; magnificent shots of the whalers at sea and the return of the small craft with its prize, add much to the realism of this unusual and deeply moving picture."
+ Gen Fed of Women's Clubs (W Coast) Ja 11 '36

"A deeply interesting story, beautifully produced and capably directed, I Conquer The Sea' merits high praise."
+ Nat Council of Jewish Women Ja 15 '36

"Objectionable in part."
Nat Legion of Decency Mr 12 '36

"A and Y: Thrilling sea film; C: Pretty strong."
Par M p54 Mr '36

"The plot is trite, that of two brothers in love with the same girl and the sacrifice one makes, but the scenes of harpooning and the simplicity of the fishfolk make an interesting and at times a thrilling tale."
+ — Wkly Guide Ja 18 '36

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

Newspaper and Magazine Reviews

"If 'I Conquer the Sea' were more skilfully cut and synchronized, if its interposed story were slightly less trite, it might be a really important film. The background of whale-hunting off the coast of Newfoundland is an excellent one, the picture is photographed with a breath-taking skill, and it is difficult to see how the acting could be improved. But somehow it just misses."
B. L.
+ Boston Transcript p3 Mr 7 '36

Trade Paper Reviews

"Good photography with some excellent whale-shotting shots that provide thrills and suspend. Family."
+ Box Office p49 F 8 '36

"An interesting, exciting and romantic tale of the Newfoundland whaling men. . . . It offers a novel and very entertaining feature for any class of theatre and is certain to be well liked."
+ Film Curb p17 Ja 18 '36

"[It] is a credit to the independent field, and tells a wide story and sincere story of the Nova Scotia whalers tied up with a love story that rings sincere. The production is marked by sincere naturalness and faithfully portrays the life of the folks in the little fishing village."
+ Film Daily p12 Ja 16 '36

"Pretty good entertainment. The interesting feature of this picture is the Newfoundland whaling country background, and the actual scenes of the fishermen harpooning a whale and bringing it in. These scenes are thrilling, for the task is not an easy one. . . Suitable for all. Very good for small towns. [Family.]
+ — Harrison's Reports Ja 25 '36

"The film has been well produced, and presents an interesting and occasionally exciting picture of the battles which result between the fishermen and their anticipated prey."
+ Motion Pict Daily p8 Ja 16 '36

"A drama of love, heroism and sacrifice told against the thrilling action background of whale hunting, 'I Conquer The Sea' offers much to engage the attention of showmen and audiences. . . Narrated in a simple, straightforward manner, with the quality of human interest always emphasizing dialogue and action, there is a realism and authenticity to the production that precludes anything savoring of theatrical artificiality."
+ Motion Pict Herald Ja 23 '36

"Estimate: for neighborhoods; twin bills."
N Y Exhibitor p29 F 10 '36

"As a whaling story, with all the thrills attached to harpooning expeditions, this may attract, but as screen entertainment it has extremely limited appeal. . . The effort to combine some truly vivid shots of giant whales being speared and a sketchy story is not aided particularly here either by the writing, acting or direction. . . Lack of humor is another detriment."
+ Variety p16 Ja 29 '36

"Excitement and tragedies of the Newfoundland whaling folk are effectively used in this novel background drama as considerably better than average, offering, from the story and performance standpoint."
+ Variety (Hollywood) p8 Ja 17 '36

I DREAM TOO MUCH. N 29 '35 95min RKO
Director: John Cromwell

"Two young music students are happily married until the girl's first and [her] husband resents her supporting the family. She arranges his operatic score as a musical com-
**MOTION PICTURE REVIEW DIGEST**

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A; Enjoyable; Y: Excellent; C: Mature but good.

Christian Century p94 Ja 15 '36

"Excellent." + Endorsed Motion Pict Js '36

"Lily Pons' glorious, crystal-clear voice in lilting, raffish, and adroit music lovers. Slow tempo. Mature." DAR

"The story plot is somewhat shopworn, and the production is overlong, but it is so permeated with beautiful music and with the charming personality of Lily Pons that these weaknesses can be easily overlooked. Directed with originality, it is wholly delightful entertainment. Family." E Coast Preview Committee

"A lively and pleasant story with some of the most charming music, well handled, and the singing. A couple of grand opera selections and new music by Jerome Kern. Family." Nat Bd of R

"This picture .. is above average entertainment. Family." Nat Council of Jewish Women

"To lovers of music, grand opera in particular, this picture offers much. . . Alcoholic marriages have always been frowned upon and using this method of bringing together the principals was a breach of good Judgment and good taste. . ." Nat Fed of Business and Professional Women's Clubs

"Of course, Lily Pons' birdlike notes dominate the film which is notable also for refreshing, comedy, and adroit turns of plot." Nat Soc of New England Women

"Delightful music, pleasing scenery, good cast, and direction, all tend to make a highly entertaining picture. Family." So Calif Council of Fed Church Women

"Among the many delightful musical numbers, the star's rendition of the 'Bell Song' from Lakme' is memorable for its exquisite charm and clarity. Family." Mrs T. G. Winter

"The plot is perhaps stereotyped but because of the original humor, novelty of Parisian settings and skill of the cast, this fact does not detract materially from its entertaining qualities. This may be recommended as one of the better of the finer type of musical films. Adolescents: excellent; children: good." Wom'en's Univ Club, Los Angeles + Fox W Coast BuI D 21 '35

"Excellent. Family." Motion Pic Guide Mr '36

"Unobjectionable for general patronage.

Nat Legion of Decency Mr 12 '36

"A: Excellent entertainment; Y and C: Splendid.

Par M p54 Mr '36

**Newspaper and Magazine Reviews**

"It is the singing, Miss Pons's lively personality and the acting of the cast assembled around her that give the picture its merit. The story is far from original, and as are most such stories, to provide the setting for her songs. Though this department as a rule yields a great deal of admiration for Mr. Kern, the film might have been even better if there had been more operatic music. Miss Pons is no doubt attractive to sing for the movies. And there are other singers who can carry Mr. Kern's melodies, pleasant though they may be."

+ + Boston Transcript p5 Ja 2 '36

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

"Miss. Pons reveals a talent for gaminerie besides her skill on her solo in this delightful operatic presentation of the Bell Song from Lakme', and singing several of the compositions of the late G. Ravel and D. Debussy."

+ Christian Science Monitor p13 N 13 '35

"The motion picture debut of petite Lily Pons, the fragile diva, will be a surprise to cinema followers, for they will find a sparkling, lovable nymphet, who carries from the stage of the opera a great voice that is set on film as naturally and capably as the performance. Following a well-established cinema comedienne, to the music and laughter of a musical comedy bubbling with fun." J. P. Cunningham

+ Commonweal p13 D 20 '35

"I will say that I, personally, get some of my best cinema thrills when one of the real singers is hitting on all eight—and I, myself, can't sing a straight line, like singing, but I hate singing, and I am going to see on one-man rampage if I have to listen to any more bloopers. The effect of singing pictures would be better if they expurgated everything but the singing. 'I Dream Too Much for Love' is excruciating; and in it getting its songs into the picture ... but it is another singer plot, just the same—but better than the usual plan, as the play is a singer plot, nevertheless."

Don Herold

Life p26 F '36

"Miss Lily Pons contrives to sing a little more in this film than in her last appearance at the Metropitan. It is said that she possesses moderate comedy sense. That may very well be, but perhaps not. May not the scenarists will permit her to prove it." Robert Stebbins

+ New Theatre p11 Ja '36

"(Miss Pons') English is not always as clear as it should be in the Kern numbers, but her voice is effectively recorded and registers with genuine emotional force. In addition, her acting in the scenes of gamin comedy with genuine charm and handles her emotional episodes as well as Marjorie Reynolds." Richard Wold

+ N Y Herald Tribune p15 N 29 '35

"Equipped with a good romantic story, hampered only slightly by slow direction, this new musical film is a horror for its occasion. The score is full of pleasant fantasy, the cast a handsome and engaging one, the score and Lily Pons's voice entertaining and delightful to music lovers."

Eileen Creelman

+ N Y Sun p36 N 29 '35

"Fortified by superb mechanical recording, Miss Pons is happily a thorough delight in this conventional and musically undistinguished tale." Andre Sennewald

+ -- Times p57 F '35

"Besides possessing one of the loveliest voices in the world, Miss Pons is an accomplished and attractive actress who can hold her own in the company of more experienced performers. One can see that the plot is not exactly striking, but, nevertheless, the little fable is so engagingly and humorously performed that it makes for an entirely charming little screen comedy. Chiefly, though, the film is concerned with giving Miss Pons chances to sing. She does beautifully . . All in all, the occasion is quite a triumph for both the star and screen."

Richard V.Boehnel

+ N Y World-Telegram p31 N 29 '35

"In general, the story is bright and lively. . . (Miss Pons) does so well that I feel she deserves the highest credit and I think that this film just misses being one of the great charmers. The trouble is that old one which always seems to dog musicals in motion pictures. Too much plot, Too much situation. There is less of that kind of thing here than usual, but there's enough to take off the fine edge of things." John Mosher

+ -- New Yorker p121 D 7 '35

"When the star is singing the entertainment is wholly delightful, but when the director insists upon following the dictates of the
I DREAM TOO MUCH—Continued—

scenarios, the film is deluged with narrative of lingering tendencies. Romance is its keynote, but John Cromwell, the supervisor, makes so many sidetrips in search of variety that the action is cluttered. Miss Pons does not sing often enough and more of her voice and less of the story would not be amiss." Louise Mace

Trade Paper Reviews

"Despite shortcomings of a thin story this is a delightfully entertaining picture with Lily Pons' marvelous singing alone worth the price of admission... Good direction by John Cromwell. Operatic-musical-comedy."

"Lily Pons has absolutely everything, including an accent which in itself is lovable."

"It's Miss. Motion FOUND. Film receptions."

"Lily Pons has a remarkable voice, she has genuine dramatic ability both in her comedy scenes and her dramatic interpretations."

"All they have promised for Lily Pons in her first role have been more than fulfilled. She is sensational. Besides a gorgeous voice, she has genuine dramatic ability in both her comedy scenes and her dramatic interpretation."

Film Daily p17 N 27 '35

"It also presents a newcomer to the screen, whose vocal ability is known, but whose flair for comedy is certain to provide a pleasing surprise to picture fans... It's almost certain that after this picture audiences will want to see her again."

Film Herald p70 N 23 '35

"Family comedy with music. 'I Dream Too Much' will not only bring to movie millions Lily Pons' voice, but it will reveal her as a comedienne who has more than her voice to mark her as potential starring material. Well produced, with no check on the production cost, the film aims not at class appeal but entertainment which should attract all classes."

"Songs are none too well spotted... Photography would have been good if the cameraman and the director had taken more care with close-ups."

Variety p15 D 4 '35

I FOUND STELLA PARISH. N 16 '35 84min

First national

Players: Kay Francis. Ian Hunter. Paul Lukas. Sybil Jason

Director: Mervyn LeRoy

A famous London actress with a prison record, desiring to protect her child, flees to New York where a reporter digs up the scandal of her past. Later he learns of her innocence and of her love for him.

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."

Cath News p24 Ja 25 '36

"A: Interesting; Y: Good; C: Beyond them."

Christian Century p1664 D 25 '35

"A well mounted picture that will hold its audience because of the chain of gripping dramatic events which are woven together by dialogue, settings, fine direction and acting. Adults and young people."

Gen Fed of Women's Clubs (W Coast) O 30 '35

Adults and young people."

Jt Estimates N 1 '35

"Adults and young adults."

Film Daily p15 D 25 '35

"This is absorbing entertainment for adults.

Nat Council of Jewish Women N 1 '35

"Mature."

Wkly Guide N 9 '35

Newspaper and Magazine Reviews

"I Found Stella Parish" is merely an ordinary Hollywood film, uninspired but mechanically close to perfection. All the English scenes in it, of course, are wrong... It has a cinematographic unity and coherence that would be remarkable if these qualities were not common to so many American films. The mechanism, for example, does not click..." D. W. Buchanan

Canadian Forum p15 Ja 3 '36

Christian Science Monitor p15 D 7 '35

"The entertainment [is] reasonably good..."

Marguerite Tazelaar

"Flowerly dialogue does not help to make the plot less preposterous, nor the characters more likable." Eileen Creelman

"A sorry tale and one that has but few redeeming qualities... Miss Francis' unfortunate line continues to plague this corner; it makes even the unprofitable notion that London could regard her Stella Parish as the Duse of the day." F. S. N.

"The background is authentic and the drama occasionally verges on melodrama." Springfd Republican p2 N 15 '35

Trade Paper Reviews

Box Office p54 N 16 '35

"It is nothing remarkable, just a bit above average in the dramatic line."

Variety p15 D 4 '35

"A generally satisfying affair, especially for the women fans, chiefly because of the good performance by Kay Francis in a role that covers a wide range."

Motion Picture Daily p4 N 2 '35

"Family drama."

N Y Exhibitor p50 N 10 '35

I GIVE MY HEART. O 1 '35 85min Associated British


Director: Marcel Varnel

Made in England from the operetta The Du Barry, by Paul Knepler and J. M. Welfemski. "The story pictures the elevation of Jeanne, a Paris milliner, to the role of King's mistress in succession to the dead Madame Pompadour. The intrigue by which she is first married to the penniless Count Dubarry and then introduced to the queen, is presented in such a way as to avoid the cliche of a rival court faction is treated in a musical comedy vein." (Motion Picture Daily)

Audience Suitability Ratings

Mo Film Bul p146 D '35

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; — Exceptionally Poor
Trade Paper Reviews

"Gitta Alpar, from Vienna, has a series of good numbers and sings them all, particularly the title theme song, very well. She is the main appeal of the picture and her voice compensates for some shortcomings as a screen actress."
— Motion Pic Daily p6 N 14 '35

"It is also well staged and notably better costumed than many British efforts, and its best spectacular effects come at the right place — the end."
— Motion Pic Herald p66 N 16 '35

I LIVE FOR LOVE. S 23 '35 64min Warner Players: Dolores Del Rio. Everett Marshall Director: Busby Berkeley

In this light musical comedy a tempestuous actress quarrels with her leading man and later when he becomes a great radio star she falls in love with him.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

"Well mounted, this picture is ably cast, interestingly directed, has good photography, and the beautiful voice of Everett Marshall adds much to its entertainment value. Family." + — Gen Fed of Women's Clubs (W Coast) S 3 '35

"Fine singing and beautiful clothes in an otherwise undistinguished film. Family." + — Jt Estimates S 15 '35

"Fair. Family." Motion Pic Guide Mr '36

"Family." Nat Bd of R M N '35

"A mildly amusing light musical comedy. Slow motion but good direction, beautiful stage settings, gorgeous gowns. Family." + — Nat Council of Jewish Women S 1 '35

"Family." Wkly Guide S 28 '35

Newspaper and Magazine Reviews

"A commonplace musical of back-stage life." — N Y Times p60 O 27 '35

Trade Paper Reviews

Box Office p60 N 16 '35

"Only mildly entertaining and is only saved by some excellent comedy and some songs."
— Film Curb p11 O 15 '35

"Family comedy with music." N Y Exhibitor p38 O 10 '35


Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

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

Christian Century p33 S 3 '35

"This lively comedy is beautifully mounted and presented. [It is] a most entertaining picture, adroitly directed, most fittingly cast, with Joan Crawford doing the best work of her career. Family."

+ — Gen Fed of Women's Clubs (W Coast) O 5 '35

"Mature." Jt Estimates O 15 '35

Mo Film Bul p195 D '35

"It is amazing to discover that the most hackneyed, threadbare plot when adroitly directed, beautifully mounted and enhanced by a well chosen, capable cast, can emerge as good entertainment. The picture has no ethical valid and solves its problems, but the entire production is fast-moving, with clever dialogue, lavish stage settings and beautiful outdoor photography. Adults."

— Nat Council of Jewish Women O 1 '35

"A and Y: Entertaining: C: Little interest." Par M p54 Mr '36


Newspaper and Magazine Reviews

"W. S. Van Dyke's satirical directing touch helps largely in building up the laughter."

+ Christian Science Monitor p13 O 26 '35


"One of the better Joan Crawford pictures. Nonsense, really, but enlivened by W. S. Van Dyke's direction." + — N Y Times p55 O 20 '35

"An unusually alert series of tantrums and tussles."

+ New Yorker p 4 N 16 '35

Springf'd Republican p6c O 13 '35

Trade Paper Reviews

Box Office p56 N 16 '35

Film Curb p16 O 1 '35

"Family comedy drama." N Y Exhibitor p35 O 10 '35

IF YOU COULD ONLY COOK. D 30 '35 75min Columbia


Director: William A. Seiter

"It tells of a man and a girl who meet on a bench in Central Park and, because the only suitable want ad demands a couple, apply for the jobs of butler and cook in a country estate and get them. The man happens to be a millionaire, head of an automobile company, and the girl the orphaned daughter of a college professor. The man happens also to be engaged to marry within a week. Naturally he falls in love with his supposed wife, the cook." N Y Sun

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

"A: Pleasing; Y: Very good; C: Good." Christian Century p208 Ja 29 '36

"A sparkling comedy that keeps one chuckling throughout. Very good." + Endorsed Motion Pict Ja '36
IF YOU COULD ONLY COOK—Continued

"Excellent entertainment. Family." Calif Congress of Par & Teachers

"It is directed with a nice feeling for comedy values, and is excellently acted. Adults and young people." E Coast Preview Committee

"Jean Arthur delights with her naturalness, while Herbert Marshall's charm and ability will please. Family." Fred Fed of Women's Clubs (W Coast)

"A sparkling comedy that keeps one chuckling throughout. Mature." Internat Fed of Cath Alumnae

"Light and lively, Family." Nat Ed of R

"Excellent entertainment with wide appeal in its blending of romance and humor. Family." Nat Council of Jewish Women

Audiences over 14: Nat Soc of New England

+ Fox W Coast Bul Ja 12 '36
Mo Film Bul p195 D '35

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"A and Y: Entertaining comedy; C: Mature." Par M p54 Mr '36

Selected Motion Pict Ja 1 '36

"Highly amusing comedy of two people who hire out as cook and butler to a man who turned out to be a racketeer. Light and lively, Family." + Wkly Guide D 11 '35

Newspaper and Magazine Reviews

Boston Transcript p6 D 24 '35

"If You Could Only Cook" is a well-acted film, if you do not ask too much in the way of plausibility, and it will be found highly diverting." Laura elysts + — Canadian M p38 F '36

Christian Science Monitor p13 D 28 '35

"One of the unsolved, but amiable, mysteries of Hollywood is the facility which expert scenarists have for transforming a feather into an honest yard of dapper wool. The plot-structure of Columbia's new flippan comedy is neatly in the feather school of lightweight story-making, the resulting scenario is excellent, entertainment." + Lit Digest p22 D 21 '35

"Although the formula is familiar and the story cleverly done, despite the surprise, the play is managed with dexterity and lightness, and while you will find the work in a regulation plot tradition, you should enjoy its amiability and its easygoing romantic charm. Mr. Marshall and Miss Arthur are excellent in the leading roles, and Mr. Carrillo is effective in his characteristic part of jovial bandit. Lionel Stander, a really fine comedian, is immeasurably helpful as the gang chief's suspicious assistant, and the handsome Miss Ines court obviously deserves better things than the small and unimportant role of the routed flâncée." Richard Watts, Jr. + — N Y Herald Tribune p9 D 25 '35

"If You Could Only Cook" is a gay, light comedy conceived along the same lines as "Hands Across the Table" and "It Happened One Night." William A. Seiter keeps the audience chuckling from the first scene of a wedding rehearsal to that last extraordinary wedding sequence. Jean Arthur, at her forthright comedy best, and Herbert Marshall, not required to be at all noble this time, make a good romantic comedy pair. Eileen Creelman + — D NY Times p25 D 26 '35

"Herbert Marshall, wearing too often a hat like reporteurs are supposed to wear but seldom do, strives solemnly to coax the most out of the lead of [the film] but the texture of the production is too uneven. It has laughs but lacks pace. The sentimental touches which have marked films of the light-and-airy genre before have been applied again, although sparsely—and the inevitable result is like wooden handles on a fluffy green broom." M. B. — N Y Times p21 D 26 '35

"A merry movie full of light and laughter and it's all clean fun." Louise Mace + — Daily B Miscp D 26 '35

"If You Could Only Cook" has a quality most easily assessed as charm, which definitely compensates for such minor shortcomings as its title. + Time p28 Ja 6 '36

Trade Paper Reviews

"Smart, refreshing entertainment geared for laughter and pleasure. It will delight the average fan." + Box Office p23 D 21 '35

"An entertaining yarn, well acted and produced... Marshall, Arthur and Carrillo turn in fine, in the midst, performances, probably well directed and should have appeal for all classes. Quite a bit above general program grade." + — Film Daily p37 D '35

"Despite a story that is not of very great weight, this production has been handled with ingenuity and tempo that make it thoroughly palatable. One for the parlor. You'll like it. In the 'It Happened One Night' mood, with some good writing and continuous action to keep interest consistently keyed up." + — Motion Pict Daily p7 D 11 '35

"Though the story may be far-fetched, the acting (and) writing (are fine), with the result a show that can be strongly recommended. Family comedy." + — Exhibitor p38 D 25 '35

"In this far-fetched bit of whimsy there's a mixture of humor and heart-tugging that should appeal to any class of audience. Neatly blended, the performances are handled in by Herbert Marshall and Jean Arthur, while the direction has all that it takes to keep them absorbed. As in 'The Cinderella Story.'" + Variety p44 Ja 1 '36

"Old maquerade pattern of rich man posing as poor man to find true love has been delightfully refreshed in smart writing, capital direction and persuasive comedy performances in this one. Only minor drawback to picture is occasional slowing of pace—a little too much lagging in dwelling on the assumed man-and-wife relationship of the butler and the cook in the midst of the pieces."

+ — Variety (Hollywood) p3 D 7 '36

I'LL NAME THE MURDERER. Ja 27 '36

67min Puritan

Players: Ralph Forbes, Marion Shilling, Malcolm MacGregor

Director: Raymond K. Johnson

"Story depicts columnist as a one man police organization who, in opposition to the police and a special investigating organization, solves a very complicated double murder and brings gangster leader to answer for the crimes." Variety (Hollywood)

+ + Exceptionally Good; + Good; +— Fair; + — Mediocre; — Poor; —— Exceptionally Poor
Audience Suitability Ratings
"Poor. General patronage."
Nat Legion of Decency F '36

Trade Paper Reviews
"A tale of a newspaper columnist that will fit in nicely in the smaller spots. It is not big-time by any means but is a pleasing piece of entertainment for the not too particular."
+ — Film Curb p12 F 22 '36

"With night club sequences, some singing that runs to the usual pattern, it has some fair performances throughout. Looks much more attractive than the usual low budget pictures. Estimated domestic box office."
+ N Y Exhibitor p59 Mr 10 '36

"Story and dialog are well written, but marred by faulty and jumpy editing. With faults eliminated it will bring picture up to the fair program class."
+ — Variety (Hollywood) p3 F 12 '36

IN OLD KENTUCKY. N 22 '35 81min 20th-century-Fox
Director: George Marshall

From play of same title by Charles T. Dazey. "Will Rogers portrays a story about the feud between two horse trainers. He has charge of a steed that runs best on a wet track, and a raider enters in the denouement wherein the heroine rides the winner in the time-honored way of this long-popular melodrama of the stage."
(Christian Science Monitor)

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Good; Y and C: Excellent."
Christian Century p1574 D 4 '35

"Excellent. Family." Motion Pict Guide Mr '36

"A, Y and C: Excellent." Par M p64 Mr '36

"Family, Junior matinee." Wkly Guide N 9 '35

Newspaper and Magazine Reviews
"Never has Mr. Rogers been so versatile or ingratiating as in this film. The familiar mannerisms, lovable as they were are less apparent. No longer does Will slouch through the film twisting up his face or rumpling his hair, but moves purposefully and gives several exhibits of tap dancing, modeled on Bill Robinson's, and almost as good as the original."
+ — Boston Transcript N 15 '35

Christian Science Monitor p16 N 16 '35

"The last of the Will Rogers films is likely to be regarded with mingled emotions. Possessing its pleasantly farcical humors and its traces of clumsy, plot maneuvering, 'In Old Kentucky' must be judged chiefly on your reaction to the posthumous sight of one of the nation's most revered figures indulging in extravgant comedy."
N Y Herald Tribune p10 N 30 '35

"This is a typical Rogers film, plenty of hokum, plenty of laughs, enough of the Oklahoma homely philosophy. Since it must be a farewell, it is well that this is a cheerful farewell."
"—Sun p8 N 30 '35

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

"From the treasure trove of the old Charles T. Dazey melodrama, which first saw the light of Broadway back in Ninety-four and has run through two previous screen versions, Sam Hellman and Gladys Lehman have purloined enough material for a warm, human and jolly comedy. 'In Old Kentucky' can be listed as a first-rate comedy and a handsome epitaph to twentieth century America's first humorist."
F. S. N.

+ N Y Times p24 N 29 '35

Reviewed by William Boehnel
N Y World-Telegram p31 D 5 '35

"[The picture] is a rather minor affair."
John Mosher
— New Yorker p12 D 7 '35

"Will Rogers is gone but his memory will linger through the fine understanding and humorous readings he has given his screen characters."
Springfield Republican p6 N 21 '35

Time p16 D 9 '35

Trade Paper Reviews
Box Office p30 N 30 '35

"In Old Kentucky' is a delightful comedy."
+ Variety p15 D 4 '35

IN PERSON. N 22 '35 81min RKO
Players: Ginger Rogers. George Brent
Director: William A. Selter

Based on a serial story of same title by Samuel Hopkins Adams. "A famous movie star suffers nervous breakdown when mobbed by an admiring throng at a personal appearance. Disguised as an unattractive bachelor maid, she seeks solituide in a mountain retreat with a student of nature, who penetrates her incognito with happy results." (Calif Cong. of Par & Teachers)

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Perhaps; Y: Amusing; C: Little interest."
Christian Century p1066 D 11 '35

"Good."
+ — Endorsed Motion Pict D '35

"Adults: entertaining; 8-18: amusing; possible for family." Calif Congress of Par & Teachers

"The direction is slow moving, the cast too good for so trivial a picture which is somewhat redeemed by the beautiful dancing of Ginger Rogers. Family." Nat Council of Jewish Women

"The picture has plenty of action and the dialogue is amusing, but somehow the story misses fire as a satire on personal appearances. Good. Family. Nat Fed of Business & Professional Women's Clubs

"Nicely staged with some good dancing and singing, this film is acceptable family entertainment." Nat Soc of New England Women

"An undesirable Cabaret scene, in which Ginger Rogers dances on a table, is introduced, having no bearing on the plot, Mature." So Calif Council of Fed Church Women

"Some good music and two clever dance routines for Ginger Rogers are included in this film. Family." Mrs T. G. Winter

"It makes no pretense at either plausibility or subtle characterizations, but it attains its mission of providing an evening of whole-
IN PERSON—Continued

some fun. 12-16: amusing; 5-12: no interest."  
Women's Home Life, Los Angeles.  
— + Fox W Coast Bul N 16 '35

"Family."
Jt Estimates N 1 '35
Mo Film Bul p196 D '35

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

"A and Y: Rollicking comedy; C: Little interest."
Par M p54 Mr '36

"A romance, some lovely mountain scenery,  
clever dancing and singing give this picture  
its value. Fascinating."  
+Sel Motion Pict D 1 '35

"Bright and literate with some incidental sly  
digs at movies, radio, and human folly in  
general. Family."  
+Wkly Guide O 16 '35

Newspaper and Magazine Reviews

Boston Transcript p4 N 22 '35
Christian Science Monitor p13 N 23 '35

"This is Miss Rogers' first starring vehicle,  
and is pretty sad. The story is a pulp  
romance, and very dull. Here again  
Mr. Tully's worth of entertainment for which  
theatres everywhere are getting from forty  
to eighty-five cents, with a chance sometimes  
in which usually is a case of minus instead  
of plus."  
D H Holden  
Life p21 F '36

"The film goes on being quite reasonably  
bright all through. . . . It is] a pleasant,  
easy little picture."  
+ New Statesman & Nation p185 T 8 '36

"[The] vehicle is so feeble and so clumsily  
padded that it is not likely to cause much of  
a sensation. . . . and the thoughtless,  
instead of laying the work's defects by a third-rate  
script, are likely to blame it on the innocent  
Miss Rogers."  
Richard Watts, Jr.  
N Y Herald Tribune p18 D 13 '35

"The atmosphere is light, the idea fresh and  
the performances fairly spontaneous. . . . [It]  
is a pleasant comedy."  
Eileen Creelman  
+N Y Sun p56 D 13 '35

"With many a buff and a puff, 'In Person'  
works up some laborious fun out of the situation,  
prolonging it far beyond its normal  
life-span."  
Andre Semnwald  
+N Y Times p31 D 13 '35

"Among the complaints that may honestly  
be lodged against the narrative of 'In Person'  
are that it is pat and trilling and that it  
irritates away to nothing as it is unresolved.  
The story of a spoiled and headstrong woman  
who is finally brought to her senses by a strong  
hero who ignores her is a fairly standardized  
one by now. That in itself, however, is not  
a serious criticism, because, if it were treated  
as a gay and frolicsome entertainment. Since  
the present version of this theme is told in a  
heavy-handed manner and is altogether lacking  
in invention, it perhaps is pardonable if we  
point out that what it resolves itself down  
to is the traditional tug-of-war between two  
headstrong characters, with nothing to  
distinguish it from countless other variations  
of the same plot. . . . Only middling fair is the  
best that can be said of 'In Person.' "  
William Boehnle  
+N Y World-Telegram p31 D 13 '35

"The Ginger Rogers movie has its bright  
spots, what with Miss Rogers herself being  
involved in evidence throughout most of it.  
Oddly enough, Hollywood has seized the occasion  
to show off one of its pretty stars as a Tramp.  
The plot demands it, and Miss Rogers doesn't  
shirk the problem. . . . The whole sketch has  
its mildly lively incidents, a number of them  
which somewhat solidified, to be sure, by George  
Brent's rather unbending behavior. I should  
add, perhaps, that though Miss Ginger has a  
chance to do a turn or two on her toes, she  
has no hope of Astaire measures in this little  
comedy,"  
John Mosher  
— + New Yorker p89 D 21 '35

Spring'd Republican p1c Ja 19 '36

Time p41 D 16 '35

Trade Paper Reviews

Box Office p58 N 16 '35

"[The picture] can be depended upon to  
keep an audience in rare good humor  
throughout its presentation."  
+ Film Curb p9 N 15 '35

"RKO has done handsomely by Ginger  
Rogers' first starring film, providing George  
Brent as the leading man, light romantic comedy  
and good songs."  
+ Motion Pict Daily p7 O 30 '35

"The picture, while being different in every  
way from those featuring Miss Rogers and  
Fred Astaire, does provide Ginger with ample  
opportunity to exercise her singing and dancing  
foresight."  
Motion Pict Herald p57 N 9 '35

"Family comedy."  
N Y Exhibitor p36 N 25 '35

"Away from the Fred Astaire partnership,  
which catapulted Ginger Rogers into radiance  
as a screen satellite, 'In Person' is an  
unfortunate debut starring effort for her. It  
may fetch an abnormal amount of negative  
comment at the expense of Miss Rogers when it's  
strictly a script fault."  
— Variety p12 D 18 '35

INDESTRUCTIBLE MRS TALBOT. See Lady  
consents (new title)

INVISIBLE RAY. D 30 '35 72min Universal  
Players: Bela Lugosi, Frances Drake. Boris  
Karloff  
Director: Lambert Hillyer  

"Deep in Africa, a scientist discovers an  
invisible ray that contains all the destructive  
and part of the beneficial qualities of cosmic  
creation. When his domestic happiness is  
threatened he uses the ray to turn killer."  
Box Office

Audience Suitability Ratings

"Class B. Pictures in this classification are  
judged to be unsatisfactory. Not recom-  
manded because of subject matter or treat-  
ment."  
N Y Archdiocese Motion Pict Guide  
Cath News p24 Ja 25 '35

"The ensuing fantastic story is rendered  
plausible by a highly imaginative script,  
good cast and excellent photography. Adults:  
thrilling; 14-18: interesting; 8-14: no."  
Calif Congress of Par & Teachers

"Good. Mature."  
DAR

"One of the most logical and plausible  
fantastic mystery tales yet brought to the  
screen. Adults and young people."  
E Coast Previon Committee

"Family."  
Nat Bd of R  

"The change in a scientist from a man of  
intelligence and poise to that of a madman  
infused with radium poison is not pleasant  
to behold. Adults."  
Nat Council of Jewish Women

"Adult."  
Nat Fed of Business & Professional  
Women's Clubs

+ + Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
“Interesting and very well photographed, this film will fascinate audiences over 14 who enjoy the gothic and pseudo-scientific.” Nat Soc of New England Women

“An impossible fantasy with no constructive value. The drinking scenes are objectionable. Motion Picture Daily, Council of Fed Church Women

“Although some excellent astronomical slides are used to enhance credibility, the whole idea is based on false principles of science. Adolescents of the older groups; children: no.” Women’s Univ Club, Los Angeles

“Far West Coast Bul Ja 13 '36

“The story is convincingly told; the direction thoughtful and intelligent; each member of a most able cast gives a realistic performance; its purpose and conveys the beautiful undertone of all an exceptional entertainment for the mature audience.”

+ Gen Fed of Women’s Clubs (W Coast) Ja 8 '36

“A spectacular and fantastic thriller of the horrific type... Suitability: adult. It is very definitely not a film for children or for the nervous of any age.” Mo Film Bul p25 Ja 27 '36

“A: Horror melodrama; Y and C: No.” Par M p54 Mr '36

“A thrilling and dramatic horror story...” Wkly Guide Ja 4 '36

Newspaper and Magazine Reviews

Reviewed by Marguerite Tazelaar

N Y Herald Tribune p8 Ja 11 '36

“Universal, which seems to have a monopoly on films of this sort, has made its newest penny dreadful with technical ingenuity and the gross hopes of frightening the children out of a year’s growth. There is evidence, too, that Carl Laemmle wanted to ‘boo’ to matinee audiences. In a printed foreword is the legend, ’Which you are now to see is a theory whispered in the chambers of science. Tomorrow these theories may startle the universe as a fact.’ ‘Boo’ right back at you, Mr. Laemmle!” F. S. N.

N Y Times p8 Ja 11 '36

“If the object of a horror film is the terrorizing of the timid moviegoer let us doff our caps to ‘The Invisible Ray,’ which in lieu of subtler qualities to keep its plot moving, substitutes a medley of pseudo scientific experiments, gruesome murders and vandalism. Granting the premise, then, that not much sense is ever expected from a shocker, ‘The Invisible Ray’ is incredibly crude but very effective, and it is built on such solid foundations as to be in the ranks of the superior horror films. ‘The Invisible Ray’ is something extraordinary, something unusual. Although ‘The Invisible Ray’ is nothing to write home about, it is, in spite of its unbelievable antics, fairly exciting.” William Boehnel

+ - N Y Word-Telegram p21 Ja 11 '36

Spring’s Republican p2 Ja 15 '36

Trade Paper Reviews

Box Office p38 D 7 '35

“It packs the chills and thrills and all fans who like this sort of entertainment will go for it. It is a bit above average popular entertainment.”

+ - Film Curb p16 Ja 18 '36

Film Daily p3 Ja 11 '36

“A well-produced horror melodrama; it holds one in tense suspense. But the material is extremely light and the拍 closing scenes leave one with a sickening feeling. Too gruesome for children, adolescents, or Sundays. Adult entertainment.”

+ - Harrison’s Reports Ja 11 '36

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

“On the whole the film is good entertainment, interest-holding and enjoyable, and largely without the ‘horror’ theme which has featured many of the films of Karloff and Lugosi.”

+ Motion Pict Daily p4 Ja 11 '36

“This production is a typical Karloff-Lugosi shudder picture and therein lies its entertainment values... Of interest is the fact that Karloff appears without the distorted makeup of his ‘Frankenstein’ pictures...”

+ Motion Pict Herald p39 Ja 25 '36

N Y Exhibitor p43 Ja 25 '36

“It isn’t blood-curdling to the point achieved in some Hollywoodian efforts but it is different and fairly entertaining... Scenes in Africa are a bit absurd but the radium idea and the power it generates makes a grand excuse for horror stuff.”

+ - Variety p18 Ja 15 '36

“‘Invisible Ray’ deservedly will stand among the top productions in Universal’s fine gallery of exciting and entertaining... ‘Invisible Ray’ is a successful example of a picture on which the studio virtually has a patent... It will fulfill every entertainment requirement wherever bizarre and macabre melodrama is relished... Karloff has never done a more impressively macabre character nor given a more credible and well carried performance. Transition of the scientific zealot to the mad destroyer is superbly managed.”

+ Variety (Hollywood) p9 Ja 11 '36

INVITATION TO THE WALTZ. N 14 '35 80min Associated British

Players: Lillian Harvey, Wendy Toye, Carl Esmond, Harold Warrender

Directed By Wul Merzba

Made in England. “An English dancing girl is asked by the British ambassador to Wurtzbourg to influence the impecunious duke to sell his army to the Allies instead of to Napoleon. She is in love with an officer, who is ignorant of her mission and who assumes that she has become the duke’s mistress. Napoleon descends on the city, the dancer is captured and the officer faces court-martial for trying to arrange her escape. The girl and benevolently arranges for her to carry off her lover concealed in a trunk.” (Motion Pict Daily)

Audience Suitability Ratings

Mo Film Bul p146 D '35

Trade Paper Reviews

“The production has not made the most of the material or of the artists, the general atmosphere being one of staginess. The American appeal of the picture seems likely to be slight.”

+ Motion Pict Daily p7 O 30 '35

“The waltz theme is well used and generally the musical background is attractive, but the production as a whole is not very expert and many good situations are inadequately used.”

- Motion Pict Herald p65 N 16 '35

IT HAD TO HAPPEN. F 14 '36 78min 20th century-Fox

Players: George Raft, Rosalind Russell, Leo Carrillo, Arline Judge, Alan Dinehart

Directed: Roy Del Ruth

Based on the novel, Canavan, by Rupert Hughes. “The story concerns around [a city laborer] and his fast rise in the political life of New York and the romance that won the hand of the country’s richest girl.” (Holly- wood Reporter)
IT HAD TO HAPPEN—Continued

**Audience Suitability Ratings**

"Implausible and ethics twisted. Usual Raft 'acting' and English. A: Depends on taste; Y: Better not; C: No."

— Christian Century p115 Mr 11 ’36

"Adults: entertaining; 11-18: doubtful; 8-14: no." C Calif Council of Ped Church Women

"Mediocre. [It is] a highly improbable romance, Mature." DAR

"The story is lacking in idealism and the picture spares us none of the sordid and depressing details of the game of politics. Adults. Nat Fed of Business & Professional Women's Clubs

"Very handsomely mounted, this far-fetched story presents an undercurrent of rotten politics and deals very casually with divorce and remarriage. Tense dialogue and accurate atmosphere. Adults." Nat Sec of New England Women

"Adults will find it an absorbing picture, interesting in its characterization and motivation, will enjoy its clean wholesome entertainment, and children will like the humor and drama." S Calif Council of Ped Church Women

"This unlikely story is made plausible and thought provoking by skilful direction and excellent character interpretations. Adults and young people." Gen Fed of Women's Clubs (W Coast) F 8 ’36

"Adults and young people." Jt Estimates F 1 ’36

"Could this picture have been intended for satire? Anything can happen in America and something does, but this promise is hardly clever enough to put over its thesis, assuming that it has one. Adolescents, 12-18: no; children, 8-12: no." Motion Pict R Mr ’36

"An implausible story is made somewhat convincing because of a capable cast... Illogical episodes and a dubious ending detract from its value." Adults. Nat Council of Jewish Women F 5 ’36

"Fair. Objectionable in part." Nat Legion of Decency F ’36

"Adults and young people." Sel Motion Pict F 1 ’36

**Newspaper and Magazine Reviews**

"The followers of Raft will be pleased to see him in a role unlike the others he has played, one which in my opinion makes demands upon him beyond his ability to meet satisfactorily. Twentieth Century presents him as an actor instead of as a type. As a type he has distinction: as an actor he has his weaknesses, Miss Russell, though, is a delight. The story is somewhat slow in getting under way, in letting us know what It is going to be about, but when it gets going it moves along briskly. It is not a story you will believe readily, but it will hold your interest, and that is all that matters."

— Hollywood Spec p7 F 15 ’36

"Though it is somewhat less than compelling cinema fare, 'It Had to Happen' is a satisfactory movie of the unpretentious sort. The surprising and most gratifying thing about the picture's theme is that it shows how Raft can handle a comedy scene when given the chance." (3 stars) Beverly Hills Liberty p28 Mr 21 ’36

"Could you do anything with George Raft and a script about how the humble ditch-digger, turned honest politician, won the heart of Manhattan's most elusive and richest jewel?"

— New Theatre p24 Mr ’36

"On the whole, it is rapid, amusing, artificial entertainment." Marguerite Tazelaar Herald Tribune ’36

"As entertainment 'It Had to Happen' seems to me to be woefully inert and childish and this in spite of the fact that it has in its cast the charming and talented Rosalind Russell who does her best to help matters along." William Boehm World-Telegram F 15 ’36

"Rosalind Russell, still a rookie Myrna Loy, and Raft, whose arrogance may be taken as an expression of his delight at not having to do a rumble, give Raft, act it pleasantly enough."

— Time p58 F 24 ’36

**Trade Paper Reviews**

"Well-knit success story of lowly Italian emigrants' rise to political power and wealth."

— Box Office p25 F 29 ’36

"It is an entertaining bit of business."

— Motion Pict Daily Pl0 F 22 ’36

"It's a typical Hughes story and if you like this author perhaps you'll enjoy this picture, it must be said that Raft does better work than usual while the balance of the cast is quite satisfactory. Direction cannot be complained of and the production is up to 20th Century standard."

— Film Daily p13 F 1 ’36

"Not even the combination of George Raft and Rosalind Russell can save this from being just ordinary entertainment. It is all talk instead of action. Not for children or adolescents. Good entertainment."

— Harrison's Reports F 22 ’36

"Good entertainment, with George Raft in the best part he has had in ages, acting it with his best ability. That's the rating of Darryl Zanuck's latest, 'It Had To Happen'."

— Hollywood Reporter p3 Ja 27 ’36

"Built on a popular, semi-topical theme, this is a comedy-drama, with all the earmarks of an attractive feature."

— Motion Pict Daily p25 Ja 25 ’36

Motion Pict Herald p14 F 15 ’36

"'It Had To Happen' should have no trouble all the way down the line. Estimate: good program anywhere."

— N Y Exhibitor p37 F 25 ’36

"'It Couldn't Happen' would be a more appropriate title for this picture. A lot of good production is tossed away, in it is an extremely unworthy subject. Rosalind Russell, co-starred with and playing opposite Raft, wears some stunning [clothes] and gives a near performance, but she's always up against the problem of seeming real in unreal situations. An error was committed in giving Raft several too lengthy speeches. Raft's playing weakness, outside of character roles, is permitted to show up too prominently ever so often, particularly in the anti-climactic recrimination scene in which he pleads himself out of a bribery indictment."

— Variety p12 F 19 ’36

**IT'S A GREAT LIFE. D ’36 ’35 ’41 min Parramount**

**Players:** Joe Morrison, Paul Kelly, Charles Cawtell, Steve Sale, Rosalind Keith, William Frawley

**Director:** Edward F. Cline

This tells the story of two young men who join a Co. Camp. They find the going rough in the camp under the leadership of a war-hardened sergeant. They both fall in love with the same girl and after one shows his heroism and rescues his comrades during a

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
terrific forest fire, the other steps out and lets him win the girl.

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Picture Guide

Cath News p24 Ja 25 '36

"Good. Family." Motion Picture Guide Mr '36

"Unobjectionable for general patronage." Legion of Decency Mr 12 '36

"A: Moderately diverting; Y and C: Interesting and wholesome." Par M p54 Mr '36

Sel Motion Picture Ja 1 '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p15 Ja 11 '36

**Trade Paper Reviews**

"There is not much of a plot and the best we can give this is just program fare."

+ — Film Curb p12 Ja 25 '36

"Ordinary program fare. The story is inane, and the action slow. The production is hardly worthy of a Paramount release. Suitable for all. [Family]."

— + Harrison's Reports Ja 18 '36

"Mild, it is suitable only for family, type, small town or neighborhood audiences."

+ — N Y Exhibitor p33 Ja 10 '36

**IT'S IN THE AIR. O 11 '35 80min MGM**


Director: Charles Reisner

"Two young men, living by their wits, through shady activities, inadvertently become heroes through a stratosphere adventure." Gen Fed of Women's Clubs (W Coast)

**Audience Suitability Ratings**

"A: Feeble; Y: Dubious ethics; C: No." Christian Century p1606 D 11 '35

"A light entertaining comedy, suitably cast and well directed. [Family]."

+ — Gen Fed of Women's Clubs (W Coast) O 5 '35

Mo Film Bui p146 D '35

"Good. Adults and young adults."

Motion Picture Guide Mr '36

"An excellent cast and competent direction, realistic photography are responsible for the success of this farce. Because of questionable ethics, the picture is suitable for adults only."

+ — Nat Council of Jewish Women O 1 '35

"A: Farce; Y: Amusing, if unethical; C: Doubtful."

— Par M p54 Mr '36

**Newspaper and Magazine Reviews**

Christian Science Monitor p3 N 9 '35

Liberty p23 N 16 '35

Reviewed by Marguerite Tazelaar

N Y Herald Tribune p15 N 8 '35

Reviewed by Eileen Creedman

N Y Sun p15 N 8 '35

N Y Times p18 N 8 '35

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

"An engaging bit of nonsense with some good and some not-so-good gags in it." William Boelhower

+ — N Y World-Telegram p11 N 11 '35

Time p53 O 28 '35

**Trade Paper Reviews**

Box Office p56 N 16 '35

"It's all nonsense but highly amusing."

+ — Film Curb p7 O 15 '35

"It's not a pretentious picture, but it does appear to be one that has entertainment to offer."

+ Motion Picture Herald p66 N 16 '35

"A laugh show that can't help but please those who like their fun. Family comedy."

+ — N Y Exhibitor p34 O 25 '35

**ITTO. Ja 28 '36 90min Eureka**


Directors: Jean Benoit-Levy. Marie Epstein

This film was made in Morocco and has English sub-titles to translate both the native dialect and the French language. Ja [11] is a drama of North African tribesmen involved in war with the first white men they have ever known, the conquering French. Dissension between the various tribes, with some of them going over to the French, leads to tragedy for the young hero and heroine." (N Y Sun)

**Audience Suitability Ratings**

"Very good. Objectionable in part."

Nat Legion of Decency F 36

**Newspaper and Magazine Reviews**

"Although it may provide documentary reportage on the difficulties of tribal conquest in Northern Africa, it is singularly devoid of dramatic compulsion. Even as imperialistic propaganda the work falls far short of conviction. It does not redound to M. Benoit-Levy's credit that he has lent his name, if not his talents, to such an unmitigated piece of jingoistic nonsense. The best that can be said of 'Itto' is that the photography, at times, is extraordinarily effective." Howard Barnes

+ — Y Mail Tribune Ja 30 '35

"'Itto,' because of the authenticity of its background—Hollywood art directors could never get the feeling of that harsh yet picturesque landscape—and because its time seems almost as real as its setting, is the most vivid of all the Moroccan melodramas. . . Had the acting been equal to the opportunity, 'Itto' might have been an important picture." Eileen Creelman

+ — N Y Sun p26 Ja 29 '36

"'Itto,' the new importation contributes more to the cause of French imperialism than it does to that of entertainment. . . Scattered, unhappily, at too-distant intervals through the film are some brilliant episodes and photographic studies which make one regret all the more that 'Itto' was not what it might have been." F. S. Nugent

+ — N Y Times p15 Ja 29 '36

"Although 'Itto,' the new French film won a prize at one of the late concerts at the Venice International Exposition last year, it has none of the qualities which put 'La Maternelle,' 'Crime et Châtiment' and 'Maria Chapdelaine' among the first flight screen entertainments. . . 'Itto' is a puffy little weakling celebrating romantic life in the Atlas Mountains of Morocco, with feeble shots of native customs and ceremonial in it to give it an authentic flavor. The only one who does reasonably good work is Simone
ITTO—Continued

Audience

Berriaus as Itto; the others try, but are handicapped by the wearisome circumstances under which they labor." William Boehm

— N Y World-Telegram p19 Ja 29 '36

Trade Paper Reviews

"This latest French importation is a superior travelogue of Morocco and contains a weak story upon which the direction of Jean Renoit-Levy and Marie Epstein is lost. The film may be acceptable for 'little theatre' audiences with its high technical skill and photography which is a treat to the eye." Motion Pict Daily p2 Ja 30 '36

IVORY-HANDLED GUN. O 30 '35 59min Universal

Players: Buck Jones. Charlotte Wynters. Frank Rice

Director: Ray Taylor

"[The] action revolves around an ivory-handled gun that is in the possession of a clan which has been engaged in a long feud with the Jones side. Jones' mission is to recover the gun and reestablish the Jones family. In true hero fashion, he accomplishes the job." Film Daily

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Catholic News p24 Ja 25 '36

"A, Y and C: Usual Western." Par M p41 Mr '36

Trade Paper Reviews

Film Curb p14 D 1 '35

Film Daily p8 N 19 '35

"Buck Jones is up to his usual standard in this rough and tumble Western. There is plenty of gunfoting and shooting, horseback riding and hand-to-hand encounters which meet all requirements of the fastidious action seekers."

+ Motion Pict Daily p7 O 31 '35

"Family Western." N Y Exhibitor p36 N 25 '35

"Contains usual number of implausible situations and incredible stunts, but will get over with the Western fans. . . Frank Rice turns in neatest rough-and-ready Western characterization uncovered in horse operas for months. Head and shoulders above others here though supporting cast is satisfactory. Charlotte Wynters is welcome relief from usual sugary heroines of these pictures, though a slightly English accent is incongruous."

+ — Variety p15 Ja 22 '36

Judgment Book. N 1 '35 61min Beaumont

Players: Conway Tearle. Bernadine Hayes. Howard Lang

Director: Charles Hutchinson

In this tale of the lawless west, a group of cattle owners ruthlessly dominate a town and its citizens. A young man comes out to ruin the town newspaper after the death of his uncle and soon learns of the dictation of the group. When they attempt to intimidate him as they had his uncle, he determines to clean them out.

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

Audience Suitability Ratings

"A, Y and C: Good action Western with picturesque scenery." Par M p54 Mr '36

Trade Paper Reviews

"An outdoor drama that is different. Tale of frontier days offers excellent entertainment. Plenty of fast-action and excitement when Tarpe cleans up a lawless town."

+ Film Curb p18 N 1 '35

"The picture may be satisfactory as the second half of a double feature program, since it has at least a portion of the expected Western action."

+ + Motion Pict Daily p7 D 26 '35

"Family Western." N Y Exhibitor p38 N 25 '35

Just My Luck. N 11 '35 76min New Century

Players: Charles Ray. Anne Grey. Eddie Nugent

Director: Russel R. Heinz

"Ray is cast as an emplee in an automobile tire factory. He has perfected a rubber substitute which he is unable to make his employers inspect seriously. Buffeted about, and made the butt of practical jokes, Ray drifts through the picture until his employers, faced with a rubber shortage, send for him to investigate his substitute. His company's competitors have meanwhile engaged labor agitators to call a strike at the plant, and keep Ray away from the office. In the ensuing melee Ray is knocked down many times before things are settled and he wins the girl. Anne Grey, his employer's daughter." Motion Pict Daily

Trade Paper Reviews

"Ray has a poor vehicle for his attempted comeback. [The] familiar character he made famous is seen again."

— Film Curb p15 D 1 '35

"Charles Ray works very hard in this picture to revive the character of the abused awkward boy which he made famous, but handicapped by a weak story and production which lacks professional finish, only in occasional flashes does he achieve his purpose."

+ — Motion Pict Daily p8 N 11 '35

"Just My Luck. Isn't strong enough to attract, although the star turns in a sincere, effort-taking performance. Family comedy drama."

— N Y Exhibitor p56 D 10 '35

(*)Kannibal Kapers. N 21 '35 7min Columbia

Director: Charles Mintz

"Krazy Kat starts off in the middle of the ocean and is flung by a fish into a palm tree on a tropical isle. He tries to entertain the cannibal chief and enragies the regular entertainers." Motion Pict Daily

Audience Suitability Ratings

"Family-junior matinee."

Wkly Guide Ja 11 '36

Trade Paper Reviews

"This is a fairly-amusing cartoon."

+ — Box Office p18 Ja 18 '36

(**)KANNAKIB KAPERS. N 21 '35 7min Columbia

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Audience Suitability Ratings

"Family-junior matinee."

Wkly Guide Ja 11 '36

Trade Paper Reviews

"This is a fairly-amusing cartoon."

+ — Box Office p18 Ja 18 '36
"The cartoon has clever [joke sequences], and moves fast."  
+ Film Daily p11 Ja 3 '36

"[It has] little novelty. . . An ordinary cartoon offering."
— + Motion Pic DAILY p11 Ja 7 '36

"In the absence of any interesting plot, Mintz has savages run through various dance forms and the hot-cha orchestra display the versatility with instruments that only a cartoon will allow, the result is so-so. Fair."
+ — N Y Exhibitor p31 Ja 10 '36

KIND LADY. D 15 '35 78min MGM  
Players: Aline MacMahon, Basil Rathbone.  
Doris Lloyd; Donald Meek  
Director: George B. Seitz

Based on the play of the same title by Edward Chodorov, which in turn was taken from a short story, The Silver Mask, by Hugh Walpole. A kind lady, collector of famous art treasures, befriends a needy stranger who turns out to be a suave and vicious leader of a gang of art thieves. As a guest in her house he torments and terrorizes her, in a weird assortment of characters, prepares to sell her collection, and so completely frightens the observer and discover that she cannot inform anyone of her predicament. In the finale, she does get new to the outside and finally triumphs over the gang.

Audience Suitability Ratings  
"Class A. Approved for adult audiences."  
N Y Archdiocesan Motion Pic Guide

"Of no interest to children. Very good for adults."
+ — Endorsed Motion Pic Ja '36

"Adults: very good; 14-18: good; 8-14: no interest."
Calif Congress of Par & Teachers

"Poorly edited and directed. Mature."  
DAR

"An outstanding picture by dint of splendid direction, expert acting and excellent photography as well as a sympathetic and exciting narrative. The director has fully utilized the possibilities of an atmosphere of sinister mystery, the effect of which is aided by appropriate musical accompaniment. Adults and young people."  
E Coast Preview Committee

"This attention-compelling melodrama, well cast and acted, with notable characterizations by Aline MacMahon and Basil Rathbone, is intensified by effective music and settings. Adults and young people."  
Gen Fed of Women's Clubs (W Coast)

"An excellent cast and fine direction, because of rare ability, only succeed in making this unpleasant story more morbid and depressing. Adults."  
Nat Council of Jewish Women

"This tense mystery story by Hugh Walpole will please those who like the unusual in picture entertainment. . . Suspense and interest are sustained until the very end of the picture because of good direction and sincerity of the cast. Adult."  
Nat Fed of Business & Professional Women's Clubs

"A sinister story filled with painful details and offering anything but entertainment."  
Nat Soc of New England Women

"There is very little relief, and somehow the conclusion, though satisfactory in strength, is weak."  
So Calif Council of Fed Church Women

"Characteristic of Walpole's stories of the Herries clan, filled with evil forebodings and odd people, it is directed with understanding of its singular moods and tenses and is well cast. The suspenseful machinations of vul-

... The New York Times...

urty-like crooks preclude its suitability for young children. Adults."  
Mrs T. G. Winter

"One of the few really strong pictures for the young audience that the summer term offers. Adults."  
W Fox West Coast Bul D 21 '35

"Unobjectionable for adults."
Nat Legion of Decency Mr 12 '36

"A: Spellbinding melodrama; Y: Tense; C: No."
Par M p54 Mr '36

Sel Motion Pic Ja 1 '36

"Unusual in plot, with a fine melodramatic tenseness. Mature.
+ — Wkly Guide D 7 '35

Trade Paper Reviews

Box Office p34 D 7 '35  
Film Curb p18 D 15 '35

"There is a fair amount of strong action and suspense, but the story as a whole does not make very comfortable amusement.
+ — Film Daily p3 D 27 '35

"This melodrama is too horrifying for sensitive young minds. It deals with children, adolescents, or Sundays. Adult entertainment."
Harrison's Reports D 21 '35

"Director George Seitz builds suspense, once the plot starts, with a scene where the gang cloes in on Miss MacMahon. This serves as a tense moment. The gang is almost entirely British, gives good performances."
+ Motion Pic DAILY p8 N 29 '35

"On paper this production promised much. On the screen it results in so much plot and so little entertainment that few can understand what it's all about. . . As screen material, it is a demonstration that if there are to be double bills, there must be double bill pictures.
+ — Motion Pic Herald p68 D 7 '35

"Generally a melodrama that has been well handled, considering the material, it is, however, restricted in the name division, should please best in neighborhoods."
N Y Exhibitor p35 D 25 '35

"Stands out as one of Miss MacMahon's best acting contributions, with Rathbone running her a close second. Chief flaw is the tedious build-up to a fairly intriguing plot."
+ — Variety p58 Ja 1 '35

KING OF BURLESQUE. Ja 3 '36 83min 39th century-Fox

Players: Warner Baxter, Jack Oakie, Alice Faye, Charles Quigley, Gregory Ratoff, Arline Judge, Dixie Dunbar

Director: Sidney Lanfield

Based on the novel Day Never Came, by Vina Delmar. Not satisfied with the sure profits of the dime trade in cheap burlesque, a producer risks his fortune in one mad gamble and moves to Broadway over the protests of his partner. He becomes the undisputed king of lavish musicals until he meets a once wealthy society girl who, hard pressed for money, consents to a marriage. She inspires him to stage three "arty" plays which are failures and after he loses all his money she leaves him. Then a fake millionaire, his old partner and the soubrette from his former burlesque aid him up the ladder of success once again.

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."
+ — Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; —— Exceptionally Poor

... The New York Times...
KING OF BURLESQUE—Continued

"Originality in scenario treatment lifts this film out of the category of 'just another musical show.' Adults: good; 14-18: good; 5-14: unsuitable. Filmmaker." Calif Congress of Par & Teachers

"Trite account. Mature." DAR

"An entertaining picture with clever dialogue. Family." Gen Fed of Women's Clubs (W Coast)

"Interesting picture. Family." Nat Council of Jewish Women

"The plot is of course one of the old standbys, but the picture makes excellent use of the talent assembled. Adult." Nat Fed of Business & Professional Women's Clubs

"Light entertainment for the family with some interest for young children." Nat Soc of New England Women

"Family." So Calif Council of Fed Church Women

"A good example of this type of picture. Family." Family Film Analyst, Winter

"Old story but with fresh handling it is made into fast-moving, entertaining drama. Family." Women's Univ Club, Los Angeles

+ Fox W Coast Bui Ja 4 '36

"Good. Family." Motion Pict Guide Mr '36

"Objectionable in part." Nat Legion of Decency Mr 12 '36

"A, Y and C: Jolly comedy romance." Par M p54 Mr '36

"Jolly entertainment." + Wkly Guide Ja 4 '36

Newspaper and Magazine Reviews

Boston Transcript p4 Ja 25 '36

Christian Science Monitor p15 Ja 11 '36

"The musical comedy film never strays very far from the formula of its school, but it is lively, good-looking and tuneful, and for these reasons it should be greeted as one of the pleasant entertainments of the new cinema season. Although the plot is not enormously stimulating, it is serviceable enough as a framework for the music and the production numbers, and, above all, for a number of exceptionally bright bits of the wisecracking, fastidious back-stage of the school, which lose nothing from the expert delivery of Jack Oakie and Miss Arline Judge. Richard Watts, Jr.

— N Y World Tribune p14 Ja 16 '36

"[This is] one of the fastest, liveliest and most tuneful musicals the season has witnessed. . . 'King of Burlesque,' being a story of show business, is strikingly original in neither plot nor atmosphere, not even in characterizations. That is surprisingly unimportant in this case. [It] is a nice piece of work." Edwin Creelman + N Y Sun p20 Ja 16 '36

"If you are willing to overlook the antiquity of the fabric and concentrate on its trimmings, 'King of Burlesque,' may be set down as one of the screen's more entertaining ventures in the musical comedy line. . . Our advice is to overlook the story entirely and concentrate—as you probably will without being told—on the comic pursuits of Jack Oakie and Arline Judge. . . never formed so seriously as contenders for comedy crowns." F. S. Nugent + N Y Times p25 Ja 16 '36

"It would have been a great deal heartier if its topic were less familiar. But it is entertaining enough for a pleasant and agreeable hour in the cinema. In a less skilfully played and directed produc-

tion the narrative's banalities would be more apparent. But because the players and the director bring a certain freshness and vigor to it 'King of Burlesque' emerges a reasonably entertaining film." William Boehnel + — N Y World-Telegram p15 Ja 16 '36

"The little acts and songs and bits that are scattered through this woof story are quite funny and refresh a spectator who might otherwise be oppressed by the revelations of highbrow fidgets." John Mosher + — N Y Sun p63 Jr p65 Wk 4 '36

"'King of Burlesque' is [a] one of the year's best muscals." + Time p28 Ja 6 '36

Trade Paper Reviews

"[It] will capture any audience from New York's Broadway to the most obscure main streets. Tuneful laughter, a fine show for every showman and every patron." + Box Office p25 Ja 4 '36

"The old backstage story brought forth again and it is only mildly entertaining. It will provide fair entertainment for the fans but they aren't going to rave about it." + — N Y Curb p13 Ja 4 '36

"Only fair. There is nothing offensive in the story, and so it is suitable for all [Family]." + — Harrison's Reports Ja 18 '36

"Twenty-fifth Century—Fox is hitting a handsome stride in musicals with its second tuneful film ringing a positive bong on the well-known bell. . . Oakie was never funnier than in his Jolson imitation and churning Jaguar scene. Arline Judge, determined on marriage, is a perfect foil for the rapid-fire bufonery, Baxter makes the extremes of the mood count; Miss Faye scores in the song and dance numbers; Miss Barrie is charming and convincing as the social registerite, and Dixie Dunbar draws individual applause in a dance." + Motion Pict Daily p6 D 24 '36

Motion Pict Herald p49 Ja 4 '36

"Estimate: Satisfactory anywhere. . . The picture is packed with laughs, most of them furnished by Jack Oakie who gives a sterling performance. Production is noteworthy both in supervision and intelligent handling of the story. Dialogue is excellent, writing by the Markay-Tugenb combination. Their continuity flows easily, is well written. James Seymour has made a good adaptation of the none too original Vina Delmar story." + Variety (Hollywood) p3 D 21 '35

KING OF THE DAMNED. Ja 20 '36 75min Gaumont British

Players: Helen Vinson, Noah Beery, Conrad Veidt

Director: Walter Forde

Based on the play of the same title by John Chancellor. The film was made in England. Conscripted in the Devil's Island penal colony unable to bear the harsh treatment of the gaolers, mutiny and run away over his own account. Under the leadership of Noah Beery they turn the island into a communal workshop. In the end they surrender on a promise that they will receive justice.

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide + Cath News p24 Ja 25 '36

+ — Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
“Adults... Though not entertaining in the usual sense this timely theme is thought provoking.”

Gen Fed of Women’s Clubs (W Coast) Mr 1 ’36

“The tempo is slow and there is no comedy relief in this story of bitterness and revolution. Adults.”

Nat Council of Jewish Women Mr 4 ’36

“Unobjectionable for adults.”

Nat Legion of Decency Mr 12 ’36

“A: Social drama; Y: Mature; C: No.”

Par M p54 Mr ’36

“Adults.”

Sel Motion Pict F 1 ’36

Wkly Guide Ja 25 ’36

Newspaper and Magazine Reviews

“Finely sincere acting by Veidt and Helen Vinson make this better than just a scene of horror.” Laura Elston

+ Canadian M p88 F ’36

“Mr. Veidt, rarely seen these days, is forceful in the role and has the excellent help of the still rare screen personality, Noah Beery.”

Lit Digest p39 Ja 25 ’36

“So obvious, sensational and blatant is the story that it is doubtful whether the cruel and unjust deal to the tortured prisoners will depress you too much... The film, while not rapidly wastes too much time over certain sequences and is not always clear in its story-telling as it might be. The lighting, while effective, in its shadow quality and atmospheric feeling, leaves something to be desired for the strained eyes of the spectator, and the other camera work proves most too self-conscious.”

Marguerite Tazelaar

+ N Y Herald Tribune p4 F 1 ’36

“Although ‘King of the Damned’ deals with a penal colony in the Caribbean and possesses most of the elements necessary for blood-curdling melodrama, it has been put together in a lax manner and its story has been permitted to become so preposterous that the result is pretty mediocre in every respect.”

William Hendrick

+ N Y World-Telegram p21 F 1 ’36

“This is a minor film about a penal settlement of some unnamed country on some unamed island in the Caribbean.”

John Mosher

- New Yorker p69 F 8 ’36

“The story of a wicked commandant and a mutiny led by a convict with ideas of social reform is unconvincing.”

Graham Greene

+ Spec p50 Ja 10 ’36

“A penal colony story, enlivened by floggings, garrottings, and miscellaneous misery... You never care much whether they end up as heroes or shark bait.”

Stage p3 F ’36

Trade Paper Reviews

“A regular he-man’s picture. Should please in practically any situation.”

Film Curb p9 F 8 ’36

“The British studio went heavy on the depressing phases of this penal colony drama of Santa Marta and overlooked the good possibilities for building the romantic side of the story between Conrad Veidt and Helen Vinson... So also the whole is a rather heavy and stodgy recital of a revolt plot engineered and carried through successfully by Conrad Veidt, and the whole reliance in sight is the grand work of Noah Beery as the tough convict sentenced to death and his fellow-prisoners.”

Film Daily p6 F 1 ’36

“This British made melodrama is good entertainment, suitable for American audiences, particularly men... It may be a little strong for children. Good for adults.”

Harrison’s Reports F 1 ’36

“‘There is fighting aplenty and it is hair raising stuff in the scenes of the convicts capture of the barrack square and of the shelling of the settlement from a cruiser... Veidt is a very fine revolutionary, but many will respond to the emotional appeal of his last demand for justice for the oppressed, which nevertheless does not quite lift the film out of the class of effective melodrama.”

- Motion Pict Daily p4 Ja 15 ’36

“In sheer strength of incident and in scale of production the film has strong values. Outstanding are scenes in which the revolting convicts, paraded for the garroting of one of their comrades, storm and capture the barrack square; grimly original also are the episodes in which the captured officers are made to welcome officers from a cruiser and to pretend that all is well, because the convict servants who wait at table have pistols... Its appeal, which is definitely to adults, rests almost entirely on the exceptional realism of its details and the strength of the revolt and execution scenes, reinforced by the fact, already indicated, that it can be sold to certain audiences, and that part of the story will be an indication of the system of punitive settlements.”

+ Motion Pict Herald p39 Ja 25 ’36

“Made on a scale that indicates no expense was spared, ‘King of the Damned’ is well produced melodrama with packed action and performances. Moving rapidly, strong on suspense, with excellent mob scenes, it will please melodrama lovers and any filmgoer will prove satisfactory.”

- N Y Exhibitor p26 F 19 ’36

“Force, who rates high as a native producer, made the most of the exciting scenes, and despite occasional patches where it doesn’t convince, the film generally has plenty of punch.”

+ Variety p19 Ja 15 ’36

KING SOLOMON OF BROADWAY. S 16 ’35

Tomin Universal

Players: Edmund Lowe, Dorothy Page, a Pinky Tomlin, Edward Pawley

Director: Alan Crossland

This musical melodrama tells how a debonair partner in a Broadway night club loses his interest to a gangster in a game of poker, rescues a wealthy girl who has been kidnapped and re-wins his palace of revelry.

Audience Suitability Ratings

“A: Depends on taste; Y: Unwholesome; C: No.”

Christian Century p1471 N 13 ’35

“While the presentation is attractive, photography good, Pinky Tomlin and his music pleasing, the production and most adequate, the picture is not constructive because of the tawdry story and much unnecessary drinking. Adults.”

- Gen Fed of Women’s Clubs (W Coast) S 25 ’35

Mo Film Bui p147 D ’35

“A lavish social drama... Moments of good entertainment are afforded by Pinky Tomlin who steals every scene in which he appears.”

Nat Council of Jewish Women S 1 ’35

“A and Y: Waste of time; C: No interest.”

Par M p55 Mr ’36

Newspaper and Magazine Reviews

“All of this should somehow make for more excitement... Good hearty melodrama is few and many is to be found in this curiously outdated melodrama of what once was called the Great White Way.”

Ralph Watts, Jr.

N Y Herald Tribune p8 O 19 ’36

+ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
**Review Digest**

**KLONDIKE ANNIE.** F 28 '36 80min Paramount

**Players:** Mae West, Victor McLaglen, Philip Reed, Harold Huber

**Director:** Raoul Walsh

"In self-defense, Mae kills the wealthy Chinese, who has been keeping her cooped up as an entertainer in his resort in San Francisco..." The New York Times, p9 O 27 '35

**Trade Paper Reviews**

Box Office p30 N 28 '35

Film Curb p19 O 1 '35

"Family melodrama." N Y Exhibitor p37 O 10 '35

**KISS ME GOODBYE.** D 9 '35 66min Celebrity

**Players:** Arthur Riscoe. Naunton Wayne. Magda Schneider

**Director:** Carmine Gallone

Made in England, "The theme is that of two London playboys hitting Vienna, meeting a little heroine directitch spot, and promoting her into a musical comedy by a ruse of getting the director of the opera to hear her sing against his will. Then the old stuff of the little girl making good in a big way. The two London lads who are both in love with her realize that they must be good sports and save their friendship by losing the girl." (Film Daily)

**Audience Suitability Ratings**

"A" Y and C: Passable. Par M 55 Mr '36

**Trade Paper Reviews**

"A charming Viennese actress, Magda Schneider, makes her bow to American audiences in this foreign-made musical. Miss Schneider's pleasing singing voice, captivating accent and attractive smile will carry her far if she is given the proper material. Her present vehicle has few entertaining qualities, the star and the supporting players struggling valiantly, but unsuccessfully, with a weak story and inferior direction."

Box Office p35 Ja 4 '36

"This production is so far inferior to the independent product from Hollywood in the same field of musical romance that it is outclassed in every respect. Miss Schneider alone is worth while. She has real talent and personality, but the inept story and direction leaves her sunk. Add to this good photography, and that's all the most kindly critic can say for it."

Film Daily p4 N 30 '35

"A fair musical picture of program grade. Suitable for all. [Family]."

- + Harrison's Reports Ja 4 '36

"The star sings effectively and the film's music is attractive, but the story is almost too light... The comedy elements are fairly well handled with an occasional touch of slapstick."

- + Motion Pic Daily p4 N 30 '35

"The production ends on [an] indecisive note and because of it the picture suffers from lack of completeness. The ending, however, is in keeping with the whimsical tenor of the story, which is perhaps too light. The singing sequences and the comedy help to balance the production and its dearth of story value."

- + Motion Pic Herald p83 D 14 '35

"What is for British audiences a fine musical comedy is not necessarily entertaining for our own people. [The] picture is often recorded badly, has little plot, has a parochial viewpoint."

N Y Exhibitor p40 D 25 '35

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

**Audience Suitability Ratings**

"A: Disgusting; Y: Unwholesome; C: No." Christian Century, 21 Apr 18 '36

"It is most evident, however, that this picture is made to exploit the particular talents of Mae West with the usual wise-cracking innuendoes for the adults." Auxiliary


"The dramatic situations are so evidently created for the purpose of giving full scope to Miss West's peculiar talents that there is hardly a note of sincerity in the whole production. Her reformation seems but a temporary one and the questionable taste of her actions and dialogue is very apparent. Adults." E Coast Preview Committee

"Quite shameless is the characterization of a Christian woman which must give rise to well-merited objections. Replete with insinuations, the picture is a typical Mae West vehicle with the usual amount of risque and pungent wisecracks and obvious sex appeal. Adults: matter of taste." Gen Fed of Women's Clubs (West)

"Mae West, limited to one type of role, labors valiantly to give vitality to an improbable and shoddy story. ...'Klondike Annie' is a misrepresentation. ...it is a contrivance designed to exhibit Miss West's robust good nature and her flamboyant personality without skin deep character. A good deal of this picture is in questionable taste. Adults." Nat Fed of Business & Professional Women's Clubs

"A combination of sophisticated farce and melodrama, this film will undoubtedly meet adverse criticism in many quarters. Nevertheless, it is a definite dramatic structure, the acting is very real and the motivation is logical. It deals, of course, with a side of life ignored in polite society, but it is without a feature of genuine truth. Definitely adult." Nat Soc of New England Women

"A picture full of questionable and suggestive dialogue and action. The masquerade [of a Christian worker, Mae West] still seems to bring her love life, [also] the situation the creation in the Settlement House, will not meet the approval of any member of the Protestant Churches. Even the men mission-aries of the Settlement. The picture is a direct insult to the many good self-sacrificing men and women who enter this field of work. Not recommended."] S Calif Council of Fed Church Women

**Fox W Coast Bul F 29 '36**

"It is difficult to gage the entertainment value of the film for our own people. Mae West has been a born woman too long for us to be
sympathetic when young heroes emote over her as a 'lovely girl.' It falls because its motivation is too limited to attempt to cum- oufully excite the young and inculcate the views of the good, and vulgarity is at the expense of religious missionaries. Miss West's field is too limited to attempt to cum- outfully excite the young and inculcate the views of the good, and vulgarity is at the expense of religious missionaries. Miss West's field is too limited to attempt to cum- outfully excite the young and inculcate the views of the good, and vulgarity is at the expense of religious missionaries.

Motion Pict R Mr '36

"In spite of its attempt at compromise and the obvious concessions the humor is the same alone presents to her public. In attempting to avoid censorship the production merely becomes ludicrous. 

- Addlecents 12-15: No; children, 8-12: No." — Nat Council of Jewish Women F 19 '36

Newspaper and Magazine Reviews

"The truth is that La West needs to change her act. The rolling gait, the husky tones, the words slightly slurred, even the form of the dialogue are very familiar by now. There's a singular lack of inventive technique in her acting. Not only is she the same in one part after another, but there is an unvarying stasis in her characterization. She can be amusing the first or second time. But by the fourth or fifth she is taking a toll of the audience. Her audiences are still impressively large. But they used to roar with laughter. Now they only look and sit, as a rule." — Boston Transcript p4 F 29 '36

"In Mae West's new picture the Production Code Sapollo missed a spot or two. Mae West says that she is going to be married, but the double entendre and the question-and-answering taste, through talking and acting limitedly." J. P. Cunningham

Commonweal p534 Mr 6 '36

"'Klondike Annie,' is not worth seeing but its career will be well worth watching. If Paramount is foolish enough to release it generally, it is going to be met with an uproar of protest by all the organizations which stand for good taste and decency in screen entertainments. The whole thing reveals the functioning of a foul mind at the peak of its odor. Picture is so poor a disgrace not only to Paramount but to the entire film industry. And it bears the purity seals of the organization." — Hollywood Spec p5 F 20 '36

"'Klondike Annie,' Mae West's outspoken history of a bad woman turned revivalist, is the picture she has ever made. It is dull, dirty, and poorly played. Its noisy attempts at robust life are contrived with self-conscious leering. (1 star) Beverly Hills Liberty p29 Mr 21 '36

"As long as Miss West is moving about in the select underworld set of San Francisco, she is in the old-time form and is as vulgarly amusing as only she can be at her best. For the rest of the time, however, her vehicle and her performance are both dull. As they are cheap, and that is no small tribute. 'Klondike Annie' is vulgar without being funny and rowdy without being gay. Any- way, I think we've had enough of Miss West for a while." — Richard Watts, Jr. "Herald Tribune" p4 Mr 12 '36

"It is somehow the most distasteful role Miss West has yet played. Mae West as a comedienne burlesquing sexy dramas is not nearly as crude as Mae West in plays where she plays a sentimental worker's bonnet talking of religion and good deeds. The reformation seems as phoney and artificial as the spoofs in this film. "Klondike Annie," dullest film she has made, is both the cleanest and the most offensive. " — N Y Sun p20 Mr 12 '36

"Mae West's 'Klondike Annie' really does not merit the agitation it has caused. Neither as sanitarily as vulgarity suggestive as many of her earlier pictures, it emerges on the screen as a tiresome and rather stupid combination of false odor and slapstick japes. It is, of course, highly ironic that the more she attempts to please the censors the more she disappalls them. It is unfortunate that there can be no truce between Miss West and the censorship. Under West's direction there is no place on the screen for her form- er Rabelaisian humor; but there is no place anywhere for the stupid subterfuge under which West now is trying to pass as comedy. We found 'Klondike Annie' quite unconvincing, quite witless, quite archaic and quite a bore." — F. S. Nugent — N Y Times p18 Mr 12 '36

"Among the complaints that may safely be lodged against 'Klondike Annie,' the new Mae West picture, are that it is feeble, sham- bling, bogs, completely lacking in good taste and thoroughly dull. Even if there weren't sufficient reasons for excoriating the film for its bad taste, it could still be condemned on the grounds that it is about as tiresome an offering as has come along in weeks. It has a few brief moments in the beginning when it is amusing. West's acting ambles along aimlessly and tiresomely, trying to get its laughs by some bewhiskered jokes and at the expense of the organization and of someone thought would be funny but which is indecise, insensitive and tasteless. In the end, when it has finally run its course, the ninety minutes of valuable time have forever disappeared." — William Boehm — N Y World-Telegram p19 Mr 12 '36

"Also a surprise to scientists, Miss Mae grows less surprising to her public as she continues to be the same Mae in picture after picture. The old-time Mae is still about. Her personality should not be asked to alter the general line of her behavior, perhaps, and in the deadly dullness of it all, the public seems to be content to stand by. As usual, the comedy depends mainly upon the incongruity between Mae's up-to-date wisecracks and their 'fin de siecle background.'" — Time p14 Mr 9 '36

Trade Paper Reviews

"Of course the picture is a bit risque but it wouldn't be a Mae West yarn if it wasn't. McLaglen is swell and balance of cast okay. Direction and production [are] all that could be asked for. It's another West success." + Film Curb p14 F 15 '36

"The picture is Mae's all around. She still has the same sort of put-upon personality that only she knows how, and her fans like her in this number. Under Raoul Walsh's direction the plot moves along smoothly with interest held throughout." + Daily Film Daily p3 F 10 '36

"It takes La West back to the nineties where she is at her best. The efficiency with which the unsavory aspects of the plot, is a better tailor- made vehicle than her last two modern stories. It is nothing if not a sincere attempt to be expressive. "Klondike Annie," will be toned down before release. Unlike previous West pictures, situations rather than lines offer the humor and, in some scenes at least, the style. This is where Mae changes clothes with the dead Sister. It is unnecessary to show the flash of the dead woman with her hair
KLONDIKE ANNIE—Continued

curled and dressed in filmseys. Other dangerous situations are the relationship with a philosopher and some of the things that are said from the settlement platform.

— Hollywood Reporter p2 F 5 '36

Previewed in the Alexander Theatre, Glen-
dale. Audience reaction vividly depicted thrill
and surprise that might be interpreted as shock.
If creating controversy based upon
objection to some moral and ethical character
of the picture can be construed at this time
as being desirable exploitation or interest-
creating asset, audience reaction gives every
indication that this should appease the most
rubicid.
— Motion Pict Herald p14 F 15 '36

"Back to 'She Done 'Em Wrong' technique, Mae
West should turn in a good gross in 'Klon
Idike Annie,' again the bad woman who
turns straight, who has a penchant for double
entendres, Mae swaggers through the picture,
handing out laugh lines between melodramatic
lines in theme, the picture may not be for children
but looks as if it is made for showmen.

+ N Y Exhibitor p34 F 25 '36

"Newspaper attacks will probably pulmot
the chances of this one materially. As a picture
it is again Mae West with the same formula
of rape. This is no longer enough.
The mission scenes are merely the peg for
some canted biblicism and a farcical development
that may give more offense to earnest
church workers than anything since Chaplin's 'The
Pilgrim.' It is in this, rather than the supposed
indecency, that offense is apt to be found.
And it is unnecessary...
Miss West really ought to let someone else have a word
as to her stories. There is a rough, if unpalat-
able humor in the mission scenes...
But in general the picture lacks centre points.
'Annie' is badly told, insincerely acted
and largely lacking in the saity quips anticipated.
— Variety p17 Mr 18 '36

"Subject matter contained in 'Klondike
Annie' is highly controversial, will possibly
be considered in bad taste by many a fan.
Nevertheless, picture is well produced, acted
and directed, should please those who rave
over La West's personality, her ability to
handle broad characterizations...
The story falls down. Dialogue is the usual type
for Miss West, in spots extremely stupid in
order to build up to a blackout finish for the
star. There's plenty of double entendre
spotted throughout the picture, handled in Miss West's
best vein.

+ Variety (Hollywood) p3 F 5 '36

KNOCK-OUT. F 28 '36 85min Bavaria-film
Players: Anny Ondra. Max Schmeling. Hans
Schonrath
Director: Karl Lamac
Dialogue film made in Germany with Eng-
lish subtitles. Also called Ein Junges Mad-
chen—Ein Junger Mann. 'A story about the rise of a prize-fighter and his romance with a
pretty blonde.' (Film Daily)

Audience Suitability Ratings
"Unobjectionable for adults."
Nat Legion of Decency Mr 12 '36

Trade Paper Reviews
"Fairly entertaining."
Film Daily p6 Mr 2 '36

"'Knock-Out' proves that Max Schmeling
is still alive with his mitts but that the
acting to be done in his family will be done by
his wife, Anny Ondra. Both are in the film,
but the only thespian ability is displayed by
Miss Ondra... Even with its apparent flaws,
this feature should prove a welcome change of
pace for German-speaking houses.
+ Variety p27 Mr 4 '36

LAC AUX DAMES. Ja 14 '36 90min Franco-
American
Players: Simone Simon. Jean-Pierre Au-
mand. Rosine Desran. Michel Simon. Odette Joyaux
Director: Marc Allegret
Based on the novel, Martin's Summer, by
Vicki Baum. The film was made in France
and his English Tut-tut, but practical and
impoverished engineer acts as
a swimming instructor at a famous Austrian
resort hotel. There he meets Puck, an elfish
young girl whose father owns an estate on an
island. She loves him but he in turns falls in
love with Danielle, a daughter of a wealthy
manufacturer. Danielle's father is opposed to
their marriage and he takes his daughter away.
Ill, starving, Eric is found by Puck whom he
tells of his love for Danielle. Puck realizing
he will never love her, brings Danielle back
to him.

—

Audience Suitability Ratings
"Class A. Approved for adult audiences."
N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 35 '36

Newspaper and Magazine Reviews
"'Lac Aux Dames,' belongs to the
ymph school of literature, with its portrayal of
puckish character and thin bohemian situation.
The practical French have attempted to
nail its flight to solid earth. The film, rather
practical and impoverished engineer acts as
a swimming instructor at a famous Austrian
resort hotel. There he meets Puck, an elfish
young girl whose father owns an estate on an
island. She loves him but he in turns falls in
love with Danielle, a daughter of a wealthy
manufacturer. Danielle's father is opposed to
their marriage and he takes his daughter away.
Ill, starving, Eric is found by Puck whom he
tells of his love for Danielle. Puck realizing
he will never love her, brings Danielle back
to him. Very likely the picture has been badly cut, for
its string of episodes does not always make
sense... Most of the stories set against a
beautiful background of the Austrian Alps,
and the lovely lake which plays such an
important part in the story. The swimming ex-
hibits are handsome. M. Jean-Pierre Aumont
(Eric) proving himself an excellent swimmer and
diving with a breath-taking speed, and the carefree, sunny atmosphere surrounding the
indolent vacationers is refreshing." Marguerite
Tazelaar
+ N Y Herald Tribune p14 Ja 16 '36

"The views of the Tyrol are so stunning that
they completely over-shadow the fragile little
love story. The film is rather young, but
slightly in its plot, and whatever moderate
pleasure it affords is due to its lovely back-
grounds and to its pleasant players." William
Boehnel
+ N Y World-Telegram p19 Ja 22 '36

Trade Paper Reviews
"This is an enjoyable love story, filmed in
the beautiful background of the Tyrol, with
some music and dancing, and acted by an
excellent cast. Principal player is Simone
Simon, a very engaging actress, who is now
at the 20th Century-Fox studios in Hollywood."
Film Daily p12 Ja 16 '36

"This French importation of the adaptation of a
story by Vicki Baum presents strong and
interesting drama... Largely devoid of action,
the film nevertheless tells an interesting story of
young romance and its trials and happy-
ness."
Motion Pict Daily p8 Ja 16 '36
Trade Paper Reviews

"Truex does a neat bit of comedy work throughout." + Film Daily p10 O 30 '35

"[It] is a reasonably entertaining comedy of the usual Truex variety. For once Truex does not come out the loser." + Motion Pict Daily p9 N 7 '35

"The story is slightly effeminate... . Fair." + N Y Exhibitor p27 N 10 '35

"Mildly amusing. Not enough devotion to detail. As a romance it might have been squeezed out of [a] couple of fair and off-usual-track situations." — Variety p15 D 18 '35

LADY CONSENTS. F 7 '36 75min RKO
Players: Ann Harding, Margaret Lindsay, Herbert Marshall, Walter Abel, Edward Ellis
Director: Stephen Roberts

Ann Harding portrays a young woman in love with her husband who consents to a divorce when she realizes that he is in love with another woman. As it becomes apparent that the second wife has married only for social position and luxury, the husband is very unhappy. Over the death bed of his father, he meets his former wife and they renew their love. After a divorce, they are remarried.

Audience Suitability Ratings

"A: Interesting; Y: Doubtful; C: No."

Christian Century p311 F 19 '36

"Intelligent action, pointed dialogue and amusing repartee, with considerable casual drinking and tricky manipulation of situations which brings about the inevitable happy ending. Mature." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"This variation of the old triangle theme is well and smartly done. Adults." Nat Fed of Business & Professional Women's Clubs

"The story is of no particular value and the picture of smart society with the implication of continuous casual drinking is not edifying. Distinctly, an adult film." Nat Soc of New England Women

"Full of human interest. Mature." S Calif Council of Fed Church Women

"The easily managed marriage, divorce, and remarriage of the principals involves a good deal of deception, and is part of an understanding wife, but the picture makes such things seem rather like a pleasant way of breaking the monotony of existence. Adults." Women's Univ Club, Los Angeles

+ Fox W Coast Bul F 1 '36

"Adults and young people."

Gen of Women's Clubs (W Coast) Ja. 22 '36

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

"There is a general atmosphere of drinking, gaming and easy divorce. Adults."

Nat Council of Jewish Women Ja. 22 '36

"Objectionable in part.

A: Dramatic romance; Y: Mature; C: No." Par M p55 Mr '36

"The production is to be commended for its dignified treatment of an important and ever-present problem of modern life. Adults and young people."

+ Sel Motion Pict F 1 '36


Newspaper and Magazine Reviews

"It is a neatly played conversation piece." Laura Elston

+ Canadian M p42 Mr '36

Christian Science Monitor p13 Ja. 25 '36

"The Lady Consents' can not be singled out as a production of outstanding character, being merely another one of which the largest part of the screen is constructed. J. P. Cunningham

+ Hollywood Spec p10 Ja. 18 '36

"In 'The Lady Consents,' Ann Harding, the screen's Public Enemy No. 1, shows what a large amount of anguish a wayward husband can cause a wife. Miss Harding suffers consideration though she does attempt at times to hide her broken heart behind feebie and heavy-handed wisecracking. Though most of the film is skated over in beggared knees and charming Ilka Chase and Walter Abel give the film some good moments, Edward Ellis, who plays Mr. Marshall's father and who finds it a trifle difficult to reconcile the couple, steals the show. But stealing 'The Lady, Consents' is, at least, only petty larceny." Beverly Hills

+ Liberty p50 F 29 '36

"Ann Harding deliberately relinquishes that most relinquishable and stubborn of ex-Juvenile delinquents, Herbert Marshall, to the scheming Margaret Lindsay. Eventually, Marshall returns to his senses and returns to Ann. Everything returned but your money at the box office."

+ New Theatre p24 Mr '36

"Unless the cinema is deceiving us once again, the word 'lady' must have been invented for the exclusive use of Miss Ann Harding. Always you will see Miss Harding as a victim over the powers of evil by the sheer force of her personality. In fact, it is my fear that she is so filled with spiritual sweetness that she ends by making you just a trifle resentful of so much spiritual beauty. But this is too small a criticism. The real virtue of the picture is that it presents Miss Lindsay in the proper sort of role. Hitherto she has striven chiefly to prove that she is less than perfectly equipped for such a role. As a shallow and selfish villainess she is admirable, and one is pleased if she makes such unsympathetic parts she will be vastly successful in her cinema career." Richard Watts, Jr. N Y Herald Tribune p7 F 8 '36
LADY CONSENTS—Continued

"The screen’s leading exponents of suffering nobility, Ann Harding and Herbert Marshall, exhibit their customary gallantry and restraint under fire, but even in The Lady Consents, for all its expected talk of good sportsmanship and its tears behind the smile, is much livelier than most of Miss Harding’s dramas. . . The trouble with it probably lies in the writing of Miss Lindsay’s part. This is a heavy handed characterization, bad and obvious in its conception as its dialogue. Miss Lindsay, dressed almost as Miss Harding, has little chance to make the scheming Jerry a human being. Because of that, the drama becomes little more than a charade in which to exhibit the stars in the type of role in which they have played so often and so profitably." Eileen Creelman

— N Y Sun p25 F 5 '36
N Y Times p23 F 8 '36

"It twitters aimlessly along for some eighty minutes or so, and when it is over leaves the cinema just about where it found it. . . Some of the film’s monotony is relieved by the good acting of the cast. But in spite of its efforts The Lady Consents remains one of the least interesting of the current cinema’s entertainments." William Boehnln
— N Y World-Telegram p25 F 5 '36

"The story of a disrupted home, told in homely and cliché." — Stage p8 Mr '36

"Ann Harding has a clause in her contract which permits her to select her own stories. The only kind of stories she likes are those in which she appears as a lady who, disappointed in love, eventually gets what she wants by mouthing whimsicalities beneath a stiff upper lip. "The Lady Consents," true to type, is less painful than most of Miss Harding’s pictures." + — Time p18 F 17 '36

Trade Paper Reviews

Box Office p29 Ja 25 '36

"The three leads are almost perfect and Edward Ellis turns in a remarkably fine performance. It is natural that every story and the lady will go for him. This is the sort of entertainment that should fare well in both the big and small town theatres. An attraction that can be shown in practically any class of theatre.

+ Film Curb p15 Ja 18 '36

"Well handled triangle drama, nicely directed and acted, with special appeal for women." + Film Daily p7 Ja 14 '36

"Good! It is an interesting marital drama, with deep human appeal. Although the plot is of the familiar triangle variety, it is somewhat more significant than pictures of this type because of the unusual relationship between the wife and Edward Ellis, the father-in-law. . . Not for children or adolescents. Good for adults." + Harrison's Reports F 1 '36

"This is dramatic romance with smart dialogue and intriguing situations." Motion Pict Daily p4 Ja 13 '36

"A picture that should make audiences laugh much and maybe sob a bit, it’s a story of heartache, sacrifice, frustration and triumph of love, the ordinary appeal to women." + Motion Pict Herald p41 Ja 18 '36

"Smart from the first camera turn, likely to be most pleasing in class sectors, it will probably have its troubles in the mass neighbor-
plays the part of a young woman whose lover is killed in the war. She is compelled by her father to rear her illegitimate child as her sister. When the child grows up, complications in her love affairs cause the mother much anguish, but in the end all turns out well.

Audience Suitability Ratings

"A: Good; Y: Perhaps; C: No interest."
Christian Century p115 Mr 11 '36

"Adults and young people." E Coast Preview Committee
Fox W Coast But F 22 '36

"Adolescents, 12-16: no; children, 8-12: no." Motion Picture P 36

"Unobjectionable for adults."
National Legion of Decency Mr 12 '36

"Although the theme, that of the interference of parents in the lives of their children, has universal appeal, the tame and complicated story moves slowly and is not deepened, by the unconvincing melodrama which dominates it. Adults and young people."
— Sel Motion Pict F 1 '36

"Mature."
Wkly Guide F 1 '36

Newspaper and Magazine Reviews

"Ruth Chatterton returns to the screen after an uncommonly long absence in a motion-picture likely to divide film-critics into bitter, sullen camps. Already, is Hollywood's 'No More Yesterdays', Columbia's 'Lady of Secrets' has caused critical division. 'A daring, dramatically high-lighted story of maternal love, told without pulling punches, but with fine subtlety and restraint, gives the [film] appeal not only to the Chatterton and Kruger followers, but to the vast audience of entertainment seekers,' the Hollywood Reporter decides after seeing the film. No such commendation, however, is found in the criticism in the Hollywood Daily Variety, which bluntly, and with pungent phrasing, offers an entirely critical view."
Lit Digest p20 Ja 11 '36

"It can be said for Miss Chatterton that no matter how poor her material she gives freely of her talent, never stooping to walk through a line of dialogue offered an indifferent performance. Had Mr. Gering leavened his production with a little humor, or had the script writers turned the light of modern psychology upon their weighty efforts, the piece might not have seemed such stilted hokum."
Marguerite Tazelaar
— N Y Herald Tribune p8 F 24 '36

"This stress on plot has kept the picture from making full use of mood and characterization. The acting, like the script, is conventional. The theme should have been moving, the climax poignant. Instead, the script is routine and the acting almost unbelievable. In spite of its prevalent treatment 'Lady of Secrets' does at least have a central theme not yet was supported by constant use on the screen."
Eileen Creelman
— N Y Sun p8 F 22 '36

"A picture that sashays back and forth in space and time without progressing far in any direction, 'Lady of Secrets,' is scarcely worthy of its cast. The result, in the curious mathematics of the cinema, is zero." B.R.C.
N Y Times p12 F 22 '36

"No less a shining star of the fiction field than M. W. Chatterton plays the leading role. With such a star-spangled combination you might reasonably expect at least a modicum of their combined efforts. But 'Lady of Secrets' lacks every proof that its perpetrators are anything but a group of amateurs."
— W J Eicher
— N Y World-Telegram p15 F 25 '36

Trade Paper Reviews

Box Office p27 Ja 4 '36

"This is a tale of mother-love that ought to spell box office. It is well played by the leads and supporting cast and has been well produced. It offers no appeal for women, of course. Chatterton turns in a remarkably fine performance in a difficult role."
— Film Curb p5 Ja 4 '36

"Ruth Chatterton returns to the screen with another story that licks her. Though she and the rest of the good cast try hard, and despite all the efforts of Director Marion Gering, the yarn is one of those creaky mother-love things that make the more mature audience of the feminine clientele but not from the fans at large unless the story has some novelty or big suspense."
— Film Daily p13 F 21 '36

"A somewhat slow-moving drama of mother love, with an appeal mainly to women. Parts of it are slightly reminiscent of Miss Chatterton's earlier pictures."
— L A Times p7 D 26 '35

"When she last appeared in pictures, heroine Ruth Chatterton was slipping at the box office. Columbia picked her up, placed her in 'Lady of Secrets'. Miss Chatterton, who did not have the audience she had in the past, will not advance very far in her path back to box office prowess. Bearing little that demanded from film audiences, the picture will have to be helped by whatever star draw the female star still retains."
— N Y Exhibitor p2 Ja 25 '36

"Ruth Chatterton, back to the screen after a long absence, is still having trouble with her film. This time she is also having trouble with the play, the direction and occasionally with the photography. It adds up as a creaky old-fashioned and stilted production of a story hard to swallow. The talk is often hackneyed, the dramatic moments are hokum and the story is still nothing like some of those productions that pattered out along the line. As a whole an excellent cast is wasted."
— Variety p37 F 26 '35

"Lacking [star] names and with the most familiar of stories, 'No More Yesterdays' will have to struggle for its living. The picture is draggy throughout, extremely talky. Despite being well produced and written, it lacks the motivation to hold interest. Marion Gering's direction is heavy-handed throughout. Picture has but few light moments. Half of the story is told in a single flashback and the really interesting thing that is not telegraphed away in advance."
— Variety (Hollywood) p3 D 24 '35

Exceptionally Good: + + Good: + Fair: + Mediocre: Poor: Exceptionally Poor
LAND OF PROMISE. N 29 '35 60min Urim Palestine picture corp
Players: People of Palestine
Directed by Basil Rathbone.

"The film is a pictorial record of the achievements of the 300,000 Jews who have poured into the Near East in the last fifteen years, enduring hardship, reminding us of the pioneers of the last century to cover the arid, barren land with orange groves, thriving settlements and bustling towns." N Y World-Telegram

Audience Suitability Ratings
"A, Y and C: Interesting and Impressive." Par M p55 Mr '36

Newspaper and Magazine Reviews
Christian Science Monitor p13 N 13 '33

"While the film is in the nature of a travelogue, it is never dull because of the vigor and liveliness of its theme; also because it has been produced, directed and edited by experienced persons." Marguerite Tazelaar, N Y Herald Tribune p1 N 22 '35

"Rarely has the camera presented such magnificent portraiture, nor used it with more telling effect. As a factual account of life in Palestine, colored slightly no doubt, by the film-makers' point of view, the picture is complete. Whether as a newsreel of the new Palestine, or as a commentary on the historic and sociological importance or as pictorial entertainment, 'The Land of Promise' deserves being seen." N Y Times p27 N 21 '35

N Y World-Telegram p22 N 21 '35
Reviewed by John Mosher
New Yorker p122 D 7 '35

Trade Paper Reviews
"Impressive picture of Palestine-rebuilding by the Jews is entertainingly developed." + Film Daily p8 N 19 '35

"Juda Leman, a German refugee, has done a fine job in his handling of the theme, skillfully applying his directing talent to make this a splendid production. The picture is not regulatation entertainment and, as such, will have a limited appeal among average audiences." + Motion Picture Daily p9 N 19 '35

"'The Land of Promise' is a complete recording of the multifarious activities engendered by a migratory and pioneering people. (It is) an interesting and instructive production." + Motion Pict Herald p70 D 7 '35

"Well photographed, with interesting narration by announcer Ross, tasteful musical accompaniment, this is inspiration for all Jews. Its appeal is limited, however, to sections strongly Jewish. Family travel." + N Y Exhibitor p55 D 10 '35

"For Zionist meetings, religious sessions and other sectarian affairs it's highly meritorious, being the most comprehensive treatise on the Palestine subject yet devised, and telling more about Palestine, and with more power and authority, than reams of printed data and hours of lecture platform dissertations." + Variety p30 N 27 '35

LAST DAYS OF POMPEII. O 18 '35 55min RKO
+ Dorothy Wilson
Director: Ernest B. Schoedsack
Suggested by the Bulwer-Lytton novel of same title. The scene is Jerusalem and Pompeii during the first century A. D. under the Roman Empire. The adventures of an upright blacksmith who loses wife and child because of his poverty and then determines on an unscrupulous career of wealth. As gladiator, as slave dealer, as horse trader and as armed mercenary, he builds a fortune for himself and his adopted son, only to find in the end that his children and hence his heir more profoundly than his own credo of financial success." (N Y Herald Tribune)

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Fine of kind; Y: Probably good; C: No." Christian Century p1459 N 6 '35

"A brilliant, dynamic and powerful spectacle which carries a message of the ever-present conflict between material and spiritual forces. Family, emotional for young children." + Gen Fed of Women's Clubs (W Coast) O 26 '35

"Director Schoedsack, who ranks high in the production of the spectacular, should be complimented for his skillful handling of the masses in the arena, and for the delicacy and restraint displayed in the introduction of the Christian. Adults: good; possible for family." + Jt Estimates O 15 '35

Mo Film Bul p172 N '35

"Good. Adults." Motion Pict Guide Mr '36

"'Last Days of Pompeii' frankly bears no relation to the old Bulwer-Lytton novel except in its title." J. S. H.

Nat Bd of R M p14 N '35

"This picture is most interesting with its well told story, its fine cast, sincere portrayals, expert direction, lavish set stages, fine photography and spectacular scenes. Family, but not for small children." + Nat Council of Jewish Women O 1 '35

"A, Y and C: Good spectacular drama." Par M p55 Mr '36


Newspaper and Magazine Reviews
Boston Transcript p8 O 16 '35

"Spectacular melodrama. . . Parents will use discretion about taking their children to a film that closes with scenes of terror and destruction that may be frightening." + Christian Science Monitor p15 O 19 '35

Liberty p27 N 9 '35

"There is enough heart interest and plot and historical aura in this strut-and-fret movie to keep you interested until Vesuvius pops, and then the real show begins." Don Herold + Life p22 D '35

"The Last Days of Pompeii" is shrewdly arresting and entertaining. Richard Waits.
+ N Y Herald Tribune p16 O 17 '35

"Although it is persuasively staged and excitingly narrated, the work is rather more absorbing in its straightforward melodrama than in the later phases." Andre Sennwald + N Y Times p29 O 17 '35

Springf'd Republican p4c D 29 '35

Time p52 O 25 '35

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
Film '36.
Film It Film

"This picture, somewhat of a travelogue, most artistically photographed and well acted, shows in all its beauty the native life of islanders and the dramatic effect of storm, sky and sea."
+
Gen Fed of Women's Clubs (W Coast) D 28 '35

"It is an interesting and vivid picture. Outstanding. Excellent entertainment. Family."
+
Jt Estimates D 15 '35

"Carefully synchronized music also aids an appreciative understanding of the moods and emotional reaction. The film is especially notable for its pictorial beauty. It is consistently appealing and entertaining, with many novel features."
+
Motion Pict & Family p2 Ja 15 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y; South Seas idyll; C: Interesting."

Par M p55 Mr '36

Sel Motion Pict Ja 1 '36

"Good atmosphere, and a touching love story."
+
Wkly Guide D 21 '35

Newspaper and Magazine Reviews
Christian Science Monitor p16 N 16 '35

Trade Paper Reviews

"This is the final one in the first series of four Carey action Westerns, and looks to be about the best of all."+
Film Daily p7 N 12 '35

"This Western is routine material of its kind, containing that amount and sort of action that is usually found pleasing by the youngsters and those of the adults who still enjoy westerns."—
Motion Pict Daily p6 N 14 '25

"Family Western."

N Exhibitor p56 D 10 '25

LAST OF THE PAGANS. D 13 '35 72min MGM
Players: Ray Wise, Lotus Long
Director: Richard Thorpe

Native dialogue with English subtitles. Filmed in the South Sea Islands. Based on the novel Tyree, by Herman Melville. "On a wife hunting expedition, Mala finds Natita and takes her back to his island to marry her. Natita learns to love the boy, but before the marriage ceremony, Mala is abducted and taken to the phosphorus mines on a nearby island. During a blast, he helps to save a white boss, and for his deed, Natita is sent for. The officials want to ship her back, because they believe she is the wife of a chief. After being jailed for becoming violent, Mala escapes, finds his Natita and they sail away to a new life on another island." (Film Daily)

 Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '26

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Melodrama of the West."

Par M p55 Mr '36

Newspaper and Magazine Reviews
Christian Science Monitor p16 N 16 '35

Trade Paper Reviews

"This is the final one in the first series of four Carey action Westerns, and looks to be about the best of all."+
Film Daily p7 N 12 '35

"This Western is routine material of its kind, containing that amount and sort of action that is usually found pleasing by the youngsters and those of the adults who still enjoy westerns."—
Motion Pict Daily p6 N 14 '25

"Family Western."

N Exhibitor p56 D 10 '25

LAST OF THE PAGANS. D 13 '35 72min MGM
Players: Ray Wise, Lotus Long
Director: Richard Thorpe

Native dialogue with English subtitles. Filmed in the South Sea Islands. Based on the novel Tyree, by Herman Melville. "On a wife hunting expedition, Mala finds Natita and takes her back to his island to marry her. Natita learns to love the boy, but before the marriage ceremony, Mala is abducted and taken to the phosphorus mines on a nearby island. During a blast, he helps to save a white boss, and for his deed, Natita is sent for. The officials want to ship her back, because they believe she is the wife of a chief. After being jailed for becoming violent, Mala escapes, finds his Natita and they sail away to a new life on another island." (Film Daily)

 Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '26

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"A, Y and C: Melodrama of the West."

Par M p55 Mr '36

Newspaper and Magazine Reviews
Christian Science Monitor p16 N 16 '35

Trade Paper Reviews

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LAST OF THE PAGANS—Continued

"Delightful entertainment for discriminating audiences, something on the order of 'Tabu.' . . Suitable for all. [Family.]"

Harrison's Reports 1a 4 '36

"Located in the South Sea Islands, this picture tells the exotic love-drama of a primitive native couple. Essentially, its elements are those to all dramatic romances. Sub-titles explaining the Polynesian dialect and movement are made understandable by the interesting medium. Its love interest is idyllic and the sympathy of the stimulating drama is powerful and appealing. Intelligently produced and directed, it is acted on in a simplicity rare in current attractions. . .
As the native courtship customs are depicted in song and dance, Herbert Stothart's musical score accentuates the romance and drama. . .
The charm of the beautiful backgrounds is excellently accentuated by Clyde De Vinna's expert photography."

Motion Pict Daily p13 D 7 '35

"Unusual photography has captured the full charm of strange and beautiful backgrounds. . . To make the feature, a large company of actors, technicians and production crew spent months in the Islands, as a result of which all that will be seen on the screen is actual and authentic. As the backgrounds are real, so is the character of the story. With simple humans featured, it concentrates on humanism in its strange love interest and gripping drama."

Motion Pict Herald p50 N 16 '35

"Metro has produced a sincerely made South Pacific idyll, one that may do its best in the better type houses, but which ought to be saleable anywhere."

N Y Exhibitor p38 D 25 '35

"Probably will mostly make double bills but elsewhere it may also do some fair single role business. Picture is weighted down with native chatter (often with English titles appended on film) that means little. This is counter-balanced in later footage by good mixture of suspense and dramatics."

Variety p19 Ja 15 '36

LAST OUTPOST. O 11 '35 72min Paramount

Players: Cary Grant, Claude Rains, Gertrude Michael, Kathleen Burke

Directors: Louis Gascnier, Charles Barton

Based on novel Drums by F. Britton Austin. "Age-old background of warfare with uncivilized tribes of Kurdistan and the African Sudan, during the Great War, we see the rescue of a British officer by a member of the Secret Service Department, their subsequent friendship and its peril when love enters in the person of Nurse Hayden." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide Cath News p21 Ja 25 '36

"A: Fairly good; Y: Thrilling; C: Unsuitable." Christian Century p1439 N 6 '35

"An entertaining drama due to fine work by an able cast. Family."

Gen Fed of Women's Clubs (W Coast) O 12 '35

Mo Film Bul p173 N '35

"Good. Adults."

Motion Pict Guide Mr '36

"Unconvincing and tedious. Adults."

Nat Council of Jewish Women O 1 '35

"A: Fair Western; Y and C: Interesting."

Par M p55 Mr '36

"A beautifully photographed and interesting, although rather confusing, story. Family."

— Wkly Guide O 5 '35

Newspaper and Magazine Reviews

"An ill-considered release at this time, with machine guns mowing down hordes of dark natives."

— Christian Science Monitor p13 O 26 '35

"[It is] a stereotype of the same old excessive and silly romance of two uniforms and a girl, not wholly bad; however; Claude Rains is in it. The first half is excellent, good enough to make what follows doubly regrettable."

— New Statesman & Nation p97 D 11 '35

Reviewed by Andre Sennwald

N Y Times p35 O 13 '35

Springfield Republican p6c D 1 '35

Trade Paper Reviews

Box Office p34 N 23 '35

"Paramount fell down trying to make another 'foreign Lancer.'"

Film Curb p75 15 '35

"Family melodrama."

N Y Exhibitor p55 N 10 '35

LAUGHING IRISH EYES. Mr 19 '36 70min Republic

Players: Phil Regan, Walter Kelly, Eva-lyn Knapp

Director: Joseph Santley

"Kelly, film right promoter of the Irish-American A. C., goes to Ireland to find a good fighter to restore the prestige of his club. Miss Knapp, his daughter, accompanies him. There she meets and falls in love with a blacksmith, Regan, who wins a singing contest at a fair.

Motion Pict Daily

Audience Suitability Ratings

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Family."

Wkly Guide F 7 '36

Newspaper and Magazine Reviews

"That it perhaps will hold up its end of a double bill is about the best than can be said for this picture. . . It is a sad waste of acting ability. Phil Regan has possibilities, possessing a pleasing personality and a sing- ing voice of ingratiating quality. He can be built into a favorite if given better vehicles than fell to his lot in his first starring pro-
duction." Allan Heraholt

Film Curb p16 Mr 7 '36

"For the popular houses of all classes it [will] please audiences of all types. And we are free to state that it carries more real human appeal and downright entertainment than a big slice of the more pretentious pro-
ductions. . . You can shout about this as grand entertainment for the entire family and you'll have no kick-backs. For Irish communities [it will be] a cleanup."

— Film Daily p5 Mr 4 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; —— Exceptionally Poor
"Very pleasant fare it is, with a limited budget expertly handled for entertainment values and it will dual to good returns pretty well up the scale."

Hollywood Reporter p3 Mr 5 '36

"Light and entertaining, although unpretentious fare, this should prove satisfying in the smaller situations particularly. It is tuneful and often amusing, and a film which should be easy to sell in the Irish communities. Phil Regan, in the lead, sings several Irish songs in attractive fashion..."

Motion Pict Daily p92 Mr 4 '36

"Here's a show that is not only entertaining but also one that readily lends itself to unique and effective interest-creating exploitation. For entertainment purposes it blends the sock of prize ring thrill action with the appeal of music tinged with love interest...Previewed at the Fairfax Theatre, Los Angeles, subsequent-run neighborhood house. The audience watched picture intently, occasionally breaking out into applause in appreciation of Regan's singing and the thrill action."

Motion Pict Herald p58 Mr 11 '36

"Well cast and studied with a group of names that mean box office for any independent picture, 'Laughing Irish Eyes,' though marked by a few production handicaps, should be able to hold its own outside of the de luxe houses. In the neighborhood houses, it has a good chance of being the top of double bills. Story is none too original but well written, and holds up throughout."

Variety (Hollywood) p3 Mr 5 '36

LAWSLESS BORDER. D 10 '35 5min Spectrum
Director: Ray Kirkwood
A western melodrama.

Audienc suitability Ratings
"A. Y and C: Interesting Western."
Par M p55 Mr '36

Trade Paper Reviews
"Interesting Western with more than the usual amount of dramatic and romantic sequences. Action, however, has not been neglected with Bill Cody providing enough hard-riding and gun fights to please the most exacting lover of adventure films."

Box Office p53 D 28 '35

"The love interest is well handled and more attention paid to developing dramatic scenes than in most Westerns. This makes up for some overemphasis in close-up scenes with too much explanatory conversation."

Film Daily p4 D 11 '35

"Designed for juveniles. While not enjoying a full quota of action and suspense, the material presented will satisfy the youngsters who go in for this sort of entertainment."

Motion Pict Daily p7 D 11 '35

"Photography is only fair, together with editing and recording; but acting is competent, casting excellent, story certainly as good as in other films."

Box Office p53 D 28 '35

"Lawless Nineties. P15 '36 57min Republic
Director: Joseph Kane
A western melodrama of the early days of Wyoming when the territory applied for admission to the Union.

Audience suitability Ratings
"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

Trade Paper Reviews
"A fast-riding, hard-shooting action yarn has been wisely placed against an authentic historical background with excellent results. The story of those turbulent days when Wyoming was still a territory seeking admission to the Union as a State is ideal material for this higher type of Western which will furnish exciting entertainment for audiences everywhere."

Box Office p13 Mr 14 '36

"Fully up to the standard of the Wayne Westerns... While Westerns are pretty much alike as to plot, an attempt is being made by producers to make them a bit different. In this case it has been done successfully."

Film Curb p16 Mr 7 '36

"The yarn whips into a series of knock-down fights and gun play with plenty of furious riding... The finale is a pitched battle at the edge of the barricaded town and the clean-up of the gang and capture of the leader. Has all the exciting stuff the fans will go for."

Film Daily p7 P 29 '36

An excellent Western: It is packed with action and comedy and has been photographed amid beautiful scenery. One thrilling and exciting situation is where Wayne, attacked by two ruffians is forced to fight for his life. . . Suitable for all. Family."

+ Harrison's Reports Mr 21 '36

"A western yarn built around the efforts of the lawless element to control the vote of Wyoming territory when it applied for admission to the United States in 1890, and the manner in which Government agents protected the voters. This picture is fast-moving and lively action fare, good for the week-end program or on a double bill."

Motion Pict Daily p6 Mr 2 '36

"Although the picture is a run-of-the-mill action drama, similar in plot and trimmings to previous members of this series starring John Wayne, it has the stuff which, taken as a whole, has proved successful with audiences in most situations where this type film is presented."

Motion Pict Herald p53 Mr 7 '36

"Estimate: fast moving Western.
N Y Exhibitor p55 Mr 10 '36

LAWSLESS RANGE. O 3 '35 57min Republic
Players: John Wayne. Sheila Mamors
Director: Robert N. Bradbury
Mysterious raids on ranches in an isolated valley containing gold deposits are uncovered by a shrewd government agent in this western melodrama.

Audience suitability Ratings
"Good."

Endorsed Motion Pict D '35

"A. Y and C: Good Western melodrama."
Par M p55 Mr '36

Trade Paper Reviews
Box Office p35 N 23 '35

"'Lawless Range' can hold its head high because its action is [good]... its story keeps moving at a rapid speed. Family Western."

N Y Exhibitor p54 D 10 '35

+ Exceptionally Good; + Good; + --- Fair; --- Mediocre; --- Poor; --- Exceptionally Poor
Trade Paper Reviews

Box Office p10 D 28 '35

"Estimate: satisfactory Western anywhere."

+ N Y Exhibitor p42 Ja 25 '36

LEATHERNECKS HAVE LANDED. F 22 '36
65min Republic

Players: Lew Ayres, Isabel Jewell, Jimmy Ellison, James Burke

Director: Howard Bretherton

A hot-tempered marine in constant scrapes with his fellow soldiers is dishonestly discharged when he is involved unwittingly in a murder. He joins a gun smuggling gang in Shanghai and later has a chance to help the marines in a battle with raiders whom he had supplied with guns.

Audience Suitability Ratings

"Very good. General patronage."

Nat Legion of Decency F '36

"Family."

Wkly Guide F 29 '36

Newspaper and Magazine Reviews

"It is not a big picture, but it is one of the newest jobs of picture making I have seen for some time. In a result of the intelligent direction Bretherton gives the well constructed story, we have a picture which will give satisfaction to any audience." Allan Hersholt

Hollywood Spec p11 F 29 '36

Trade Paper Reviews

"Appropriately titled ‘The Leathernecks Have Landed,’ this offering lands directly on the box-office front with barrage of sure-fire entertainment that should capture one hundred percent family patronage."

+ Box Office p25 F 29 '36

"An entertaining picture with the Marines as a background. It is fast moving, amusing and has several thrilling sequences."

+ Film Curb p8 F 29 '36

"Good popular entertainment with an action story and nice work by a capable cast."

+ Film Daily p18 F 17 '36

A pretty good action melodrama. It is a little slow in getting started, but once it finishes establishing the different characters, it becomes exciting and holds one’s attention to the end. Suitable for all Family."

+ — Harrison’s Reports Mr 7 '36

"It packs a lusty dramatic wallop and a vein of genuine sentiment and it is so well made that it ranks with the best independent productions of the year. Only the lack of strong box office names will keep it from soaring and as it is, it will head double bills to a swell profit."

+ Hollywood Reporter p3 F 13 '36

"Although the story has some elements of weakness, there is enough fighting to satisfy those who enjoy two-fisted action."

+ — Motion Pict Daily p5 F 18 '36

Motion Pict Herald p44 F 25 '36

"Estimate: good programmer, saleable anywhere."

+ — N Y Exhibitor p55 Mr 10 '36

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

LEAVENWORTH CASE. F 10 '36 65min Republic

Players: Donald Cook, Jean Rouverol, Norma Foster, Erin O’Brian-Moore, Maude Eburne, Warren Hymer

Director: Lewis D. Collins

Based on the novel of the same title by Anna Katherine Green. "Although there are a number of suspects, the murderer is identified for the audience at the start. The point is to have the detective discover the killer. However, the person who unravels the mystery is not the detective but the comic hard-of-hearing old maid aunt." (Film Daily)

Audience Suitability Ratings

"A: Murder mystery; Y: Doubtful; C: No."

Par M p55 Mr '36

Wkly Guide Ja 18 '36

Trade Paper Reviews

"While this one won’t set the world afire its bound to hold its own in most situations."

+ — Film Curb p12 Ja 11 '36

"Entertaining murder mystery with good cast and emphasis on the comedy angle. Its best point is the comedy work of Warren Hymer and Maude Eburne."

+ Film Daily p9 Ja 6 '36

"In adapting this from the novel, the producers have altered the plot considerably; to such an extent, in fact, that the story is unrecognizable. It is, however, a good murder melodrama, holding the spectator in fair suspense throughout... Unsuitable for either children or adolescents, in theatres where murder melodramas are not shown. Good adult entertainment."

+ — Harrison’s Reports Ja 18 '36

"Of average entertainment value and providing little that is new, the picture is benefited by good names."

+ — Motion Pict Daily p12 Ja 3 '36

"In this picture, a murder mystery embellished with comedy and romance and with drama building suspense, the murderer for murder and the mystery of how it is done are made evident in the first few sequences. Thus it differs materially from the usual manner in which mystery drama features are presented."

Motion Pict Herald p53 Ja 11 '36

"What should have been an intriguing sleuth-murder mystery film wobbles badly through inept casting and sloppy direction. Net result is that ‘The Leavenworth Case’ is just another detective melodrama, lacking good draw names and designed for double programs."

— Variety p14 Ja 22 '36

"Fair... Mystery is exploded after the first ten feet but there's enough interest to hold... not too particular audiences. Direction indicates haste."

+ — Variety (Hollywood) p3 D 31 '35

LEGONG. N 15 '35 50min DuWorld

Players: Native cast

Director: Marquis Henri de la Falaise

"A slight story relates the love of the boy, Nyong, for the girl, Sapak. Unfortunately, he is betrothed to Poutou, (and) cannot break off lest she lose face before the community. The clandestine affair is found out by Poutou;
she eases herself out of the way, via suicide."

N Y Exhibitor

**Audience Suitability Ratings**

*Class A. Approved for adult audiences.*

N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

**Newspaper and Magazine Reviews**

**Boston Transcript** p4 N 14 '35

"The picture has been produced with care, and many of its backgrounds, against the sea, in the market place, and those for the dance of the virgins, are handsome reproductions in natural colors." Marguerite Tazelaar

+ N Y Herald Tribune p13 O 3 '35

**Trade Paper Reviews**

"[A] pictorial review of [a] beautiful island as it really is."

Film Curb p12 O 15 '35

"Adult melodrama."

N Y Exhibitor p30 O 25 '35

LIEBELEI. F 27 '36 65min Elite tonfilm

Players: Paul Hoerbiger, Magda Schneider. Luise Ullrich. Gustaf Gründgens

Director: Max Ophuls

Based on play of same title by Arthur Schnitzler. German dialogue film made in Vienna with English sub-titles. "Having fallen in love with the fiancée, a young officer is haunted by the complications of a former affair with a married woman. In the end he has to fight a duel with the husband." (Variety)

**Audience Suitability Ratings**

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

**Newspaper and Magazine Reviews**

"It is suffused with German sentimentality and approaches again in spirit those pictures that came out of Germany several years ago when they were producing such things as 'Two Hearts in Waltz Time'. . . The story is presented with persuasive charm and sentimentability. It is mesmerizing in its settings and atmospheric feeling, as it should be, of course. The performances are excellent." Marguerite Tazelaar

+ N Y Herald Tribune p13 Mr 4 '36

"'Liebelei' is not epochal, but it is a charming, Old World, sensitively performed and absorbing photoplay which ends on a note of poignant tragedy. With so somber a tale at its mercy, the wonder of 'Liebelei' is that it can at the same time be so mellow, radiant and tender a picture. But it is, and that can be attributed only to the players, their director and to the photography." F. S. Nugent

+ N Y Times p18 F 28 '36

"I, for one, however, must admit to mixed and troubled feelings about this latest cinema importation. It is extremely well acted, and there is a great deal of charm in its curiously pathetic and tender little love story. But it tells this tale in such a languid manner that most of its effectiveness is lost. . . All of this would be pretty unendearingly archaic and depressing if it were not for the work of a really expert cast of players who recite it tenderly, carefully and sensitively and sometimes even movingly." William Eoehnel

+ + N Y World-Telegram p25 Mr 4 '36

"It's mostly about lovers walking around the block in a drizzle. That's how you feel, anyhow, after two or three hours of it." John Mosher

New Yorker p26 Mr 7 '36

**Trade Paper Reviews**

"This is a better than average foreign production with very good cast, good direction, fine acting and the best in the way of photography. The picture is a romantic drama with a tragic ending."

+ Film Daily p7 F 29 '36

"Spoken in German and fitted out with English subtitles Arthur Schnitzler's tragic romance ranks well above the average importation of its kind in dramatic power and general makings. The audience evidenced evidently Teutonic origin in attendance at the 55th Street Playhouse, New York, the picture appeared to be immensely amusing in its early stages, gripping in its closing sequence."

+ Motion Pict Herald p58 Mr 14 '36

"It is a picture of few virtues and many obvious limitations, even for the Teutonic market in the United States. Performance, direction, sound and photography passable but undistinguished."

+ Variety p81 Mr 4 '36

LIMELIGHT. (Release date not determined) 65min Wilcoxon


Director: Herbert Wilcoxon

This film was made in England. "A [chorus girl] hears a down-and-out singer in the street, and when the star singer of her show loses his voice within a half hour of the first night she drags the boy in and pleads with the management to give him a chance." (Variety)

**Trade Paper Reviews**

"There are some good ballet scenes, but in the absence of really convincing story values it stands or falls as a singing show by Tracy. His numbers are well put over and balance his lack of screen personality."

+ + Motion Pict Daily p4 Ja 25 '36

"The high spots of this picture are the graceful dancing, and Arthur Tracy's fine voice. . . There is too much repetition; too much flashing back to the same stage set and recurrence of song scenes. But withal there is an air of sincerity that makes the story pleasing, if not epoch-making. . . Interesting, but the picture will be more local [England] than universal."

+ + Variety p27 Mr 11 '36

LITTLE AMERICA. O 4 '35 52min Paramount

Players: Members of the second Byrd Expedition

Director: Dario Farulla

A scene-by-scene account of Rear Admiral Richard E. Byrd's second Antarctic expedition; filmed by John L. Herrmann and Carl O. Peterson who were among the band of fifty-six men comprising Admiral Byrd's crew and staff. The picturization of the expedition shows how the colony lived during the long months of winter night, how scientific information of all sorts was recorded and how they discovered that microscopic life existed.

**Audience Suitability Ratings**

*Class A. General approval.*

N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Thrilling scenes of unloading the ship, preparations necessary for their existence through the long Arctic night, the care of the dogs, the terrific storms, the dangerous crevasses,
LITTLE AMERICA—Continued

The scientific research made, and the almost tragic ending of Admiral Byrd’s solitary vigil in the bleak latitudes are but parts of this most stirring and educational drama. Excellent entertainment. Family and Junior matinees.

+ Gen Fed of Women’s Clubs (W Coast) O 12 ’35

“This film has excellent educational values for the best in human life—devotion to science, self-sacrifice, and high courage. Family.”

+ Jt Estimates O 15 ’35

“Very good. Family.” Motion Pict Guide Mr ’36

“It is a valuable document of history in the making. . . . Excellent entertainment. Family and Junior matinees.”

+ Nat Council of Jewish Women O 1 ’35

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 ’36

“A, Y and C: Entertaining and instructive.” Par M p55 Mr ’36

“This picturization of Admiral Byrd’s second expedition to the South Polar Regions (Antarctica) is an inspiring narrative of devotion to science. . . . This film has excellent educational values, for it glorifies the spirit of high devotion to the work of science, self-sacrifice and high courage. Family.”

+ Sel Motion Pict N 1 ’35

“Both entertaining and instructional. Recommended to Exceptional Play (Decentralization Committee). Suggested for schools and libraries and for lists of films worth keeping permanently available. Family and Junior matinees.”

+ Wkly Guide 8 28 ’35

Newspaper and Magazine Reviews

“[This] is a splendid, forthright, dramatic motion-picture complete with sound, conversations, and hints of plot-picture. The drama is real and convincing . . . This is the first of the factual polar films accomplished with fine coordination among cameramen, writers with a sense of drama, and the events themselves. It is more nearly a feature fictional film in form than a factual narrative, but there is no spurious filming here. It was ‘shot’ in Little America. Advance screening took place first in Hollywood.”

+ Lit Digest p25 O 12 ’35

“The film is disappointing in not revealing why Admiral Byrd engaged in his lonely ex-

periment or what he did while at his farthest south and in giving no word of explanation from him regarding the solitary sojourn. The picture is interesting from beginning to end and is accompanied by intelligent com-

ment.” Marguerite Tazelaar

+ N Y Herald Tribune p19 O 15 ’35

“The photography is generally excellent and the sound recording clear.” F. S. N.

+ N Y Times p19 O 15 ’35

Springd’ Republican p6 N 21 ’35

Trade Paper Reviews

Box Office p58 N 16 ’35

Film Curb p8 O 15 ’35

“Family drama.” N Y Exhibitor p35 O 25 ’35

LITTLE LORD FAUNTLEROY

F 28 ’36 98min

United artists-Selznick International

Production

 Directed by John Cromwell

Starring: Freddie Bartholomew as Little Lord Fauntleroy, Dolores Costello, Aubrey Smith, Guy Kibbee

Based on the play of same title by Frances Hodgson Burnett. Previously made as a silent film. “It tells of a younger whom fate elected to yank out of happy surroundings and set down in a tradition-encrusted manor house of high old England, yet some Lord Fauntleroy, heir presumptive to the title, The Earl of Dorincourt.” (Motion Pict Herald)

Audience Suitability Ratings

“Frances Hodgson Burnett’s classic as adapted by Hugh Walpole is an outstanding picture. It is an honest, unromantic, the setting, costumes, and decorative details give indication of careful consideration of the period and the social environment to be portrayed.”

+ + Motion Pict & Family p4 Mr 15 ’36

“A story which might easily have become saccharine and sentimental avoids every pit-

fall because of tasteful direction and exception-

tional acting, and in addition this young Eng-

lish actor may well be called an ambassador of good will, interpreting to American children the customs and habits of another land. We recommend this as an ideal family treat. Adolescents 12-16: highly entertaining; children, 8-12: excellent.”

Motion Pict R Mr ’36

“Unobjectionable for general patronage.”

+ + Motion Pict & Family p4 Mr 15 ’36

“A: Delightful, particularly for those who remember; Y and C: Splendid.”

Par M p55 Mr ’36


Newspaper and Magazine Reviews

“There was bound to be a good deal of sentiment in ‘Little Lord Fauntleroy.’ That is the way Frances Hodgson Burnett had written it. But in adapting it to the screen Hugh Walpole has avoided as much sugary sweetness as he could. ‘Little Lord Fauntleroy’ has merits to appeal to the masculine as well as the feminine audience.” E. F. Melvin

+ + Boston Transcript p3 Mr 7 ’36

“Little Lord Fauntleroy is no longer the oversentimental face and old lavender Faunt-

leroy of Mary Pickford’s portrayal of the early ‘20’s. In this new version he is the stand-

ard film of Master Freddie (David Copperfield) Bartholomew, a thoroughly human youngster, a regular lad who has the courage and moves the world. His appearance requires no strain of the imagination to understand why he wins his ways into the craggy old heart of the Earl of Dorincourt.”

Commonweal p552 Mr 13 ’36

“While I do not agree that the script is the best that could be written from the book, I grant it is quite good enough to permit John Cromwell to give us a picture which should satisfy audiences throughout the world. The story of Little-Lord Fauntleroy is classic hokum. It is all sentiment, its goodness dripping with virtue and its badness yielding to virtue triumphant. If the story had no classic background and had been submitted to a Holly-

wood producer as an original, its progress toward the screen would have come to an abrupt stop at the desk of the first reader who scanned it. But it has become a classic, so it comes to the screen and we do big business at the box-office.” Allan Hersholt

+ + Hollywood Spec p5 F 29 ’36

The most prying and suspicious psycholo-

gist will pass over the mother-and-son situ-

ation in the picture, and Freddie wears no curls. What’s more, the astute producers have allowed him a good stutter brawl in the streets. ‘Little Lord Fauntleroy’ has overtones of ‘Skippy’ and ‘Little Lord Fauntleroy’ is Saving.”

Lit Digest p20 Mr 21 ’36

“Almost any screen rendering of Frances Hodgson Burnett’s famed story . . . would automatically have been based of an enthusiastic response from female cinemaddicts. How-
ever, not content to let the production depend upon the hallowed sentimentality of its source, Producer Selznick has made the mother of the novel more than a stock sample of Hollywood lavender and old lace. Handsomely rewritten for the screen by Mrs. Walpole, beautifully staged, and superbly directed by John Cromwell, it affords proof that Selznick International is capable of starting and carrying on a successful holiday to Freddie Bartholomew, C. Aubrey Smith and Dolores Costello Barrymore.

Trade Paper Reviews

"Little Lord Fauntleroy" is another triumph for David O. Selznick. Laughter and tears are expertly woven into a cinematic fabric that resolves itself into magnificent entertainment patterned for mass and class appeal, and definitely establishes Freddie Bartholomew as the screen's greatest male child star. Family.

Box Office p55 Mr 7 '36

"This will be popular with all types of audiences, but will have especial appeal for women. It is full of warm heart interest and is a credit to all concerned in its making." Film Daily p9 F 25 '36

"Excellent! It is a warmly human, deeply moving, as well as humorous story. Excellent for all Family." Harrison's Reports Mr 21 '36

"Strictly in the mood which has characterized all of his recent pictures, such as 'A Tale of Two Cities,' the producer has turned to the sticky and minor classic of Frances Hodgson Burnett and, by dint of considerable ingenuity and intelligence, has fashioned an attraction which should send parent-teacher associations out cheering and club-women into ecstasy. Raves over this celluloid exploration into motives pure and chivalry unattached. Motion Pict Daily p10 F 25 '36

"As conceived, prepared, acted, directed and produced, it is a valuable piece of screen merchandise. In every way it is potentially promising as being entertainment at least as important to exhibitors and theatre-goers as was 'David Copperfield,' the picture that introduced its star, Freddie Bartholomew." Motion Pict Herald p40 F 25 '36

"It will delight all manner of audiences, critical or casual, with its high comedy, effective pathos, genuine feeling and fine dramatic unfoldment, and will clean up financially from the ace [houses] to the subsequent because of its sea and irresistible tear appeal... It may well be that young Bartholomew's sensitive and wholly captivating performances will make him a hot contender for top acting awards for 1936. His ability to invest his restrained childish conicalities with genuine pathos give him as much appeal to men as to women—and 'Little Lord Fauntleroy' will score as a strong mixed-audience picture." Variety (Hollywood) p3 F 21 '36

LITTLEST REBEL. D 27. '35. 70min 20th Century-Fox


Director: David Butler

From the old play of the same title by Edward pepile, a little Southern girl, caught up in the Civil War, loses her mother and finds her father taken prisoner by a Yankee officer. She pleads with him to free her father. When he does so, both he and the father are sentenced to death. Then she goes to the Great Emancipator himself to plead for her father and the Northern officer.

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

Audience Suitability Ratings

"Class A General approval." N Y Archdiocese Motion Pict Guide

Cath News p21 Ja 25 '36

"Shirley gives one of her most charming performances of the season." Endorsed Motion Pict Ja 25 '36

"Family." DAR

"Fascinating entertainment with a nice blend of humor and pathos that is largely due to Shirley Temple's beguiling charm and remarkable talents and the gifted dancing and acting of Bill Robinson. Family." E Coast Preview Committee

"Family. Junior." Nat Bd of R

"Photographed with artistry and grace, it has a tear-drenched beauty only momentarily lighted by whimsical comedy. Bill Robinson, as the faithful family slave, shares laurels with little Miss Temple. The balance of the cast is finely adequate but it is the clowning, the singing, the tap-dancing and the spontaneity of these three which will captivate all." Mrs T. G. Winter

"12-16: good; 8-15: exciting but good." Women's Univ Club, Los Angeles

++ Fox W Coast Bul D 23 '35

"Once in a blue moon there comes a picture which will prove delightful to every member of the family; from little sister right through to Grandpa and Grandma and junior matinee." Calif Congress of Par & Teachers

"This is a delightful story. Family." Nat Fed of Business & Professional Women's Clubs

++ Fox W Coast Bul D 28 '35

"The delightful naturalness of Shirley Temple, the dramatic appeal of her work with John Boles, her expert dancing with Bill Robinson, again win the heart of the audience, giving to this talented child added honors. Family and junior matinee." Gen Fed of Women's Clubs (W Coast) D 16 '35

"Very good. Family." Motion Pict Guide Mr 36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Appealing, with Shirley Temple: C: Excellent." Par M p55 Mr '36

Sel Motion Pict Ja 1 '36

"Family." Wky Guide D 14 '35

Newspaper and Magazine Reviews

"The Civil War seems to have been fought, according to this picture, simply to harass poor little Shirley Temple. In 'The Littlest Rebel' battles are fought on Shirley's front lawn and raiding parties tramp through the parlor of her splendid Southern mansion, and in spite of her efforts to repel them with a sling-shot. It was not, at least might say, a war that went to waste, however, as it gave the wonder to a chance to black up, be determinedly merry in distressing circumstances, sing a few tunes, weep with the old realistic heart-break, and best of all, dance. When Shirley Temple and Bill Robinson team up, they work a heel and toe magic that is unsurpassed by any of their contemporaries. Though half a century of time in between, these two, a pair that went feather-footed and nimble as his small partner and Shirley is as adroit, Inventive and enthralling as ever. Through this region of war and acting swap the noble officers, both Blue and Gray, of the film, the rude Yankee plunderers, the too-quaint-for-words slave, John Henry, the
LITTLEST REBEL—Continued
darky cook named Roosevelt and throw in Abraham Lincoln, who displays his brooding physical—unintelligent—warmth. Their glittering profiles of Robinson and Temple doing their sidewalk strut and the tap on a flight of stairs.”

M. E. P.
+ — Boston Transcript p4 D 21 '35
Christian Science Monitor p10 D 5 '35
"Dextrous young Shirley Temple makes her début in so-called 'straight drama,' but not without a generous sprinkling of Shirley Temple smile, song and dance, A Civil War 'meller,' but not quite a Civil War 'tear-jerker'.", Cunningham.
+ — Commonwealth p244 D 27 '35
Reviewed by Robert Stebbins
New Theatre p41 Ja '36
"I must confess that I invariably encounter films starring child players with skepticism and a trace of discomform. As frequently as I have seen little Miss Temple, I find myself still unprepared for approaching her latest vehicle. Yet so amazing is the talent and persuasiveness of the most famous of baby actresses that each time I am slowly won over by her remarkable expertise and end filled with admiration. Here Miss Temple is in her element, whether she is being comic or emotional, and the result will be the not undeserved the baby Bergner in this vanished commentary," Richard Watts, Jr.

+ — N Y Herald Tribune p22 D 21 '35
"The little star is entertaining her large and fervent audience in a picture that is probably her best since 'Little Miss Marker,'... Shirley Temple remains, through some happy miracle, still a wonder-child, and a likeable as well as an extraordinary one. She has dropped the mom in her mannerisms and lost the air of self-consciousness so apparent for a while. The dimples are still in excellent working order; she dances more gayly than ever; and she does some heavy crying with heart-breaking naturalness." Eileen Creelman
+ — N Y Sun p28 D 29 '35
"You may have got the mistaken notion from 'So Red the Rose' that the war between the States was filled with ruin, death, rebellion, slavery, and horror, and yet, it is not so.

'The Littlest Rebel' corrects that unhappy thought and presents the conflict as a decended fairyland. The film is a sentimentalized version of that war and the Children's Home of Lincoln, New York. N Y Times p30 D 26 '35
"Whether or not Miss Temple's art is more mature than Frank McGlynn's as Lincoln, may be a question, but it certainly seems more mature to me than the art, as we love to call it, of John Boles or Jack Holt, two of the gentlemen of the piece. In the eyes of all parents who are tired of working, Miss Temple must indeed be the model child." John Mosher

New Yorker p67 D 28 '35
"The horrors of the Civil war are kept well in the background, so that the youngest Shirley Temple plays not too great a share. Judging from the reaction of last night's audience, it is entertaining adult fare as well, even to the sentimental Temple-Lincoln scene going on big. Louise Mace
+ — Spring'g Republican p2 Ja 2 '36
Time p16 D 30 '35
Trade Paper Reviews
"This has splendid comedy relief." + — Box Office p29 D 7 '35
Film Curb p13 D 1 '35
"Among the best of the Shirley Temple pictures are the enjoyable ones. The spotlight is on Shirley most of the time, the story has a lot of charm, a little sentiment, and with Shirley playing her role very naturally, the picture is an enjoyable one. Bill Robinson is there with his dancing, and with Shirley they are some combination. Besides his dancing, Robinson carries a large acting assignment, which he handles very well. . . . The screen play moves along nicely without new a dull moment."
+ — Film Daily p8 N 22 '35
"Shirley Temple carries the burden of this picture on her shoulders and is entirely responsible for whatever entertaining values it has. The plot is feeble. . . . Suitable for all. [Family]." + — Harrison's Reports D 21 '35
"Shirley Temple is this picture's prime entertainment and competitor. Of the singing, dancing and smiling Shirley scores a personal triumph, her first straight, starring dramatic role.
+ — Motion Pict Daily p8 N 20 '35
"In this, an adaptation of an old and popular legitimate stage attraction, there is a singing, dancing, acting Shirley snuggling her way into the hearts of the audience. It is, in a dramatic role which mingles tears and heart throbs with smiles and laughs, as the story narrates the family's fight to get pungent romantic dramas of the Civil War.
+ — Motion Pict Herald p50 N 16 '35
"Family comedy drama."
+ — N Y Exhibitor p52 D 10 '35
"All bitterness and cruelty has been rigorously curbed out of the picture, and the result is a misunderstanding among kindly gentle men with eminently happy slaves and a cute little girl who sings and dances through the story. Bill Robinson and the child again dance. This is surefire, and it bespeaks plenty of hooting rehearsal. Robinson is the teacher of the Burke family, but he makes little misg." [There is] no trace of the Edward Peple play in the Burke family story. The story is synthetic throughout but smart showmanship instills the illusion of life. Besides which the picture has good tempo." + — Variety p15 D 26 '35

LONE WOLF RETURNS. D 31 '35 69min Coobra
Players: Arthur Hohl, Melvyn Douglas, Gall Blanchard, Thurston Hall
Director: Roy William Neill
Based on the novel of the same title by Louis Joseph Vance. An international jewel thief decides to steal a collection of jewels from a wealthy young woman. When he meets her at a social function she falls in love with her and decides to go straight. Another gang of thieves really steal the jewels and arrange matters so as to throw suspicion on the reformed thief. Through a clever ruse he round up the gang and recovers the jewels.

C:

Audience Suitability Ratings
"Unobjectionable for general patronage." + — Nat Legion of Decency Mr 12 '36
"A and Y: Entertaining; C: If interested." Par M p55 Mr '36
"The implausible story is complicated, but never confused, has effective comedy, is cleverly directed, very well acted and constantly entertaining. Adults and younger people."
+ — Sel Motion Pict F 1 '36
Wkly Guide Ja 11 '36

Exceptionally Good: + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
**Newspaper and Magazine Reviews**

"Mr. Neill presents his story with such fresh-ness it almost achieves the deft touch of a Von Stroheim. It is done formally and in its rapid pace, and it bends to the director's humor as a weed in the wind. The staging, too, is elaborate, is our falli, and the performances are excellent." — Marguerite Tazelaar

+F Y Herald Tribune p7 F 3 '36

"The international jewel thief, one of Holly-wood's most overworked brain children, is with us again in a periodical revival of Louis Joseph Vance's The Lone Wolf Returns. The time may pass pleasantly enough if this sort of thing is new to you, or if you may be bellowed into a more charitable mood by the performance of Mr. Douglas... Speaking for ourselves, we thought the Lone Wolf had slow and the situations far-fetched. Comedy has been put into some of the situations but it is forced and tends to retard the action. The closing scenes are fairly exciting and hold one in suspense. Because of the robberies it is unsuitable for children, adolescents, or Sundays." — Harrison's Reports Ja 18 '36

"A well-blended concoction of comedy, romance, crook intrigue and light drama, this is enjoyable entertainment. The director gives the pre-tensions in cast or production values, it succeeds in being amusing. The story is well conceived, acted and directed." — Motion Pict Daily p12 Ja 15 '36

"One of the followers of the Louis Joseph Vance novels is numbered in the legions and the pictures that preceded this provide a ready-made audience. The fact that the picture is a combination of mystery and drama and plays up the type of criminal that is probably more pleasing to women patrons than other thieves would seem to indicate a campaign directed towards both sexes." — Motion Pict Herald p48 F 15 '36

"Estimate: good neighborhood programmer." — Y Y Exhibitor p42 Ja 25 '36

"Cast, director and writers have done well with this Louis Joseph Vance story. Resulting entertainment is deft society crook comedy that rates top position on any dual assignment. For the beautiful heiress to fall blindly in love with the suave thief is a later revelation to taxes the credulity. As does the crook's reference to the mind. But it's all stressed and is put over so glibly that the average audience won't mind. Proper suspense is injected in tight spots and the scenes turning the slick Lone Wolf over to his enemies are a capital example of excit-ing situations." — Variety p33 F 5 '36

**Trade Paper Reviews**

**LOVE BEFORE BREAKFAST.** Mr 2 '36 72mir Universal

Players: Carole Lombard, Preston Foster, Janet Beecher, Cesar Romero, Betty Law-ford

Director: Walter Lang

Based on the novel Spinster Dinner, by Faith Baldwin. "The plot deals with a millionnaire's pursuit of the lady of his choice. He buys an oil company so that another suitor can be sent to Japan and thereby removed from competition. The girl rebuffs all the tricks, including tricking tricking trick to trick, until she suddenly abandons the chase. The tables are quickly turned. The pursuit becomes the pur-suer. After a rescue at sea, the couple are married by the captain. They are still arguing." (Hollywood Reporter)

**Audience Suitability Ratings**

"Unobjectionable for adults." — Nat Legion of Decency Mr 12 '36

"Adults and young people." — Sel Motion Pict F 1 '36

"Family, Amusing." — Wdy Guide F 22 '36

**Newspaper and Magazine Reviews**

"It is an extremely tiresome and silly pic-ture... which talks incessantly, but a great deal of background music eases the pain of listening to it but does not condone its many faults." — Hollywood Spec p11 F 29 '36

"The hero and heroine of the new film repre-sent types that Hollywood seems to find peculiarly fascinating... In private life you would find both of them selfish, arrogant and unmanly, but, on the screen you are supposed to think them inexpressibly charming... On behalf of the film it can be said that the dialogue is frequently more sprightly than the plot. The acting, too, is passable. Mr Foster is quite credible as the romantic ex-cutive, Miss Lombard is at least less man-nered than usual as the girl." — Richard Watts, Jr.

+F Y Herald Tribune p8 Mr 16 '36

"It's rather a merry piece in its unostenta-tious way, fast, lively, and good looking. Carole Lombard, surrounded by leading men usually given heavy roles, has to carry most of the fun single-handed." — F Y Sun p10 Mr 11 '36

"A story thin to the point of emaciation is padded out with distractingly bitter incidents, boisterous incidents and scenes after scene involving the stylized mouth and eyebrows of Miss Carole Lombard sufficiently to make of 'Love Before Breakfast,' a quantitatively passable picture. Incidentally, collectors of titles that have little or no bearing on their supposed sub-ject-matter will find this one a veritable mu-seum piece." — B. C.

+F Y Times p10 Mr 14 '36

"This is another footling adaptation of a story by Faith Baldwin, the popularity of whose work in Hollywood may be due to the fact that no terrible effort is required to translate it to the screen... Miss Lombard resents Mr. Foster's methods with such fury that her action is often subordinated to the study of feminine psychology than a problem for psychiatry." — Time p53 Mr 16 '36

**Trade Paper Reviews**

"Smart, amusing story of love among the socialites, with a sceneExpandGood: has good family appeal." — Box Office p35 Mr 7 '36

"Three of our favorites in the lead, Carole, Preston and Cesar and do they score!" — Afghanian Moving Pict Digest p10 F 22 '36

+ + Exceptionally Good; + Good; + - Fair; - Mediocre; - Poor; - - Exceptionally Poor
LOVE BEFORE BREAKFAST—Continued

"A rather sophisticated comedy this will undoubtedly do nicely especially in the smaller spots."

Film Curb p15 F 22 '36

"Handsome production values, and the parading of a lot of fancy apparel by the players to delight the feminine clientele, do much to cover up this story's lack of substantial or novel features. There is no development in the way of genuine action, the story being largely a matter of conversation."

Film Daily p7 Mr 11 '36

"A fairly comedy; it should please romantically inclined young people. There is nothing unusual about the story, which is another modern version of 'The Taming of the Shrew.' ... Suits everyone, all Family."

Harrison's Reports F 29 '36

"One long howl from start to finish. Universal has a smash box-office comedy in 'Love Before Breakfast.' For any house, this adds up to money in the bank. It simply can't miss. ... No short synopsis can do justice to the infectious humor of the piece. It is farce pure and simple, mad farce. Lang's direction strikes at all the right spots and never lets down. He points without seeming to point all the sophisticated laughs and gets everything possible out of the material."

Hollywood Reporter p3 F 15 '36

"This picture attempts to overcome its plot deficiencies by resorting to dialogue which may or may not amuse ... A poor little short length comedy, this picture will doubtless please in many localities."

Motion Pict Daily p8 F 17 '36

"Built upon the premise that a man and a woman cannot get along either with or without each other, this picture stacks up as the kind of attraction for any kind of audience. Wholesome Humor while having just enough of that intimate romantic quality to keep interest continually peeled up, the yarn concentrates on fun."

Motion Pict Herald p11 F 25 '36

"Universal had many headaches before 'Love Before Breakfast' went into production. The result of the screen should be a panacea for any head condition of either the studio or exhibitors, for the picture is topnotch entertainment, headed for good returns in anybody's theatre. ... Picture belongs to Miss Lombard who does the best work she has done in some time, and to Mr. Raymond who is admirably done. She changes pace continually, never lets down. Her handling of the comedy situations is near perfect."

Variety (Hollywood) p3 F 15 '36

LOVE ON A BET. Mr 6 '36 80min RKO

Players: Gene Raymond, Wendy Barrie, Helen Broderick

Director: Leigh Jason

"Gene Raymond makes a bet with his uncle that he will not leave New York dressed only in his underwear, arrive in Los Angeles, ten days later with a good suit, $100 in cash and a sweetheart. If he fails, he loses his uncle's meat packing house. If he wins, he will receive sufficient money to produce a play of which the cross country trip is the plot."

Variety (Hollywood) 12-16:

Audience Suitability Ratings

A: Hardly; Y: Probably good; C: Little interest.

Christian Century p15 Mr 11 '36

"Good. ... Amusing comedy; dialogue vulgarities." DAR

"Lots of sparkle to it and plenty of laughs."

Family. Nat Ed of R

Fox W Coast Bul F 22 '36

"Family." Calif Cong of Par & Teachers

"Clean, clever comedy, expert direction and excellently produced. Miss Barrie gives this material greatly aid this production. Adults and young people."

E Coast Preview Committee

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

"It is a gay and refreshing comedy—moving, along smoothly, and the improbable situations, Family." Nat Fed of Business & Professional Women's Clubs

"A good family picture."

Nat Soc of New England Women

"The whole, however, is marred by snatches of vulgar dialogue. Family." S Calif Council of Fed Church Women

F 29 '36 W Coast Bulg F 29 '36

"Family."

Jt Estimates F 15 '36

"'Love on a Bet' is a light farce of modern American life bearing a resemblance to that type of comedy which holds 'It Happened One Night' as its pattern. It assembles improbable situations and fast-flying wisecracks into an amusingly constructed and inconsequential piece of entertainment. Adolescents, 12-16: good; children, 8-12; little interest."

Motion Pict R F 35 '36

"Family."

Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Family."

Variety

Wkly Guide F 15 '36

Newspaper and Magazine Reviews

"The offering, I am told, was intended to be an unimportant program feature. It emerges as one of the most charming comedies of the past twelve months, primarily because of its superb direction."

Allan Hersholt

Hollywood Spec p4 F 15 '36

"The joy Mr. Gene Raymond is even more whimsical and winsome than is his pretty custom in 'Love on a Bet,' the newest and most distressing of the cinema's innumerable efforts to revive the 'Night at the Opera.' It is only fair to say that if you would enjoy a transcontinental motor trip with Mr. Raymond, you may yet find the new film more enlivening than did this correspondent, who would rather travel alone. All of this is told amid an outpouring of minor gags and counter-plot that struck me as being curiously lacking in hilarity after, say, the first ten minutes. For that long it is passable, Miss Barrie isn't immensely helpful as the girl of the story, but then she really cannot be blamed too greatly for that." Richard Watts, Jr.

N Y Herald Tribune p15 Mr 5 '36

"The fun is fairly constant, the atmosphere gayly romantic and the characters amusing. Just like a good short piece, acted competently but hardly with brilliance. It is well above average for its type of film."

Creelman

N Y Sun p21 Mr 5 '36

"Having a diverting and fresh story angle at its disposal and with a cast and director in amiable mood, the picture becomes an engaging treatise on unilateral possibilities. ... Miss Broderick is priceless, as ever, in a role that is perfectly suited to her wry, straight-faced manner, and Mr. Raymond and Miss Barrie carry the comedy-romance along splendidly. In brief, after one more good word for the script writers and for Leigh Jason's direction, 'Love on a Bet' is a mighty pleasant little comedy." F. S. Nugent

N Y Times p30 Mr 5 '36

"Exceptionally Good; Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"After the success of 'It Happened One Night' it is encouraging that we should see a good many melodramatic comedies of romantic young people hitch-hiking their way up and down and across the continent. The latest offering in this cycle is called 'Love on a Bet.' But don't be inveigled into expecting something skillfully directed, attractively played and highly entertaining as 'It Happened One Night. Indeed, why be inveigled into it at all? For 'Love on a Bet' is just a inconspicuously poor film. However, it is to be hoped that with 'Love on a Bet' out of its form the weakened but still live cinema will begin its slow, uphill convalescence. Potentially, it probably is a fairly amusing idea. But it has been written so maladroitly and it is so clumsy in its mechanics that it stands as an enormously silly entertainment." — William Boehnel

— N Y World-Telegram p19 Mr 5 '36

"'Love on a Bet'... is nothing at all. [It] could be pretty well dozed through entirely, I should say. Helen Broderick, in her more acrid style, contributes an occasional bright moment, but the two young people chiefly in evidence, Gene Raymond and Wendy Barrie, are inclined to be a bit casual about the few little stunts asked of them. John Mosher

— N Y Times p35 Mr 14 '36

"The title is self-explanatory. Gene Raymond bets his wealthy uncle he can leave New York in his underclothes and no money, and arrive in ten days later with $100, a suit of clothes and a fiancée. He does, but audience reaction is "what of it?"

— Pict News Wk p27 F 1 '36

"The result here is a 75-minute exhibit of biceps and boyish charm by Gene Raymond, pleasantly relieved by glimpses of Wendt Barrie the fiancée and Helen Broderick as her sharp-tongued aunt."

Time p57 Mr 16 '36

Trade Paper Reviews

"'Love on a Bet' is a good box-office bet for the family trade. It is riotous comedy full of humorous situations and spiked with witty dialogue."

— Box Office p27 F 15 '36

"Great stuff."

— Canadian Moving Pict Digest p10 F 22 '36

"It is one of the most amusing films we've seen in some time and offers real entertainment for any sort of audience."

— Pict Post p34 F 12 '36

"You can chalk this in your date book right now as a light and breezy comedy of two modern lovers that will send your patrons out hugely pleased and completely entertained."

— Film Daily p5 F 25 '36

"A pretty good comedy... Some of the gags are old, but they are still funny enough to amuse the average picture-goer. Suitable for all."

— Harrison's Reports F 22 '36

"This is tops in frolicsome, uproarious mirth that's as clean as a whistle, and hits major league comedy entertainment. It's minor league in names, but provides more laughter per foot than many of its highly-touted brothers... Exhibitors can bet on 'Love on a Bet' to outlast any picture in a long time."

— Reporter p3 Ja 31 '36

"This romantic farce, loaded with situation and dialogue laughs, rates as splendid family entertainment... The picture should be surefire in 'Love on a Bet.'"

— Motion Pict Daily p4 F 1 '36

"Motion Pict Herald p55 F 8 '36

"'Estimate: good program comedy; best for neighborhood houses.""

— N Y Exhibitor p55 F 25 '36

"Making no pretense at anything more. 'Love on a Bet' succeeds in being a pleasant comedy that dishes up an hour or so of satisfactory entertainment. It won't rate better than moderately on the draw because it hasn't the kind of names that attract, but it won't chance em once with its appeal."

— Variety p15 Mr 11 '36

"Top-notch comedy, which if it had stronger names in the cast, would be headed for strong earnings. As it is, it should be a profitable programmer, good enough to stand by itself except in the bigger ace houses. In the subsequent runnings, it should make money. Raymond romps through the picture in a nice easy manner as does Miss Barrie. Both give excellent performances but it is to Miss Broderick to steal the picture. She handles the flip lines in a grand manner and tops her previous screen performances."

— Variety (Hollywood) p3 Ja 31 '36

M

MAGNIFICENT OBSESSION. Ja 6 '36 110min Universal

Players: Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Sara Haden

Director: John M. Stahl

Based on a novel of the same title by Lloyd C. Douglas, this dramatic tale, an unpleasant young wastrel's drunken actions have caused the death of a distinguished brain specialist and also the loss of sight of the doctor's beautiful wife. Sobred and penitent after this second tragedy, the young man decides to become a minister himself and to live by a mystic philosophy of giving secretly and permitting no re-payment. Years later, distinguished as the world's greatest eye specialist, he operates on the blind woman and enables her to regain her sight.

Audience Suitability Ratings

"Class A. Approved for adult audiences." — N Y Archdiocese Motion Pict Guide

"A: Notable; Y: Mature; C: Beyond them." — Christian Century p185 Ja 22 '36

"In short, a picture one must not miss. Family."

— Congregational

"Excellent. The essence of Douglas' fine book has been preserved in the very fine adaptation. Mature." — D.A.R

"Adults and young people." — E Coast Preview Committee

"Family." — Nat Bd of R

"'Magnificent Obsession' [is] one of the most beautiful and significant pictures of the year." — Nat Council of Jewish Women

"Robert Taylor is to be commended for his excellent work. Family." — So Calif Council of Pnt Church Women

"1935 bows itself out with one more significant and beautiful and unusual picture." — Mrs T. G. Winter

"The story is well staged so that many individuals seen, stand out in memory for pictorial qualities as well as notable direction. Adults.

— Women's Univ Club, Los Angeles

"Exceptional; Good; Fair, Mediocre; Poor; Exceptionally Poor.

"A rarely significant and appealing drama of human emotions in which the application of a Christian philosophy overcomes destructive forces. Carefully produced, this picture with its large and able cast is understandingly and sympathetically directed by John M. Stahl.
MAGNIFICENT OBSESSION—Continued

Irene Dunne's characterization of Helen Hudson is one of beauty and sincerity while Robert Taylor's interpretation of the once irresponsible young man is notably fine. Adults. +

+ Good of Women's Clubs (W Coast) D '30

Motion Pict & Family p2 Ja 15 '36

"Family,"

Nat Bd of R M Ja '36

"Unobjectionable for adults."

+ Region of Decency Mr '36

"A: Poignant human drama; Y: Mature; C: Beyond them."

Par M p55 Mr '36

Wky Guide Ja '36 '36

Newspaper and Magazine Reviews

"The formidable task of transferring a copious but concentrated series of dramatic incidents has been accomplished with a maximum of deliberation and a minimum of imagination. Once again, there is the demonstration of the limitations of the cinematic medium when the characterization and description so essential to a novel are telescoped and condensed to the comparatively narrow confines of a scenario for the screen. We seem to have an equal proportion of the work and the director's cutaways, and the director is hardly equal to its demands." R. S.

Boston Transcript p4 Ja 11 '36

"If the movie version softens a bit the spirit of the novel, this too, focuses on the dramatic in the story, it has not been to its disadvantage as a picture. On the whole, the movie version has been admirably conceived, and will undoubtedly stand as one of the month's undoubted successes."

Laura Ekston

+ Canadian M p37 F '36

Christian Science Monitor p15 Ja 4 '36

"The work of the principals, Irene Dunne and Robert Taylor, is sheer artistry, finely developing the concept and focusing on the dramatic in the story, it has not been to its disadvantage as a picture. On the whole, the movie version has been admirably conceived, and will undoubtedly stand as one of the month's undoubted successes."

+ Commonweal p390 Ja 17 '36

"The Magnificent Obsession was a magnificently conceived and it is done magnificently, but it is a story which I am afraid will not have wide popular appeal. It needs at least two hours to tell a story which failed to evoke from me much sympathy. The producer must give a motion picture before it can return dividends in the way of satisfactory entertainment. Failing to hold my interest because of the lack of sympathy, each scene seemed to prolong it unnecessarily. All of which does not mean you will not enjoy it. Other reviewers are loud in its praise."

Hollywood Spec p12 Ja 18 '36

"Of all the tarnished, torturing pictures I've seen, 'Magnificent Obsession' takes the potassium cyanide sundae. I know that it will probably be passed over by my veto by a large veto, but I hereby send it back to Hollywood with my venomous disapproval. It is one of those stories full of people who have things happen to them to 'change the entire course of their lives.'"

Don Herald

— Life p28 Mr '36

"If you care for pseudo-spiritual drama, 'The Magnificent Obsession' may be your dish, as we say around the literary clubs. The acting, I fear, isn't terribly impressive, although Miss Dunne plays the pretty while with customary sincerity and quiet charm. Mr. Taylor is too cute for my taste, but that will have to happen to them to 'change the entire course of their lives.'"

Richard Watts, Jr.

+ — N Y Herald Tribune p9 D '31

"[I]t has a certain spiritual quality, less emphasized, not so much the slick, sophisticated best-seller. Three scenarists and a writer of 'added dialogue' have done much shifting about of Mr. Douglas's script that the screen picture have done nicely without that added dialogue. There is more talk, unnecessary pointless talk about matters unimportant to them. The entire picture is better than in any other production of the past year or more. The story rambles on for a good two hours, the result of it quite as good as it should have been. Some ruthless editing, the cutting out of at least half an hour of loosely woven sequences would have sharpened the drama and lighted the characters. 'Magnificent Obsession' is not obsessed with realism, as a rate. [This does not seem to be distressing the 'Magnificent Obsession' admirers. Their interest seems to be in the philosophy as such rather than realism.]

Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
"Aside from the fact that in the closing sequence, Deborah Kerr and Robert Taylor, the hero, is supposed to have saved a famous surgeon within six years—more prominent than anything that has happened in the story, the story is highly interesting and grips one's attention. There are situations that will tear at one's heartstrings. Suited for all. [Family]."

+ Harrison's Reports Ja 11 '36

"In this tender story of faith and hope and charity, the old assertion that the greatest of these is love, is repeated in more delicate shadings of emphasis, with accelerating and retarding tempo, and with an emotion-stirring restraint that imparts a sympathy with which we may identify ourselves from a folksong. The 'magnificent obsession' is the theory that a man who lives a life of service achieves an exalted happiness for himself and renews the lives of those whom he serves. ... Magnificent is too violent an adjective to describe the work of the actors. But it is sheer artistry. Taylor is gay and irresponsible in the earlier scenes, dignified and tender as the story proceeds. Kerr has a vivid speaking voice. ... It's one of the important pictures of the year, beautifully presented and directed by a master director, John M. Stahl."

+ Motion Pict Daily p12 D 31 '35

"This production strikes a responsive chord by the fineness of its portrayals and the humanness of its drama."

+ Motion Pict Herald p32 Ja 11 '36

"Though not exclusively so, this is emphatically a woman's picture, told with charm, done handsomely. ... Estimate: word-of-mouth builder for at least a week..."

+ N Y Exhibitor p13 Ja 25 '36

"[It] is another in a recent crop of artistic film successes which is a credit to the industry in every way. If its 110 minutes running time makes it appear a bit sluggish, the sensitive and intelligent development and motivation of the characters makes the initial lethargic progression appear acceptable. This is not the case, for the psychological atmosphere of godliness and faith likewise seems to enter the exhibition arena at a psychologically appropriate period. Whether construed in relation to present-day world turmoil, or to a very limited sphere within the average auditor's immediate contacts, the spiritual background of 'Magnificent' is magnificent. ... Cast, cameraman and the librettists, along with Miss Dunne, may well be coming their way for the combined good results of their total efforts."

+ New Theatre p12 S 1 '36

"Magnificent Obsession' presents a spiritual theme with delicacy, beauty and power in terms of human, moving drama along lines of the biblical faith. It is an intelligently approached and impressively produced and should register solidly. ... Care, time, pains and intelligent forethought put into the offering by Stahl and E. M. Asher, as associate producer, are fully justified by result in giving Carl Laemmle a winner, both from the prestige and financial angle. In addition, contributions from every department are topnotch. Miss Dunne is never off key. Her scenes while blind are magnificent, and final episode in hospital is one of most powerful emotional moments of the year. The performances of trained players. His performance and personality will do much to support the picture's special appeal to women." + Variety (Hollywood) p3 D 31 '35

**MAKING OF A KING.** D 9 '35 82min Deka

**Players:** Emil Jannings, Leopoldine Konstantin. Werner Hinz. Claus Clausen

**Director:** Hans Steinhoff

The German film Der Alte und der Junge König makes the story of how Frederick the First of Prussia, played by Jannings, forced his eldest son, who was to be consecrated to the Church, to put aside his youthful occupation with military things and school himself in kingship. The Crown Prince so hated the idea that he ran away and escaped from Prussia and go to his mother's native England; to this plan his friend, Lieut. Katte, was privy. When King Frederick met him, he ordered that Katte be put to death and that the Crown Prince witness the execution to learn what bravery to a nation means. This estranged son and father, but made the son at least a student of state-craft, which is recognized today as he is to succeed on his deathbed. (N Y Sun)

**Newspaper and Magazine Reviews**

"Emil Jannings is as good as we thought he was. He is still, in round numbers, the greatest of all screen actors. ... His power is all the more appreciated when you find yourself held spellbound in a picture in the German language, even when you understand only a little German, as I do. The English subtitles give you the drift, and Jannings sweeps you. He is tender, humorous, sweet, then stern as iron, devastingly florid. I think you will not miss 'The Making of a King.'" Don Herald

+ Life p20 F 3 '36

"Germany has sent us an official cinematic embodiment of fascist tenets—nationalist philosophy and ideals. ... [It] furnishes a complete category of fascist tenets—hatred of other nations, male-supremacy and glorification of war and the sacrifices of individual rights, a total minimization of human life and an insane glorification of the military hero."

+ New Theatre p22 Ja '36

"Though rather clumsy in its manner and lumbering in its story telling, it possesses an undeniable interest as a historical chronicle but as a statement of the official Nazi attitude toward the philosophy and ethics of history. I might add that all of this is presented with earnestness and admiration. ... I think I have exaggerated, go and see for yourself. I must say, though that I found the whole thing just a trifles chilling.

+ N Y Herald Tribune p17 D 10 '35

"'The Making of a King' is heralded here as a hit in Europe. ... Jannings dominates the film, and Werner Hinz, as the Crown Prince, would hold his own even if another player, so well does he take his part.

There is no doubt but that he is intended as propaganda for the present German Government, with its glorification of country above self, and its scheme of destroying all speech that is against the Government. The speeches, in fact, are said to have been cut out of the film as Nazi propaganda when it was showing in Austria. But it remains good entertainment." D. C. A.

+ N Y Sun p31 D 10 '35

"A prefatory note declares that [the film] has been careful to observe strict historical accuracy, and this is entirely possible. It simply happens that the picture has been condensed into the past thirty years of the nation. Judged strictly on its dramatic merits, it emerges as quite the best film that has come out of Nazi Germany, as it has. ... Emil Jannings in one of his most brilliant characterizations. ... At the same time, you cannot resist the dramatic skill that has gone into the drama, and the genuine emotional vigor with which it tells of the conflict between two iron tempers." Andred Minard

+ N Y Times p31 D 10 '35

"Although it is as grim and brutal a portrait of a ruthless man as the screen has ever produced it is also a splendid characterization. ... Mr. Jannings' performance as the incredible Wilhelm is at once unbearable and fascinating. ... His performance that blends brutality, meanness, cheapness and a

+++ Exceptionally Good; ++ Good; + - Fair; ++ Mediocre; - Poor; +++ Exceptionally Poor
MAKING OF A KING—Continued
blind heroic quality in an altogether brilliant manner."—William Boehnel
+ N Y World-Telegram p23 D 10 '35

"I shouldn't call this one of the major Jannings portraits, but it's a good, sound, sensible picture of the old bully, somewhat on the more than usually sympathetic side. . . . [It] follows pretty much the usual outlines in the history books of young Frederick's early life. . . . The film is a Jannings picture, and the hero of the piece is the old man, not the youngster, and I don't think the story slumps or just becomes Nazi propaganda, as some insist it is, because Jannings gives the elder Frederick's side of the story too."—John Mosher
+ New Yorker p89 D 21 '35

Trade Paper Reviews

"[An] impressive German dialogue film with Eng. subtitles—masterly characterization."—Film Daily p13 D 10 '35

"Once again the sly German cinema makes faces at the world in this feature. It isn't obvious, but it's dramatic. It doesn't even call itself propaganda; it poses, instead, as historical narrative. But propaganda it is, nevertheless. [The] picture has a set of English titles which don't quite make sense but which manages to translate all the import of the whole thing. The holiness of state, and the necessity to submerge all personal impulses for the general good."—Variety p19 D 11 '35

MAN HUNTED. F 1 '36 65min Warner
Players: Marguerite Churchill, William Gargan, Ricardo Cortez, Charles (Chic) Sale
Director: William Clemens
A small town school teacher in love with a newspaper reporter admires the stories of the bad men of history which an old gunfighter relates. When a notorious gangster breaks jail and is pursued by a trainload of G-men and star reporter, they hide in the teacher's home. How she and the young man capture the criminal and outwit the pursuers makes up the story.

Audience Suitability Ratings

"Adults: fair; 11-18: fair; 8-14: no."—Calif Cong of Par & Teachers

"Mature. Good."—DAR

"Adult."—Nat Fed of Business & Professional Women's Clubs

"Family."—Nat Soc of New England Women

"Drinking and too much shooting make it unsuitable for children. Mature."—S Calif Council of Fed Church Women
+ — Fox W Coast Bul Ja 25 '36

"Family. Mature."—Gen Fed of Women's Clubs (W Coast) Ja 11 '36

"While the story is thin, the natural characterization of Chic Sale as the sheriff and the interesting picture of small town life will entertain many. Family. Mature."—Jt Estimates Ja 15 '36

"The direction in this picture is slow moving and undramatic though smooth but the story is handled well and the做事 is set of Eng. subtitles and masterly characteriza-

[The] attempt at humor falls very flat. . . . Newspaper reporters are portrayed in an un-
necessary and unpleasant manner. . . ."—Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for adults."—Nat Legion of Decency Mr 12 '36

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

"A and Y: Amusing satire; C: Entertaining."—Par M p55 Mr '36

Sel Motion Pict F 1 '36

Newspaper and Magazine Reviews

"Audiences which seek their screen entertainment only in the big, first run theatres, miss a lot of excellent little pictures which are turned out for the neighborhood houses and small-town exhibitors who cannot pay the fancy prices for such first run stars. And because these class "B" offerings must be made economically, they have, as a rule, simple than the bigger stories which provide for much outdoor shooting against backgrounds provided without cost by nature. . . . I found 'Man Hunt' thoroughly enjoyable. . . . This class B picture has been given a class A cast. . . ."—Hollywood Spec pl3 Ja 18 '36

Reviewed by Beverly Hills Daily News p29 F 16 '36

"While 'Man Hunt' fails to follow the ex-

class B pictures—'Little Caesar' or 'The Public Enemy,' for example—is rather an amusing little film yarn, aided by a cast of com-

petent and experienced players. The absurdity of its plotly doings give it an unintentional comic touch and once the Sale, Civil War deputy, out to capture single-handed the desperado who so grimly walks through the picture, is a unique characteriza-

tion. Whether the picture could have been better, with the ingredients supplied by the script writer, is debatable. As it stands, it re-

sults in just another 'movie.'"—Marguerite Tazelaar.
+ — N Y Herald Tribune pl3 Ja 30 '36

"It works up quite a bit of excitement it-

self in the telling and more than its share of good-natured humor."—Eileen Creelman
+ — N Y Sun pl6 Ja 29 '36

"Periodically, some major film company, after having warmed over certain outstandingly lucrative successes of the immediate past, will put them all together—as a thrifty housewife mixes a hash from the leftovers of former banquets—in the hope that they will prove edible, if not exactly appetizing. Such a picture is 'Man Hunt.'"—E. R. C.
+ — N Y Times pl4 Ja 30 '36

"There is a new film called 'Man Hunt.' But don't be deceived by that. It is in no way like either of those two-fisted, sharply-spoken, fast-moving melodramas of the underworld like 'G-Men' and of this ilk. It has been veiled into it at all? For it is just an in-

conspicuously poor film,"—William Boehnel
+ — N Y World-Telegram p19 Ja 31 '36

Trade Paper Reviews

"Simple down-to-earth story, expertly de-

veloped to intrigue and satisfy family patron-

age."—Box Office p29 Ja 25 '36

"Lots of excitement with Chic Sale, the ex-

sheriff being on the job."—S. Niemeyer
+ Canadian Moving Pict Digest p10 F 29 '36

"Here is a picture that surely ought to keep any class of audience with them square on the screen. It rates high for this sort of entertainment. . . ."—Film Curb pl5 Ja 11 '36

"Amusing comedy drama with good amount of action and laughs plus romance."—Film Daily p8 Ja 29 '36

A fair program comedy-melodrama. . . . Suitable for all. [Family]. . . ."—Harmon's Reports F 8 '36

"A comedy, this satirizes G-Men and big shot newspaper reporters, and evidently was pro-
duced for the small town, giving that patronage opportunity to laugh at the 'wise' city folks.
MAN OF IRON. D 21 '35 60min First national

Plot: First, Barton MacLane; Mary Astor; John Eldredge; Dorothy Peterson

Director: William McGann

Based on the novel, Country Boy, by Dawn Powell. The story of a steel mill worker who rises from foreman to an executive position. His success goes to his head and he nearly loses everything, but comes down to earth when he realizes how nearly he has lost his best friends. (Wkly Guide)

**Audio Suitability Ratings**

- Good.
- Endorsed Motion Pict D '35
- Adults and 14-18; fair; 8-14; mature." Calif Congress of Par & Teachers
- Mediocre. Mature; 14-18." DAR

"There is material here for a strong picture, but something went wrong with the adapta

- tion—the result is a picture that is illogical in its development, confused in its ideas, and false in its psychology. Disappointing. Adults." New York Daily News of Business & Professional Women's Clubs

- "A gripping melodrama, well acted and in

- parts very dramatic and exciting. Family." Nat Soc of New England Women

"This picture does not have any exceptional entertainment value. The movement is slow and the dialogue is stiffed. It is not a true portrayal of the American working classes, and unfortunate that it should be shown at this time when class distinction should not be\n
- stressed. It will be received with resentment by adults." So Calif Council of Fed Church Women

- "Rather a slow moving, ponderous picture with a good lesson. Adults and family." Women's Univ Club, Los Angeles

- Fox W Coast Bul N 23 '35

- "The humorous possibilities are rather over

- worked in a production which moves slowly and unconvincingly through a series of situa

- tions whose entertainment value is materially weakened by too much emphasis and exaggera

- tion. Adults and young people. E Coast Pre-

- view Committee

- "Suitable for church halls, schools or family night programs." Internat Fed of Cath Alumnae

- "It is fairly entertaining in its development. Family." Mrs M. Winter Fox W Coast Bul D 21 '35

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

"A human interest story ... satisfactorily cast and capably directed, with a niche intermingling of comedy and drama. Family"

- Gen Fed of Women's Clubs (W Coast) N 11 '35

- "A dull hackneyed story and slow moving, stagey direction prevent a capable cast making other than a tiresome uninteresting picture. Adults, if any."

- Nat Council of Jewish Women N 1 '35

- "A and Y; Fair; C: Little interest."

- Par M p55 Mr '36

"Family."

Wkly Guide N 22 '35

**Newspaper and Magazine Reviews**

Boston Transcript p17 D 6 '35

Christian Science Monitor p13 D 7 '35

- "A Warner Brothers film that even exceeds "Black Fury's" insults to the American working class."

- Back Bay

- - New Theatre p11 Ja '36

- "Although Mr. MacLane, a really fine actor, as he has demonstrated on numerous previous occasions, is not himself handiest in the leading role of Chris Bennett, the odds are against him. As a result his real debut as a star must be deferred until he is given material more suitable to his talents. But neither [the supporting cast] nor the star is able to overcome the obstacles the story imposes upon them, and so 'Ilian of Iron' must be set down as another of the current cinema's weaklings."

- William Bochnel

- N Y World-Telegram p27 D 11 '35

**Trade Paper Reviews**

- Box Office p27 N 23 '35

- Film Curb p6 N 15 '35

- "[This is] basically a man's picture."

- + + Film Daily p7 D 7 '35

- Motion Pict Daily p12 N 4 '35

- "A man's story, the picture nevertheless is

- hardly of the caliber to serve as anything but an average attraction."

- + Motion Pict Herald p64 N 16 '35

- "Family melodrama."

- N Y Exhibitor p36 N 25 '35

- "[Story] fits MacLane well, but it won't fit the fans. An action programmer, it will just get by on double bills. . . Written entirely according to formula and with some disregard for (or perhaps to enhance) the story principally at fault. As in many stories of its kind, the rise of MacLane from the shop to the vice-

- presidency, although he can't dictate a letter, is a bit sudden."

- Variety p19 D 11 '35

**MAN WHO BROKE THE BANK AT MONTE CARLO. N 29 '35 66min 20th century-Fox**

Players: Joan Bennett. Colin Clive. Ronald Colman

Director: Stephen Roberts

From the play of same title by Iila Surgut-

- toff and Frederick Albert Swan. A Russian

- refugee prince reduced to driving a taxi in Paris is sent by his friends, who have

- pooled their resources, to break the bank at Monte Carlo. But the system they have worked out. He does that and falls into the hands of unsuspicious persons who arrange for him to lose the money.

**Audio Suitability Ratings**

- "Class A. Approved for adult audiences."

- N Y Archdiocese Motion Pict Guide

- Cath News p24 Ja 25 '36

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

- Exceptionally Good; + Good; + - Fair; + Mediocre; - Poor; -- Exceptionally Poor
MAN WHO BROKE THE BANK AT MONTE CARLO—Continued
"A and Y: Entertaining; C: No interest."
Christian Century p62 Ja 8 '36

"Good." + Endorsed Motion Pict D '35

"Pleasant entertainment, with smooth action and attractive settings. Adults and 14-18: good; 8-14: uninteresting." Calif Congress of Par & Teachers

"Mature; 14-18." DAR

"The Monte Carlo settings are very elaborate and the Alpine mountain scenes add a note of majestic beauty. Good. Family." Internat Fed of Cath Alumnae

"Ronald Colman gives his usual clear cut interpretation of the mysterious adventurer, but Joan Bennett is ineffective as the adventureess. The direction is uneven in that the director shows promise of something outstanding and never quite fulfills that promise. Disappointing. Adults." Nat Fed of Business & Professional Women's Clubs

"Colorful and beautifully staged, the picture will interest adults." Nat Soc of New Eng Women

"Well directed and cast. Adults." So Calif Council of Fed Church Women

"Authentic backgrounds of the Casino, romance, skulduggery and comedy, spun into a glamorous fairy tale. Adults." Mrs T. G. Winter

"There is nothing morally subversive, and a lesson is appended to the effect that gambling never pays. The dialogue is good but not outstanding. Perhaps one could wish that Ronald Colman had a little more dash in some of the scenes, but on the whole the mood is well sustained. 12-16: good; 8-12: mature." Women's Univ Club, Los Angeles + Fox W Coast But N 23 '35

"Adults." Gen Fed of Women's Clubs (W Coast) N 12 '35

"Pleasant entertainment, with smooth action and attractive settings. Adults." + Jt Estimates N 1 '35

"Good; family, mature." Motion Pict Guide Mr '36

"A and Y: Diverting; C: Mature." Par M p65 Mr '36

Newspaper and Magazine Reviews

Boston Transcript p17 D 6 '35

"Ronald Colman's slightly artificial style is given an excellent setting in a pattern story that is managed with intelligence and taste." + Christian Science Monitor p13 N 20 '35

"Mr. Colman lends dignity and effervescence and dress to the whole trivial affair, and makes of it a nice, fluffy, enjoyable picture. Miss Bennett has never electrified this phlegmatic critic, but if Mr. Colman thinks she is worth all that enthusiasm, then she is temporarily all right with me." Don Herold + — Life p21 Ja '36

"Mr. Colman plays the gambling emigre in his engagingly ironic manner, and when he is in his best form, he is one of the most likable of the screen's light comedians." Richard Wos, + N Y Herald Tribune p18 N 15 '35

Reviewed by Eileen Creelman
N Y Sun p32 N 15 '35
N Y Times p5 N 17 '35

"What makes [the film] so entertaining is not the story of the film but the actors' friendly attitude toward the characters they are portraying and the glib manner in which they speak the piece's pleasant dialogue." William Boehnel + N Y World-Telegram p27 N 15 '35

"It's all very Continental, but with the clear skies of Hollywood always above." John Mosher + New Yorker p66 N 23 '35

Spring'd Republican p6 N 21 '35

Trade Paper Reviews

Box Office p31 N 22 '35

"The light comedy is an ideal vehicle for the star and he gives a finished, polished performance." + Film Daily p4 O 28 '35

"With gaiety that sparkles and bubbles as its outstanding trait, this comedy of adventuring in gambling, romance and intrigue is a feature that should prove as popularly alluring as is the significance of its title in sense and locale." + Motion Pict Herald p65 N 16 '35

"Family comedy, drama." N Y Exhibitor p31 N 10 '35

"Colman, looking a bit old, plays a little too seriously in most scenes and never gives his action the flair which would possibly have pulled him to the top. Miss Bennett chiefly looks pretty and plays without verve or hisorical distinction." — Variety p16 N 20 '35

MARIA NUZIALE. (Italian title) See Wedding March

MARIA CHAPDELAIN. S 29 '35 80min France-film

Players: Madeleine Renaud, Suzanne Despreis, Andre Bacque. Daniel Mandella

Director: Julien Duvivier

"From the novel of same title by Louis Hemon. "Film of rural life in French Canada, simple in plot—just the ordinary life of the people—but abounding in rich characterizations and the atmosphere of the countryside in its varying seasons." (Wkly Guide)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Beneath the simple beauty of its scenes, the countryside and its inhabitants (so sympathetically acted by an excellent cast of players) is a moral beauty, unobtrusive but all pervading and deeply moving." J. S. H, + Nat Bd of R M N 35

"Unobjectionable for general patronage," of the same descript. Nat Bd of R M 12 '36

"Recommended for church use, and for schools and libraries. Family." + Wkly Guide S 28 '35

Newspaper and Magazine Reviews

Boston Transcript p8 O 30 '35

"The film has power and is free from sentimentality. It was photographed partly in Canada and received an important cinema award in France for its quality." + Christian Science Monitor p13 O 26 '35

"Compared to the simplicity of the episode in the novel, the presentation in the film may seem over-elaborated. The quality of the acting is uniformly high." Robert Giroux + Nation p447 O 16 '36

N Y Times p53 N 3 '35

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor
MARY BURNS, FUGITIVE. N 15 '35 $4min Paramount

A young girl, owner of a mountain tea shop, unwittingly falls in love with a notorious gangster and is sentenced to prison for circumstantial evidence. How she escapes, finds a job and is menaced by her gangster sweetheart forms the plot of this melodrama.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide

Case News p21 Ja 25 '36

"A: Good of kind; Y: Not the best; C: No."

Christian Century p1606 D 11 '35

"Good."

Endorsed Motion Pict D '35

"The convincing acting of Sylvia Sidney and some beautiful outdoor settings make up, in a sort of minor category, Fair entertain ment for adults. Possibly familiar."

Calif Congress of Par & Teachers

"The plot moves to a strong climax and the acting is competent. Particularly noteworthy is the photography of the grim prison scenes with their symbolic lights and shadows. Adults and young people." E Coast Preview Committee

Fox W Coast Bul N 22 '35

"An intensely interesting picture due to fast tempo, realistic characterization and skillful direction. Adults and young people." Gen Fed of Women's Clubs (W Coast) N 18 '35

"Sylvia Sidney gives a logical, sympathetic portrayal and is supported by a competent cast. The direction is smooth and efficient and the suspense well timed. Adults."

Jt Estimates N 15 '35

Mo Film Bul p197 D '35

"Very good. Adults & young adults."

Motion Pict Guide Mr '36

"Adults."

Nat Council of Jewish Women N 1 '35

"A and Y: Fast-moving public enemy drama; C: Too imaginative."

Par M p55 Mr '36

"Family."

Wkly Guido O 16 '35

**Newspaper and Magazine Reviews**

Christian Science Monitor p13 N 23 '33

"It threatens to be just another prison persecution picture, but pretty soon the story swings into new territory and is as gripping as is good for you. Sylvia Sidney, who was pitably miscast and inadequate as the secretary in 'Accent on Youth,' is in clover in the role of Mary, where she can suffer and suffer and suffer."

Don Herold

Life p21 Ja '36

"An exceptionally good cinema melodrama, shrewdly conceived, sagely produced and expertly acted."

Richard Watts, Jr.

+ + N Y Herald Tribune p6 N 16 '35

"This is exciting, swiftly paced entertainment. There is plenty of action, straightforward narration, and direction which wastes no time on details and exposition. It hasn't much time for comedy relief either, relying upon pace and suspense to carry the entertainment."

Eileen Creelman

+ + N Y Sun p8 N 16 '35

Reviewed by Andre Sennwald

N Y Times p19 N 16 '35

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

"An exciting and entertaining melodrama played with unerring skill by its entire cast. It is a crime-thriller, fast-moving, exciting and altogether satisfying piece of work."

William Boehnel

+ + N Y World-Telegram p24 N 16 '35

"Sometimes I thought that 'Mary Burns, Fugitive' was also intended as an outline of a mental case, but then I realized I was just facing the trial processes of our usual heroine." John Mosher

- New Yorker p96 N 23 '35

Springf'd Republican p6c N 24 '35

**Trade Paper Reviews**

Box Office p34 N 23 '35

"A fast moving, exciting G-Men-Gangster melodrama that is somewhat different from the usual run. Grade A melodramatic entertainment suitable for any type theatre or audience."

+ Film Curb p9 N 15 '35

"This is just the type of picture that fits Sylvia Sidney perfectly and she scores hand somely in a suspenseful yarn with plenty of action, punch and emotional love interest."

+ Film Daily p7 N 9 '35

"Grin in all but its romantic phases, the action, dialogue and situations are skilfully blended to create and maintain interest."

+ Motion Pict Daily p13 N 8 '35

"As a gangster production the picture is sensa tional. It presents a better than average combination of stars, supporting cast and story values, and offers a real drive to stimulate feminine interest."

+ Motion Pict Herald p63 N 16 '35

"Family melodrama."

N Y Exhibitor p37 N 25 '35

"In retrospective analysis the picture is replete with phoney touches and short-of-con vincing acting. William Howard has made it move with a deceptive tempo that hides basic flaws. The picture was not well thought out in advance but it was ably worked out in the shooting."

- Variety p16 N 20 '35

**LA. MATERNELLE.** O 14 '36 85min Studios Photosonar

Players: Madeleine Renaud, Paulette Elambert, Mady Berri, Henri Debain

Directors: Jean Benoit-Levy, Marie Epstein

Based on Prix Goncourt novel of same name by Leon Frapin. "Marie, sensitive, nine year old daughter of a prostitute, attends a day nursery in an impoverished quarter of Paris. From Rose, an educated girl who due to economic circumstances has become the nursery's maid of all work, she receives the only affection and understanding [she has] ever known. When she sees Rose in the arms of Dr. Libois, who cares for the health of the nursery children, she becomes thoroughly distrustful and attempts suicide. She is rescued and finally reconciled to the marriage of Rose and the doctor."

(Springf'd Republican)

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"No other film since 'The Road to Life' has had the same quality of children being natural among themselves." E.E. Mosher

- Nat Bd of R M S '35

**Newspaper and Magazine Reviews**

"The acting—if it could be called that—in the characters that count, is completely unforced. Paulette Elambert gives so amazing
LA MATERNELLE—Continued

a performance as the problem child, a mixture of shyness, stubbornness and affection, that it seems a completely natural expression of herself. It is the children and the problems that make the picture something out of the ordinary. It may not be altogether pleasant. But neither is the life from which these children are taken." E. F. M.

*Christian Science Monitor* p13 D 28 '35

"The restrained and rather tranchelike acting of Madeleine Renaud as Rose did not balance the positive force of all the nameless juveniles among whom she moved like an angel," Mark Van Doren

*National* p348 N 6 '35

"M. Benoît-Levy who made the film, deserves immense credit not only for the selection of types and the perfection of the performances, but for the straightforwardness and high effectiveness of the drama. In fact, he has directed so well that his grown-up actors are almost as good as his histrionic children." Richard Watts, Jr.

*NY Herald Tribune* p19 O 15 '35

"It ranks among the most brilliant screen works of the year, but its excellence resides in the passionate honesty of its approach and the magnificent manipulation of its subject matter, rather than in any superb camera qualities," Andre Sennwald

+ *NY Times* p5 O 20 '35

"A superior and honest sketch of the children of Montmartre—the real Montmartre, not the tourists."

+ *New Yorker* p4 N 16 '35

"It is a straightforward presentation of the psychological reaction to her environment of a child, Marie." *

*Springfield Republican* p7c O 13 '35

*Time* O 28 '35

**Trade Paper Reviews**

*Motion Pict Herald* p64 N 16 '35

*NY Exhibitor* p37 N 25 '35

(†)MAYFLOWER, D 27 '35 Tmin Educational Directors: Frank Moser, Paul Terry

"The Paul Terry cartoon character comes over on the Mayflower and helps to enliven the voyage of our Happy Families. Landed on Plymouth Rock (which consists of a small boulder with a Plymouth hen hatching her brood), the cartoon hero and his blunderbuss and dog soon run afoot of the Indians." Film Daily

**Trade Paper Reviews**

"This is a snappy and for the most part somewhat original cartoon subject."

+ *Box Office* p18 Ja 18 '36

*Film Daily* p11 Ja 7 '36

"In this cartoon there is some good invention which will carry it over. A good one in the cartoon line."

+ *Motion Pict Daily* p9 Ja 9 '36

"Clever, funny, Good."

+ *NY Exhibitor* p37a Ja 10 '36

**MELODY LINGERS ON**, N 9 '35 84min United artists-Reliance

Players: Josephine Hutchinson, George Houston, John Halliday, Mona Barrie

Director: David Burton

From a novel of same title by Lowell Brennan. A young piano student falls in love with a dashing opera singer who has joined the army. He is killed and she is forced to leave her baby at a convent. Later she becomes a famous pianist, sees her son brought up to manhood by adopted parents and induces them to let him develop his inherited musical talent.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." *NY Archdiocese Motion Pict Guide*

*Cath News* p24 Ja 25 '36

"A moving tale, slow in spots but generally forthright which should appeal to adults."

+ *Endorsed Motion Pict* D '35

"Unconvincing. Adults." *DAR*

"A somewhat complicated and lengthy plot is balanced by the splendid voice of George Houston and the expert acting of Josephine Hutchinson out, and has too much of the scent of cast. Adults and young people." *East Coast Review Committee*

"Mature audience; 18 years up." *Nat Bd of R*

+ *Fox W. Coast Bull* N 20 '35

*Mo Film Bul* p198 D '35

"Family."

*Nat Council of Jewish Women* J '6 1 '36

"A: War drama; Y: Mature; C: Unsuitable." *Par M* p55 Mr '36


**Newspaper and Magazine Reviews**

*Christian Science Monitor* p63 N 9 '35

"Josephine Hutchinson is a good actress, not one of the by-grace-of-Max-Factor girls—but she's squandered in this interminable heart-yaiker."

*Don Herold*

*Life* p34 Ja 36

"For all its pictorial beauty, and the sometimes touching performance by Miss Hutchinson, [the film] is, we fear, too labored and drawn out, and has too much of the scent of lavender and old lace in its flowery folds." *Marguerite Tazelaar*

+ *NY Herald Tribune* p19 N 7 '35

"The drama is complicated, prolonged, and highly sentimental." *Eileen Creelman*

*N Y Sun* p23 N 7 '35

"The film falls lamentably short of perfection."

— *NY Times* p27 N 7 '35

"Old-fashioned and stereotyped in narrative and treatment." *William Boehnel*

— *NY World-Telegram* p19 N 7 '35

"In a straightforward manner made all the more dramatic through its simplicity, the story of the brief romance of an American girl pianist and an Italian singer unfolds against the background of war-torn Italy. One of the most strikingly moving scenes the screen has ever presented is the one in which Ann Prescott, who has gained entrance to the convent nursery through trickery a year after her separation from her infant son, steals from crib to crib to find that she cannot recognize her own child."

+ *Springfield Republican* p8 D 13 '35

**Trade Paper Reviews**

*Box Office* p51 N 16 '35

"[The] cast and director have struggled with a threadbare plot and it is to their credit that they have made the film fair entertainment." *Film Daily* p10 N 15 '35

"A generally absorbing and sympathetic story even though its basic theme is of familiar pattern."

+ *Film Daily* p11 N 7 '35

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
MELODY TRAIL. O 14 ’35 50min Republic
Director: Joseph Kane
A Western melodrama.

Trade Paper Reviews
Box Office p55 N 23 ’35
"This is a crackerjack Western with plenty of thrills and it also has catchy musical numbers."
+ Film Curb p17 O 1 ’35
"Once again Western master Nat Levine has turned out an open air picture that can’t help clicking. ‘Family Western’"
+ N Y Exhibitor p36 O 10 ’35
"Average dual fare. . . Gene Autry, who has been on radio, is featured here. All proceedings at outset are built about his singing, a welcome change, if nothing else."
— Variety p34 D 11 ’35

MESSAGE TO GARCIA. A p10 ’35 85min 26th century-Fox
Director: George Marshall
Based on the novel of the same title by Lieutenant Andrew S. Rowan and the essay of the same title by Elbert Hubbard. This story tells of the historical delivery of Lieutenant Rowan of the famous message from President McKinley to General Garcia in Cuba. Beset by a spy and a Marine deserter who is paid by both friend and foe, Lieutenant Rowan accompanied by a Cuban martyr’s daughter is finally successful.

Audience Suitability Ratings
"Adult and young people."
Gen Fed of Women’s Clubs (W Coast) Mr 1 ’36
"In spite of its popular cast and the stirring historical incident on which it is based, the picture misses its mark and is lacking in vitality and verve. . . Poor taste is shown in the numerous scenes of torture and pain. Adults: young people."
Nat Council of Jewish Women Mr 4 ’36

Newspaper and Magazine Reviews
"Peculiarly thrilling for American hearts."
Canadian M p13 Mr ’36
"All the basic story material [the writers] had could have been written on a postage stamp. Memory fails to capture another instance of intelligent padding comparable with this one, for ‘A Message to Garcia’ is interesting for every foot of every reel. It is a splendid picture, a notable contribution to what is proving to be a season of notable productions."
+ Hollywood Spec p7 Mr 14 ’36

Trade Paper Reviews
"Picture is a slow starter, but gathers momentum and builds suspense as it unwinds."
— Box Office p18 Mr 14 ’36
"This is a slow moving melodrama. . . Incidentally, there are an over-abundance of horror stuff [which] most audiences will not particularly care for. It cannot hope to do much in the big spots where it may get put in smaller theatres. . . A scene where Boles and Stanwyck are tortured is just a little too much and one which lies Women certainly will not like."
+ Film Curb p17 Mr 7 ’36
"The message of this robust adventure picture . . . is one of profits and more profits at the little glass case. Darryl Zanuck has struck twelve for exhibitors again. For this is as high-tension a discharge of entertainment voltage as anyone could desire. This is a grand job of picture-making throughout and there are a host of credits earned."
+ Motion Pict Daily p3 Mr 2 ’36
"Tactfully produced to avoid the possibility of injuring Spanish sensibilities, this is a thrill action, sometimes horror-tinged popularization of Lieutenant Rowan’s famous true story. . . . George Marshall’s direction assures that where melodramatic adventure and romance are concerned, the film is sufficiently robustious. The historical background plus the name strength provide ample opportunity for unique and timely showmanship."
+ Motion Pict Herald p56 Mr 14 ’36
"Carrying the message to Garcia, an adventure in personal bravery and patriotic duty preceding the Spanish-American war which became an inspirational classic to young Americans of a generation ago, must actually have been more dramatic in dramatic episode, if this screening pretends to follow Lieutenant Rowan’s true experiences. The picture, largely because of thin story, emerges as mediocre melodrama, with a marked lack of punch and no high sense of the heroic. On merit it will command only fair returns, and will require heavy campaigning to make the grade."
+ Variety (Hollywood) p3 Mr 2 ’36

METROPOLITAN. N 8 ’35 79min 20th century-Fox
Players: Lawrence Tibbett. Virginia Bruce. Alice Brady
Director: Richard Boleslawski
A temperamental prima donna refuses a role at the Metropolitan and forms her own opera company, taking with her a young singer from the chorus to be her leading man. She takes charge of the new company when she becomes too temperamental, obtains funds from a wealthy and helps raise the curtain on Pagliacci.

Audience Suitability Ratings
"A: Fair; Y: Fairly good; C: Harmless."
Christian Century pl064 D 25 ’35
"Family."
Gen Fed of Women’s Clubs (W Coast) O 30 ’35
"Delightful entertainment for the entire family."
+ Jt Estimates N 1 ’35

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

**METROPOLITAN—Continued**

Mo Film Bu173 N '35

"A. Y and C: Operatic comedy."

Par M p55 Mr '36

"Superb rendition by Mr. Tibbett of several favorite semi-classical and operatic selections woven into a light and amusing story. . . Thoroughly satisfactory entertainment of the highest order and suitable for suggested for musical programs. Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide N 2 '35

**Newspaper and Magazine Reviews**

"The British Film Institute [critics] who are good judges, had said of 'Metropolitan': 'The quiet, unexpected ending of the film, after the prologue to 'Pagliacci,' besides being extremely effective in itself, is typical of the restraint and economy of the film as a whole. It is as full of genuine drama and natural humour, and as instinct with good taste, and appreciation of the worth of music, as it is free from any sentimentalism or redundant action. That was all true, every word of it.'" D. W. Buchanan

+ + Canadia Forum p11 Mr '36

Christian Science Monitor p15 O 19 '35

Reviewed by Beverly Hills Liberty p16 N 30 '35

"A lot of movies are merely better than bridge or fishing or poker, but a film like 'Metropolitan' is an experience. . . It manages, incidentally, to have a lot more of a sense of humor than most movies about musical critics." Don Herold

+ + Life p27 O '35

"Mr. Tibbett lacks some of the pictorial attributes of the Hollywood romantic hero, a lack that somewhat hindered him in his earlier adventures with camera and sound track, but in his current vehicle his magnificent voice is so wisely utilized and the variations on the plot theme so playfully handled that 'Metropolitan' becomes easily the best example of its school since Miss Grace Moore's first screen triumph, 'Richard Watts, Jr.'"

+ + N Y Herald Tribune p19 O 15 '35

"Superbly stirring in its choice and execution of the musical numbers, it is also a gay and spirited offering on the social opera management. . . 'Metropolitan' is very, likely the best musical film of the season. . . ." Andre Senwald

+ + N Y Times p27 O 18 '35

Springfield Republican p6c D 15 '35

Time p54 O 28 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

Film Curb p17 N 1 '35

"Lawrence Tibbett, using his voice generously in this backstage opera story. . . The picture should be favorably received by Tibbett admirers."

+ + Motion Pict Daily p11 O 17 '35

N Y Exhibitor p31 N 10 '35

**MIDNIGHT PHANTOM.** N 21 '35 63min Reliable

Players: Reginald Denny, Claudia Dell, Lloyd Hughes

Director: B. B. Ray

A murder mystery with police headquarters as setting. A dozen policemen are cast as possible murderers but eventually the problem is solved by one of them.

**Trade Paper Reviews**

Film Curb p15 D 1 '35

"The cast is a competent one, and except for a couple of spots in which cutting would speed up the action, the direction is of the finest type."

+ + Film Daily p9 N 21 '35

"This is something of a mystery film which rates as only ordinary fare. . . For a murder mystery too much time is permitted to elapse before the murder is committed and too little in uncovering the real culprit."

+ + Motion Pict Daily p15 N 27 '35

"Family mystery drama."

N Y Exhibitor p56 D 10 '35

**MIDSUMMER NIGHT'S DREAM.** O 9 '35 132min Warner

Players: Dick Powell, James Cagney, Anita Louise, Mickey Rooney, Joe E. Brown, Jean Muir

Directors: Max Reinhardt, William Dieterle

Music: Felix Mendelssohn. Arranged by Erich Wolfgang Korngold

Based on the play by William Shakespeare.

"Shakespearean fantasy of lovers fooled by the fairies in the Athenian woods on midsummer's night." (Wkly Guide)

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Max Reinhardt's production stands supreme among all screen presentations, as a lavish and magnificent fantasy. It is so exquisite in its beauty, charm, feeling, and mood, so enchantingly and artistically presented, one feels transported to the realm of fairyland. Family." + + Gen Fed of Women's Clubs (W Coast) S 22 '35

Motion Pict & Family O 15 '35

"This particular translation of Shakespeare into cinema . . . throws into clear relief the utter unsuitability of much of the play to the demands of the screen. It fails most noticeably, partly because of the basic silliness of the plot, and partly because of a generation which is accustomed to seeing the same thing done much more amusingly in a Noel Coward play."

J. A. T. — Nat Bd of R M N '35

"Sounds, settings, rhythmic movement, lights, and shadows, blended with the majesty of Mendelssohn's music, are as dramatically effective as any line in the play or any portion of the plot. Fairies and ghosts come to life before one's eyes. Natural and supernatural are imperceptibly and harmoniously interwoven. [The picture] emerges as Shakespeare might have envisioned it. The cast is an impressive one, carefully chosen and fitting in their roles. . . All who love the beautiful and have any imagination will in the exquisite artistry of this lovely 'Dream'. Family." + + Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A. Y and C: Entertaining."

Par M p55 Mr '36

"Recommended to the Committee on Exceptional Photoplays. Family."

+ + Wkly Guide O 5 '35

**Newspaper and Magazine Reviews**

Boston Transcript p8 O 16 '35

"Mendelssohn's music, ingeniously arranged by Erich Wolfgang Korngold, and given
acceptable orchestral interpretation, adds a continual charm to the magnificent photography."

"Give me Shakespeare and actors (who maybe mumble half the words) and I'm bored. This goes about as anybody you every heard trying it. . . . Eventually, however, you get sleepy. And I blame Shakespeare for this. Richard the Third and Warners talky comedy is not right for a wide-awake evening in the modern cinema. . . . But anybody who can take you through a Dream-a-half hours of luscious photography, thoroughly intelligent direction, and gorgeous production of Shakespeare will have a good time." Don Harold

Life p22 D '35

"Shakespeare is for the ear, not the eye; to hear his fairies talk is to believe them, but merely to see them maneuver in white rayon is to know that they are studio flesh and blood." Mark Van Doren

Nation p41 0 23 '35

Reviewed by John Marks

New Statesman & Nation p557 0 19 '35

"One of England's foremost Shakespearean authorities cheerfully describes the film as a historical event. . . . It is a superb choice for a spectacular production to introduce Shakespeare seriously to the movie public." Eileen Cremin

+ N Y Sun p31 0 8 '35

"The elaborate ballet is a tedious humbug and the dancing business on the double-exposure moonbeams is street-corner magic after you have read of these wondrous matters at their source. This is most distressing and there is no knowing what the cinema could possibly have done about it. . . . I am afraid that we shall have to give . . . Midsummer Night's Dream back to the naked boards that cushioned it. . . . But if the magic is pale, the fun has what we like to believe is the true Elizabethan flavor." Andre Senwald

+ N Y Times p5 0 18 '35

"Herr Reinhardt, lavish and fanciful rather than imaginative, is uncertain of his new medium. Although in his treatment of the Athenian woodland, the silver birches, thick moss, deep woods and pools, there are sequences of great beauty, there are others of almost incredible banality. . . . The acting is fresh for the stage, but for the very reason that it lacks what Mr. Carroll calls 'proper Shakespearean diction and bearing.'" Graham Green

+ Spec p665 0 18 '35

"The film actually has the illusion of a dream. Certainly Will Shakespeare himself could have had no greater ambitions for his play." Spring'ael Republic p5c S 22 '35

Trade Paper Reviews

"It proves the motion picture is an art, [it is] a credit to all concerned in its making." + + + p15 0 15 '35

+ N Y Exhibitor p35 O 25 '35

MILKY WAY. F 7 '36 83min Paramount

Players: Harold Lloyd, Adolphe Menjou, Wallace Beudy, Helen Mack, William Gargan

Director: Leo McCarey

Based on the play of the same title by Lynn Root and Harry Corbett, "Harold Lloyd" has a timid, inoffensive and slightly daffy delivery of bottled milk who, by an ingenious string of encounters, gains his national reputation as a fighting man; is jockeyed into a series of shtick encounters, and finally into a battle for the middle-weight championship of the world, which he wins because his opponent is given sleeping medicine by mistake." (Hol-lywood Reporter)

Audience Suitability Ratings

A: Good of kind; Y: Amusing; C: Good.

Christian Century p446 Mr 18 '36

"Family and Junior matinees." Calif Cong of Par & Teachers

"Excellent. Mature. Continual laughter marked two playgoer appreciation of Harold Lloyd's gag-and-situation comedy." DAR

"Family. Juniors." Nat Bd of R

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

"An exceptionally amusing farce with hilarious situations, good dialogue and role direction. Family." Nat Soc of New England Women

+ Fov W Coast Bul F 15 '36

"Family and junior matinees." Gen Fed of Women's Clubs (W Coast) F 8 '36

"Students of motion picture dramaturgy will do well to examine the use of dialogue in many of the scenes as to whether or not less speech might not improve the technique. . . . Students will profit by noting the "build-up" and the delivery of laugh-provoking lines and situations." Motion Pict & Family p8 F 15 '36

"Adolescents, 12-16: excellent; children, 8-12: excellent." Motion Pict R Mr '36

"Wholesome entertainment for the family and junior matinees." + + + Cong of Jewish Women F 5 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Wholesome entertainment for the family and junior matinee." + + + Sel Motion Pict F 1 '36


Newspaper and Magazine Reviews

"Harold Lloyd may be the 'starred' attraction in 'The Milky Way' but he should be prepared to share the glory of its inevitable popula- larity. He is the principal member of his supporting cast and with the scenarists and di- rector who helped so substantially in its crea- tion. For this picture is a gilt-edged cinematic comic with a guaranteed income." R. S. + Boston Transcript p3 F 1 '36

"Promises a little more than the usual amount of plot in a typical Lloyd comedy." Canadian M p13 Mr '36

"'Milky Way' writes a new leaf as the contrib- utor of a thousand laughs, inspired by a comic essence of Indian laugh that is so cleverly set down in action, dialog and gag situations that it leaves one limp." J. P. Cun- ningham + "Commonweal p414 F 7 '36

"Even though the noise it makes will leave you somewhat wiloed by the time the fade-out comes out, 'The Milky Way' good fun. It is a comedy of situations, some of which are mirth-provoking, and at least one of which would not true a wooden Indian laugh. When you see the picture, you will spot the situation I mean the one in which Harold Lloyd shares a table with a lot. . . . A silly old comedy which asks your intellect to go off shift and allow the rest of you to have a whale of a time. It is not a fruitful subject for an ana-
MILKY WAY—Continued

lyrical pen except for the extraneous thoughts it suggests.

Hollywood Spec p14 F 1 '36

"Harold Lloyd has turned out more than his share of good comedies, but none, that we can remember, any funnier than 'The Milky Way.' [It] is rather familiar stuff... But it has been crammed with so many grand gags by the zany chap, and so swiftly directed by Leo McCarey that you'll be laughing too much to notice the plot... 'Milky Way' is sturdy enough to stand up under the altogether hilarious." (3½ stars) Beverly Hills Liberty p23 Mr 7 '36

"Unlike Chaplin’s one-man show, the new Harold Lloyd comedy is up-to-the-minute in construction, the work of many hands, all laid on expertly. By and large it is very near the top for screen comedy." Otis Ferguson New Repub p75 F 26 '36

"Harold Lloyd might have waited much longer than two years for an acceptable script if Broadway had not provided that brisk, caustic, film-like, no-strings, 'The Milky Way.' As it is, he has the perfect vehicle for his gifts as a farceur... His talents for reducing the subjects of the ridiculous have never been more efficacious..."

Stage p9 Mr '36

"It is an entirely unsophisticated and up-to-the-minute farce. However, unlike Chaplin's 'Modern Times' which would have been nonexistent without Chaplin, and his 'Milky Way' might have been an even more funny if Producer Lloyd had cast someone other than himself in the leading role..."

Time p53 F 24 '36

Trade Paper Reviews

"There’s no top milk in ‘The Milky Way.’ It is pure cream of the comedy crop, traveling at a fast pace through a series of hilarious situations. Family comedy is up-to-the-minute in construction, the work of many hands, all laid on expertly. By and large it is very near the top for screen comedy." Otis Ferguson

Bux Office p23 F 1 '36

"Packed to overflowing with legitimate laugh sequences this is decidedly one of the best Lloyd has ever made. There isn’t a dull moment in the entire feature..."

Film Curb p11 F 1 '36

"The laughs are so fast and furious in this Harold Lloyd fun riot that one is rendered thankful for the few calm moments in which to recuperate. At the box-office, it should hit big money everywhere. In a comedy made-to-order to his talents, Lloyd should panic his army of old fans, and should add a host of new ones who know him as a name but haven’t seen him..."

Film Daily p8 Ja 28 '36

"An excellent comedy. It is fast-moving and comical, with hardly a dull moment... Suitable for all. [Family]"

Harrison’s Reports F 8 '36

"It registers a laugh-count of about two a minute for its entire length and that is something else, for even Lloyd. So there should be nothing but smiles at the box office wherever it goes... The star is, of course, very much an act and unabashed self, always likeable and always effortlessly funny. Sharing his laugh-making is the impec- cably Adolphe Menjou, now a gum-chewing and vociferous fight promoter, full of wild activity and surprising bits of facial comical- ity..."

Hollywood Reporter p2 Ja 25 '36

"With uproarious comedy and to the tune of a thousand laughs, Harold Lloyd returns to the screen screen screen comedy with two and a half hours of great fun. With a [thrill] in every sequence, the film is a credit to everyone connected with it and should prove one of the season’s ace attractions. An indication of what to expect is the reaction of the preview audience, which giggled, guffawed and roared at the nonsensical action and clever dialogue. The entire cast does a fine comedy job, their performances leaving the audience limp..."

Motion Pict Daily p10 Ja 27 '36

"Here is gold-plated amusement which at the preview provoked more laughs than it’s possible for anyone to clock. It’s nonsensical farce hokum foolishness, cleverly and cleanly set down in action, dialogue and situations... The fun starts at the beginning, gets funnier as the picture progresses, finds every moment funny, every laugh a burst of ridiculous foolishness, relevant and irrelevant to the theme, that just chopping it off is an act of kindness. Lloyd’s "Million..."

Motion Pict Herald p46 F 1 '36

"This starts off slowly, builds up rapidly till there are so many momentous laughs that the laughter is physical and the audience, a short and punchy comedy, will say..."

N Y Exhibitor p34 F 25 '36

"The picture emerges on the screen as one of the funniest comedies since the advent of talkies. It is an entirely unsophisticated and up-to-the-minute farce. However, unlike Chaplin’s ‘Modern Times’ which would have been nonexistent without Chaplin, and his ‘Milky Way’ might have been a duller comedy if Producer Lloyd had cast someone other than himself in the leading role..."

Variety (Hollywood) p3 Ja 29 '36

MILLIONS IN THE AIR. D 13 '35 70min Paramount

Players: John Howard, Wendy Barrie, Willie Howard, Benny Baker

Director: Ray McCarey

"Millions in the Air" tells the tale of the soap king’s daughter who hides her identity to go on her father’s amateur hour with a young ice cream salesman. When the young man learns who she is he walks out, but the dear public insists on a return engagement, and there they are..." N Y Times

Audience Suitability Ratings

"Class A. General approval." N Y Arch- diocese Motion Pict Q 25 '36

Cath News p24 Ja 25 '36

"Good..."

Endorsed Motion Pict Ja 36

"Family and junior matinee." Calif Congress of Par & Teachers

"Excellently directed, the film furnishes an hour of delightful entertainment. Family." E Coast Preview Committee

"Romance and comedy well blended. Family." Nat Bd of R

"Uneven, fair direction, a good cast and some vulgarities. Family." Nat Council of Jewish Women

"Several very clever specialty acts add much to the entertainment value." Nat Fed of Busi- ness & Professional Women’s Clubs

"A lively story sympathetically told and embellished with some particularly delightful incidental humor of a radio broadcast room. Family." Nat Soc of New England Women

"No entertainment value. Mature." So Calif Council of Fed Church Women

"It is amiable and wholesome entertainment for an unexpecting public. Adults: suitable. Children: suitable." Women’s Univ Club, Los Angeles

Fox W Coast Bul D 14 '35

+ + + Exceptionally Good; + Good; ++ Fair; + + Medio; — Poor; —— Exceptionally Poor
"This 'comic' comedy amusingly presented, well cast, with clever use of stunts and dance, provides light entertainment with especial appeal to radio audiences. Family."

"Fair. Family." Motion Pict Guide Mr '36

"Family and junior matinees." Jt Estimates D 15 '35

"Fun. Family." Motion Pict Guide Mr '36

"It's a light and amusing story [with] romance and comedy well blended." Wkly Guide D 7 '35

**Newspaper and Magazine Reviews**

**Boston Transcript** p7 D 29 '35

"Even the professionals in this picture (including those with their act assembled) go well. The production, which has been assayed, is the work of a writer-actor, with considerable success." Christian Science Monitor p13 N 7 '35

"It was about time for somebody to do something about amateur radio. Well, Paramount has done it. Its new picture kids the amateur hour at 8 P.M. on Sunday nights, even though the plot is pulled into a routine at the end. Before these punches are pulled, to give us a routine romantic ending, there is some delicious slapstick comedy about the theatre-of-the-air as presided over by Major Edwards with his gong and his sweet, patronizing voice." M. J. — N Y Herald Tribune p23 D 12 '35

"L'Italiano iceman who is determined to sing ‘Rigoletto' over the ether even if he has to pose as a Scotchman and a French scientist to do it. Mr. Howard is a continuous source of delight. A sly and skillful comedian, his slapstick highjinks are responsible for most of the entertainment's pleasantness. Amusing as he is however, his are qualities that would show to even greater advantage in a film of somewhat quicker pace, of more compelling situation. Like most slapstick comedians, he requires a background of stress and turmoil. ‘Millions in the Air' is an easy-going and meandering film which never bothers to quicken its plot and which provides Mr. Howard with a minimum of situations." William Boehn — N Y World-Telegram p33 D 12 '35

Reviewed by John Mosner

New Yorker p90 D 21 '35

Springfield Republican ptc Ja 5 '36

Time p86 D 23 '35

**Trade Paper Reviews**

Box Office p35 D 7 '35

"Wholesome, entertaining." + + Canadian Moving Pict Digest p10 D 21 '35

"Plenty of real laughs in this one and some good musical numbers. This one should please any audience that appreciates amusing entertainment and is suitable for any occasion. Good direction, nice production and well cast." + Film Curb p20 D 15 '35

"[This is] first-rate entertainment with a variety of radio specialties plus romantic interest." + Film Daily p4 D 12 '35

"Just first-rate program entertainment. The plot is a familiar one, and the background, that of an amateur broadcasting radio station, has been used in too many other pictures to be novel. Suitable for all [Family]." + — Harrison's Reports D 21 '35

Motion Pict Daily p15 N 22 '35

Motion Pict Herald p58 N 30 '35

"Though the story is inconsequential, entertainment value is strong." + + N Y Exhibitor p54 D 10 '35

"If nothing else, ‘Millions' does provide a first picture break for Howard. It's unfortunate that the ace stage comedian's lens debut should be in a poor film."

— Variety p12 D 18 '35

**MIMI** O 8 '35 58min First division

Players: Douglas Fairbanks, Jr. Gertrude Lawrence

Director: Paul Stein

Adapted from Murger's La Vie de Bohème and produced in England, Murger's wistful romance is transferred to old friends of the Latin Quarter alternately rollicking and starving in garrets and studios of Paris. This is a version of the story used in the French La Bohème with interpolations of Puccini's music. A masked ball scene has the Barcarolle from Tales of Hoffmann for setting.

**Audience Suitability Ratings**

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '35

"Objectionable in part." Nat Legion of Decency Mr 12 '36

Wkly Guide O 12 '35

**Newspaper and Magazine Reviews**

"Miss Lawrence sings only one song and the camera is unkied to her delicate beauty. Mr. Fairbanks suffers and triumphs with unremitting intensity." M. P. — Christian Science Monitor p16 N 16 '35

"Exceptionally Good; Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
MIM—Continued.

"Puccini's music has been blended effectively with the action to heighten the dramatic atmosphere in certain sequences... The film is fortunate in its choice of players. Gertrude Lawrence's portrayal of Mimi is sensitive and sympathetic, while Douglas Fairbanks, Jr., absent from the screen of late, is a handsome and virile Rodolphe."

T. M. F.

“Slapstick comedy.”

Film Daily p7 D 7 '35

“Warnery's stock comedians struggle valiantly with a light story and turn in a routine comedy.”

— Motion Pict Daily p8 N 20 '35

Motion Pict Herald p64 N 30 '35

“This is strong on laughs. Family comedy.”

+ N Y Exhibitor p55 D 10 '35

“A farce comedy isn't expected to have much sense but it should have some laughs. That way, this picture barely qualifies—it has some laughs; but that's about all. Raymond Enright's direction gets in a few fairly hilarious scenes at a good pace.”

+ Variety p19 D 11 '35

MR. COHEN TAKES A WALK. F 12 '36 80min Warner


Director: William Beaudine

Based on the short story of the same title by Mary Roberts Rinehart. This film was made in England. "The tale turns on the fortunes and family troubles of Jake Cohen, who has risen from peddler to head of a great London department store. Seeking surcease, he tramps in the country for a week or so and finds solutions for his own and his children's problems." (N Y Times)

Newspaper and Magazine Reviews

“(It) has some amusing sections—principally those wherein Mr. Cohen, who has worked himself up in the dry goods business to the ownership of London’s biggest emporium is shown soliciting customers from the front of the store." [Newspaper]

“Were it not for the expert performance of Paul Graetz (Mr. Cohen) the piece would be just so much hokum. As it is, this central figure’s full and complete characterization results in a warm, human and emotionally stirring story. As our own George M. Cohen casts a spell upon his audience, Mr. Graetz, while altogether a different type of actor, captures attention by the mellowness, the finish and the feeling of his performance.” Marquerte Tazelaar

+ N Y Herald Tribune p12 F 14 '36

“It is an engaging tale, with Paul Graetz, genial and droll, in the central role. In spite of American directorship, however, the pace is slow and deliberate; and the picture shares that defect of most English films, a real climax. Here the final situation revolves about a strike in the department store, a problem solved so quickly and simply by Mr. Cohen that it seems hardly a problem at all... The comedy is quietly amusing. Mr. Graetz has made Mr. Cohen a human, pathetic and pleasantly humorous study of character. It is as drama that the picture seriously lacks force.” Eileen Creelman

+ — N Y Sun F 14 '36

“The simple but sure-fire device of injecting a sunny-haired Irish lass into a situation complicated by parental matchmaking in another direction is bound to produce diverting entertainment. Mr. Graetz' “Aileen” about the best rating we can give it is just ordinary program stuff.”

J. T. M.

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

Trade Paper Reviews

Box Office p33 D 7 '35

“Good cast strive to put this one over but somehow or other it just misses out. Original story [is] better than picture. There are several laugh sequences but about the best rating we can give it is just ordinary program stuff.”

+ Film Curb D 1 '35

“Miss Pacific Fleet. D 14 '35 65min Warner


Director: Raymond Enright

Based on a short story of the same title by Frederick Hazlitt Brennan. "Romantic comedy is the theme as a couple of stranded show girls get mixed up with a bunch of sailors and marines. For mechanical motivation, it rings in a beauty contest which causes more excitement within the fleet than a war would." (Motion Pict Herald)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide p24 Ja 25 '36

“A: Silly; Y: Poor; C: No,” Christian Century p158 Ja 22 '36

“Good.” + Endorsed Motion Pict Ja '36

“Vulgareities. Adults.” DAR

“A very mediocre picture. Adults, if they care for such.” E Coast Preview Committee

— Fox East Coast D 21 '35

“Fair. Adults, if any,” Motion Pict Guide Mr '36

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 '36

“A: Slapstick comedy; Y: Trifling; C: Doubtful.”

Par M p56 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p13 D 7 '35

N Y Herald Tribune p10 D 7 '35

"'Miss Pacific Fleet' is an utterly foolish, unimportant little picture turned out by Warner Brothers, apparently in a moment when they just didn't care." M. J.

N Y Sun p34 D 9 '35

N Y Times p7 D 15 '35

“Although [it] features four of the most reliable and talented comedians on the Warner Brothers lot, their efforts are completely wasted in a generally feeble and unimportant offering.” William Boehnel

— N Y World-Telegram p15 D 9 '35

“A hilarious comedy.” + Spring'fd Republican p6 D 13 '35

Trade Paper Reviews

Box Office p33 D 7 '35

“Good cast strive to put this one over but somehow or other it just misses out. Original story [is] better than picture. There are several laugh sequences but about the best rating we can give it is just ordinary program stuff.”

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
“Paul Graetz, a non-Aryan German in exile in England, gives an extraordinarily fine performance. An eloquently rich characterization, it is one of the finest performances of the season. In case you are addicted to many movies, you will find little anecdotes that are pure of heart and that are more charming than drama. Mr. Cohen takes a walk and entertains you. For others it will be like moving in movement and pedestrian in speech, a painfully sweet toothless, and more than well enough to be remembered. Very performances for the men of the world."—William Boehnel

**Trade Paper Reviews**

“Having the nostalgic quality in its basic structure of the ‘Abie’s Irish Rose’ pattern, delightful English backgrounds and ingratiating performances by Paul Graetz and the entire cast, the picture offers much that is refreshing. Family.”

+ Box Office p37 Mr 7 ’36

“It is not adapted to the big spots but will very likely get by and please in the smaller towns and neighborhoods. Has considerable human interest and appeal and has been rather well produced. Of course there are no ‘names’ for the marquee and it will be tough to put over as a single feature.”

Film Curb p15 F 22 ’36

“Pleasing little tale from British studio has strong human appeal for family trade.”

+ Film Daily p13 F 13 ’36

“A moderately pleasant program comedy, with human interest; it should appeal mostly to mature people. . . Suitable for all. (Family.)”

+ Harrison’s Reports F 22 ’36

“[It] offers simple but enjoyable entertainment. Although the names of the players will be unfamiliar to American audiences, the performances are good, that of Paul Graetz in the leading role, as Jake Cohen, being especially outstanding. It is a thoroughly human story and one which should be found generally appealing, and often amusing.”

— Motion Pic Daily p11 F 13 ’36

“Short on names, with emotional angles some neighborhoods might enjoy, ‘Mr. Cohen Takes a Walk’ ought to be seen before dating. Estimate for certain spots or small towns. N Y Exhibitor p59 Mr 10 ’36

“With no names other than the director’s for the marquee and with an uninviting title of even story of Mary Roberts Rinehart, ‘Cohen’ is going to have a rocky road for his walking unless it is sold intensively. There is a story there to sell, but it does not look well on the front of the house to the shoppers.” The story has been developed too slowly. There is too much time spent in developing the character of the lovable old man. . . There is a tug at the sight of the merchant prince delighting in playing store, but the punch which a picture requires is largely lacking. It is a story of charm but not of vigor.”

+ Variety p12 F 19 ’36

MISTER HOB0. N 22 ’35 80min Gaumont British

Players: George Arliss, Gene Gerrard

Director: Milton Rosner

Made in England and known there as The Guv’nor. In this film, George Arliss plays a genial known for his smile but not his sentimental, sly and unkept old gentleman with a fund of stale homilies about nature and human frailties. She gets to be the merchant prince and gets to be the merchant prince and gets to be the merchant prince. He phones a famous banker and tells him that his name is Francois Rothschild and asks for help. The banker, also a bearer of that famous name, tries to stave off a crash by making him a figurehead president, but "Spike" foils the plot, puts his trap on again and takes the road to the south.

**Audience Suitability Ratings**

“Class A. General approval.” N Y Arch-
dioce Motion Pic Guide

“Class B. May be watched by children. Ja 25 ’36

“A: Very good; Y: Excellent; C: Good.” Christian Century p207 Ja 29 ’36

“George Arliss is presented in an entertaining interlude quite different from the important historical roles with which he has be-

**Newspaper and Magazine Reviews**

“Neither the producers nor the director suc-
ceded in lifting the production above the pale of a busman’s holiday, which may have been deemed a lark by Mr. Arliss but which, in reality, is an unnecessary exposure of his other-

Other reviews:

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

**Class A. General approval.” N Y Arch-
dioce Motion Pic Guide

“Class B. May be watched by children. Ja 25 ’36

“A: Very good; Y: Excellent; C: Good.” Christian Century p207 Ja 29 ’36

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“Another fine A. Performances of the director are well known, and this one is no different from the rest. Family.”

“Of the pictures produced in England, there are very few better than this one. It is a pleasant picture and should be enjoyed by all ages. Family.”

“Another fine A. Performances of the director are well known, and this one is no different from the rest. Family.”

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“Of the pictures produced in England, there are very few better than this one. It is a pleasant picture and should be enjoyed by all ages. Family.”

“Another fine A. Performances of the director are well known, and this one is no different from the rest. Family.”
MISTER HOBO—Continued

"The story is poor stuff for one of Arliss' ability, and even that ability seems to suffer. This is poor fooling, not even up to the mark of his one or two undistinguished offerings." — Laura Eleton

— Canadian M p33 F '36

Christian Science Monitor p13 O 26 '35

"Mr. Arliss, like the Pied Piper, still will beckon his admirers of long standing in his latest picture, made abroad, for the familiar artistry of his performance, the fine shading of his characterization and the graceful old-school acting. For the younger, more impatient generation he may seem a bit fossilish, and his whimsy, it must be confessed, is almost imperceptible, yet 'Mister Hobo' is genuinely entertaining, for the most part. — Marguerite Talcupin

— NY Herald Tribune p7 F 8 '36

"He contributes, as usual, most of the picture's drama, such as it is, and all its humor. The other players, partly because their roles are almost imperceptible in size, are hardly noticeable. . . . Whenever Mr. Arliss gets hold of a good line or situation it brightens into comedy. His lines don't hold up, but he has good lines in 'Mister Hobo' unfortunately. This is, of all his films, probably the easiest to forget. — Eileen Creelman

— NY Sun p8 F 8 '36

"Nothing startling, as you can see, but a welcome substitute for yet another of Mr. Arliss' usual self-portrayals. Mr. Arliss plays the hobo with obvious relish, if not with complete conviction. Even in patches, he suggests either Hoffman or Dreyfus possibly at a masque. But that may be because the burden of tradition is all around an Arliss tramp. The cast, otherwise, is British and minor." — F. S. Nugent

+ — NY Times p19 F 8 '36

"Although the character Mr. Arliss portrays in 'Mister Hobo' is different from his in any of the part of the same he has been giving in all his recent pictures. For the only variation in Mr. Arliss' letter-perfect and satisfactory but familiar acting of late has been the name of the character. Whether playing a Wellington or a Richelieu or a hobo as he is now, his bag of tricks is the same in each instance. The result, since Mr. Arliss is an accomplished actor, is letter-perfect and technically efficient, but standardized and dull piece of work." — William Boehnel

— NY World-Telegram p21 F 8 '36

"Mr. George Arliss, who has dressed up as Disraeli, Voltaire, Richelieu, Wellington, Rothschild, now dresses up as a French tramp, and I suppose you who like Mr. Arliss will like his latest film. . . . He belongs, of course, to the 'bird-song at morning, star-shine at night' school, and his admirers need not fear that he has lost any of his usual refinement or sentiment, his cultured English accent, the Universal certificate. I am not an admirer of Mr. Arliss, but I found this film rather more tolerable than his recent appearances as the family Wellington, the family Voltaire." — Graham Greene

+ — Spec p14 Ja 3 '36

"Not a very ambitious picture, though its gentle pleasantness enables Mr. Arliss to give a nice piece of characterization rather outside his usual range." — Republican p7c Ja 12 '36

"It is a joy to see Mr. Arliss as a hobo. It was all he needed to show him as one of the finest comedians we have. You must not 'Mister Hobo' seriously for one moment, except to check where he is playing." — Stage p11 Ja '36

Time p39 D 2 '35

Trade Paper Reviews

"Made in England, but with a French locale, its assets are excellent photography, amusing philosophic dialogue and a capable supporting cast, although no one matters except Arliss, whose portrayal of the lovable hobo is one of the most natural and human of his career. — Family.

+ Box Office p25 F 29 '36

"Arliss in the role of a vagabond hardly seems possible but the star puts it over in fine style and registers strongly. . . . Made in England, it is above the average British production." — Film Curb p4 Ja 4 '36

"This is the type of role that fits George Arliss perfectly, and gives him more opportunity to be his genial, lovable self than of those more serious parts that he has played as historical celebrities." — Film Daily p3 F 8 '36

"This is a pleasant British-made comedy, suitable for American audiences, especially in a region where George Arliss is a favorite. . . Suitable for all. — Family"

+ — Harrison's Reports Ja 18 '36

"English-made, this has a human, appealing story. Returns will probably show best where Arliss is liked. — Family comedy drama." + — Variety p16 F 12 '36

"'Mister Hobo' is a fair picture. Its eighty minutes, coupled with a placid and not too punchy story, account for a noticeable lethargy. The proceedings of 'Mister Hobo' are indubitably slow, and it is hard to reconcile a tramp, no matter how venerable and merry, with the world of finance. It's to Arliss' histrionic credit that he makes what he does stand up well. — Variety p38 F 24 '32

MODERN TIMES. F 12 '36 90min United artists


Director: Charles Chaplin

Chaplin portrays a worker in a factory who does a routine task at an 

excelsior conveyor belt. After a time the deadly monotony of the 

job causes a nervous breakdown. When he is cured, he cannot find a job, in an 

innocent attempt to return a red flag which has fallen from a truck, he finds himself 

leading a gang of radicals in parade. Naturally 

the police arrest him as the red leader. He is 

happy in jail where food and a bed are 

provided until he meets a gamín whom he is 

anxious to befriend. Then he wants to stay 

out of jail but due to circumstances is 

arrested. Finally he is freed, they both 

obtain work and the closeup finds them hand 

in hand walking down the roadway into the 

dawn.

Audience Suitability Ratings

"A, Y, and C: Excellent." — Christian Century p383 Mr 4 '36

"Family and Junior matinee." — Calif Cong of Par 

& Teachers

"Excellont. Mature." — DAR

"Adults & young people." — Gen Fed of 

Women's Clubs (W. Coast)

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

MLODY LAS (Polish title). See Young forest
"Family and junior matinee." Nat Bd of R
"Family." Nat Soc of New England Women
"Family." S Calif Council of Fed Church Women
Fox W Coast Bul F 22 '36

"Family—Most entertaining."
+ Gen Fed of Women's Clubs (W Coast) F 10 '36

"Family."
Jt Estimates F 1 '36

"With every laugh at the indomitable little hero, we feel that paner for whom laughter at him not with him. The comedy grows out of frustration, out of his constant attempt to make good and his inability to adjust himself to the world about him. The picture affords a rare opportunity for study of pantomime expression, of dramatic structure and of theme treatment."

+ Motion Pict & Family p4 F 15 '36

"It is the kind of picture which, if it amuses you while you are watching it, will give you an enormous amount of pleasure in recollection. Adolescents, 12-16: very good; children, 8-12: good fun.

+ Motion Pict R Mr '36

"Family and junior matinees."
Nat Council of Jewish Women F 15 '36

"Unobjectionable for general patronage.",
Nat Legion of Decency Mr 12 '36

"Family."
Sel Motion Pict F 1 '36

"Recommended to Committee on Exceptional Photoplays, Family, Junior."
+Wkly Guide F § '36

Newspaper and Magazine Reviews

"Though for the most part it clings to the technique that he used in 'City Lights,' five years ago, it has an epoch-making quality... The rest of the film is in the established Chaplin tradition decorated with new arabesques. In these later days of movie speech, it is no small tribute to the comedian's genius that he can make a picture of feature length, practically, that is both best vastly funny and that even in its less inspired moments, can hold the attention of an audience." E. M. L.

+ Boston Transcript p1 F 15 '36

"There is only one Charlie Chaplin; there is only one actor who could leave five years between pictures...He arrives with eager anticipation for his return... The story mainly in pantomime rivals the best that Charlie Chaplin has done, and there is no better." Laura Elston

+ + Canadian M p41 Mr '36

"The picture is strictly Chaplinesque in that it uses methods and incidents that have always characterized his work as a comedian for whom got his effects through pantomime and who rose to top rank because he took time enough to melt down and remain, until they shone like new coins, the jokes that mankind has always laughed at. Should there be a little tramp persists in the new film, symbol of all that is ineffectual in the spectator. Is it not at our own misfortunes that we laugh when we observe the failures of this well-meaning incompetent? The fun arises out of his latest uses of that popularity of the greatest comedians. It is to the triumphs of hearty motion picture roundness. For the antiquarians, it offers a brilliant example of the great spectacle of the screen which the glorified tramp comic and the missile thrower, brought up to date, with the greatest comic and most the most entertaining comedy. For the philosopher, it provides amid its frantic physical insanity, a sardonic contemplation of current events, with a surprising, direct, if intermittent, leftist viewpoint. There are many scenes in 'Modern Times' that impose magnificently. The preceding review might be so confused that there is no climax or episode that quite belongs in the first flight of the Chaplin tramp."

+ N Y Herald Tribune p12 F 6 '36

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

"Modern Times' arrives at last, after three years of premeditation, two years of preparation and production, and an outlay of $2,000,000 of Chaplin's own funds. There is no prospect of Chaplin's method of using money. But what is peculiar to Mr. Chaplin's method of doing things. With no particular place to go after the first two quarter-century of screen frivilities, Mr. Chaplin takes his time... Not that 'Modern Times' can be dismissed lightly entertained. But the press-agent heraldry which preceded the first public showing would be read one to expect more." J. P. Cunningham

"We should thank our gods that we still have left one artist brave enough to stick to the medium which made him great. There are moments in the picture which show Charlie ever since, the stiff competition of his own appearance in previous pictures, I cannot see anything on the screen—not even scenes in other Chaplin pictures—which, for pure cinematic brilliancy, will stand comparison with his pantomimic accomplishment to the song he sings in a cafe sequence in 'Modern Times.'"

+ + Hollywood Spec p3 F 15 '36

Uneven, but with great moments, the film easily overcomes its old-fashioned story, and staging... The comedy is set on a story as starkly grim as any ever sent out from Hollywood. Indeed, for there was anything but a laughing matter, it would be too strong for popular consumption. Yet, for all its enormous face, the picture really is a delicate thing, with a quality too elusive to be set down on paper. Whether or not Chaplin is the genius by many believe, he has created a figure that stands a good chance of immortality—a laughable and sharp caricature with an alluring appeal in both the personal and whose humor is timeless." Beverly Hills Liberty p25 Mr 21 '36

"Charles Chaplin was not disappointing. He was exactly as good as he had ever been before, and all of him was there, which is a way of saying that 'Modern Times' is one of the most interesting spectacles to be seen in America today. There is nothing that is not funny for him, or that cannot be made so. His line is laudable. And I for one am glad that he has kept to it." Mark Van Doren

+ + Nation p232 F 19 '36

Reviewed by Otis Ferguson
New Repub p18 F 19 '36

"It was slow in the making, late to appear, and now, dear me, it's ten years behind the times. It's got a name, and is a feature on Chaplin's obstinate and sentimental journey back into silence than we were with 'City Lights': indeed, not so far. It's much less funny." John Marks

New Statesman & Nation p226 F 15 '36

"The cinema's First Immortal returns to us after an absence of almost five years in a comedy for fun-lovers, antiquarians and philosophers. For the fun-lovers, it presents the great Chaplin in a piece of slapstick hilarity, which, if it is not quite a worthy successor to 'City Lights,' the Flierer and in which is set a remarkable achievement in the triumph of hearty motion picture roundness. For the antiquarians, it offers a brilliant example of the greatest spectacles to be seen in history, that of the glorified tramp comic and the missile thrower, brought up to date, with the greatest comic and most entertaining comedy. For the philosopher, it provides amid its frantic physical insanity, a sardonic contemplation of current events, with a surprising, direct, if intermittent, leftist viewpoint. There are many scenes in 'Modern Times' that impose magnificently. The preceding review might be so confused that there is no climax or episode that quite belongs in the first flight of the Chaplin tramp."

+ + Exceptionally Good; + Good; - - Fair; - + Mediocre; - Poor; - - - Exceptionally Poor
MODERN TIMES—Continued

"This, in spite of its title, is a silent film, somewhat old-fashioned in tone, but honest in its
promotion and slapstick. The comedy is regul-
lation Chaplin, broad, sentimental and, at its best, very funny. 'Modern Times,' of course,
is no exception to that. The absence of
dialogue, along with frequent, unnecessary and
decidedly dull sequences, often makes the
film seem something out of the Museum of
Modern Art's Film Library. The picture opens with
'humanity, crossways, in pursuit of happiness,' a description which
doesn't seem to have much to do with the rest of the
production. Then Chaplin himself,
in one of the picture's brightest moments,
even sings in an unknown language, acting out
the story and dancing a bit. If he had
had the courage to try dialogue throughout the film,
'Modern Times' would probably have been a
good deal more hilarious. In direction
as in sound technic it is behind the times. The
star has been occasionally careless in letting
his spectacles see the mechanics behind his
gags, especially in his scenes as a distraught
waiter. And the Hays organization, reported to
have cut out six sequences because of vulgar-
ity, might well have taken out too, that scene
with the minister's 'Modern Times.'—SUN
N. Y. Sun p27 F '36

"Humor said that 'Modern Times' was pre-
occupied with social themes, that Chaplin—
being something of a liberal himself—had
decided to make the class comedy, that no
less an authority than Shumitatsky, head of the
Soviet film industry, had counseled him about
the ends. It seems that Chaplin, to quote that
advice, had made significant changes...
... We prefer to think of a 'Modern Times' as a
story of the little clown, temporarily caught
up in the cogs of an industry geared to mass
production, who runs away with a phrenetic
circus and out into a world as remote from industrial
and class problems as a comedy can make it.
And much less frequently, than with
Charlie keeping faith with his old public
by bringing back the tricks he used so well
when the clown was very young, and by ex-
tending his following among the moderns by
employing devices new to the clown dynasty.
This morning there is good news: Chaplin is
back again..."— F. S. Nugent
+' N Y Times p23 F 6 '36

"I prefer to think of Chaplin as the most in-
gratiating and brilliant clown that the screen
or the stage has produced, who combines superb
inventive humor with pathos in an extra-
orordinary manner. There is not a shred in you of
what hidden momentous comments on
the current social scene 'Modern Times' poss-
sesses. But think of it... and that he
is still the most inventive and comical actor in
the world, as well as one of the greatest pan-
tomimists... Put down then this 'Modern Times'
as a grand film, one that will melt your
heart as well as tickle your funny bone..."—
William Pichtel
+' N Y World-Telegram p27 F 6 '36

"In spite of all this talk about the Chaplin
significance and the comment his new film may
mean in conditions today, I found
'Modern Times' a movie of the old school... In
all, it's a rambling sketch, a little at
least because the cartoon is not played so
straight in effect and now and then secure in its rich, old-
fashioned funniness."—John Mosher
+ New Yorker p65 F 15 '36

Reviewed by Graham Greene
\[Spec.\] 11/1/36

"Your manifestations of mirth, such as roll-
ing in laughter, splitting of sides, and
laughing until you cry, are in for a
glorious workout. He is very funny, this Mr. Chaplin..."
+ +

"It is a gay, impudent and sentimental pantomimic comedy, in which even the anach-
ronisms are often as becoming as Charlie
Chaplin's cane."—Times p44 F 17 '36

Trade Paper Reviews

"What the average showman wants to know is—\[Is it box-office?\] Gentleman, it is our guess that it will be a run for the
record. And that will be something. Family..."
+ Box Office p27 F 15 '36

"Perhaps not quite as good as his previous pictures, but Chaplin's laugh fest is so fun
that is kept moving at a fast pace and there
is hardly a dull moment in the entire
picture. It will give entire pleasure to Chaplin's
all followers of the celebrated star will find
it decidedly to their liking..."
+ Variety p53 F 1+ '36

"Excellent! Five years absence from the screen has not diminished Chaplin's art. In
his usual fashion, he can provoke laughs or
tears, and keep the audience absorbed in
whatever he is doing. Good for all. [Family.]..."
+ + Harrison's Reports F 15 '36

"Modern Times' is brilliantly executed, and is
a crack in the light-out proc. The picture
is a two-hour almost continuous gale
of laughter with side-splitting gags generously
distributed throughout, with all the various
threads of the story together but Chaplin
enviously felt his story more true to the life
of a talkie and a comic than to the
con-tained theme in the usual manner of screen
story... development..."
+ + Motion Pict Daily p6 F 6 '36

"Modern Times' is constructed as all Chaplins
have been, is a succession of gags and jokes
of funny business, headed along the gos-
samer thread of a plot as slight as a Shu-
bert operetta. The picture wins its
title and the best and newest of its business
from the addition of a theme that may be
referred to as 
'man vs. machine, wherein Mr. Chaplin
is presented as the most conspicuous victim
of the assembly line speed-up method of
to-
day's industry'—in short, it is Chaplin's
life story. It is a gem of comedy invention played super
bly..."
+ + Motion Pict Herald p3 F 8 '36

"If proof were needed that Chaplin is great,
here it is... Estimate: on the gold standard
anywhere..."
+ + N Y Exhibitor p37 F 25 '36

"Modern Times' is as 100% a one-man picture as probably is possible to produce. Produced, starr-
ing, and composed of one man, directed by
Chaplin, the pantomimist stands or falls by his two years' work at it unreels.
Not only does he not falter but Chaplin per-
haps scales new heights in maintaining a barrage of gags that is the more remarkable considering the advanced comedy efforts that have hit the screen since the advent of sound.

... One of the titles is extraneous, and the new school of film fans may even be startled, along with their elders, at this seeming novelty after being plugged in dialog so long.

+ Variety p16 F 12 '35

"It isn't up to previous Chaplin efforts, like 'City Lights' or 'Gold Rush.' Comedian follows his customary formula of downtrodden character, and has gone back to his first technique, but he seems to have tried to merge this old time manner with 1935 speed. Picture is episodic and quite spotty. There are a few brief flashes of the old Chaplin artistry, but these have been generally undeveloped in desire to keep picture moving. Much touted radical inclination of picture seems to be mostly talk. If Chaplin intended to be propagandist then he has been the best in America since 'Easy Street.' It's all just a part of the Chaplin formula. It is a fact, however, that left wingers will go big for 'Modern Times' because they can read anything they want into film. Certain of the sequences are not easy to turn into satire on modern economic conditions brought noticeably the biggest reaction from Saturday night preview crowd...."

+ Variety (Hollywood) p3 D 30 '35

(1) MOOLY MOO COW AND THE INDIANS. N 15 '35 8min RKO

Director: Amedee J. Van Beuren

A Rainbow Parade cartoon. "Molly and her two duck friends are on their way to Oregon when they meet up with Indians. Molly does a very funny Tarzan act through the trees to save her pals." (Wkly Guide)

Audience Suitability Ratings

"Good."

+ Endorsed Motion Pict N '35

"Family."

Sel Motion Pict D 1 '35

"Junior matinee."

Wkly Guide O 26 '35

Trade Paper Reviews

"Color is excellent in this subject, which is splendidly animated and has lots of novelty and humor. The complications are very diverting."

+ Film Daily p11 N 7 '35

"A bright color cartoon with a pioneer background, this makes for general, appealing entertainment."

+ Motion Pict Daily p9 N 7 '35

(2) MOONLIGHT AND MELODY. D 11 '35 21min Educational

Players: Lucille Page, Buster West, Tom Patricola

Director: Al Christie

"The plot concerns the efforts of Buster West to marry Lucille, who is trying to win a bet that he can take Lucille out after the show." Film Daily

Audience Suitability Ratings

"Some pretty good dancing which atones for a very familiar plot. Family." + + Wkly Guide O 16 '35

Trade Paper Reviews

"A very [fine] musical comedy in tabloid form, with one of the finest line of beauties in the chorus, they being the girls from the current Broadway hit, 'The Sketch Book.' These girls alone make the short stand out, but there is plenty more besides."

+ Film Daily p6 O 29 '35

"A musical comedy short subject, which has considerable in the way of entertainment."

+ Motion Pict Daily p15 N '35

Motion Pict Herald p64 N 9 '35

"[It has] some names that will mean something as well as some good dancing, comedy and singing. Very good."

+ N Y Exhibitor p32 O 25 '35

MOONLIGHT ON THE PRAIRIE. N 2 '35 60min Warner

Players: Dick Foran, Sheila Manners

Director: D. Ross Lederman

"A cowboy clears himself of a murder charge and aids a young widow in gaining possession of the ranch from the predatory hands of rustlers... Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict Ja '36

"Fine horsemanship, beautiful outdoor scenery, [and] pleasing cowboy songs add to the entertainment value of this well directed Western. Family and Junior matinées"

+ Gen Fed of Women's Clubs (W Coast) O 1 '35

Mo Film Bul p18 D '35

"Very good. Family."

Motion Pict Guide Mr '36

"This Western melodrama is better than average with its beautiful photography and fine horses. The cast is a good one with villainous villains and heroic hero. Family and Junior matinées"

+ Gen Council of Jewish Women O 1 '35

"A and Y; Western melodrama; C: Thrilling."

Par M p56 Mr '36

"A well worthwhile production. Family."

+ Sel Motion Pict D 1 '35

Trade Paper Reviews

Box Office p69 N 16 '35

Film Curb p18 N 1 '35

"Lacking any particular distinction because of the stereotyped nature of its plot material, this outdoor action [story] is just a fair picture of its kind."

+ + Film Daily p1 N 11 '35

"Family Western."

N Y Exhibitor p31 N 10 '35

 MORALS OF MARCUS. N 15 '35 73min Gau- mont British

Players: Lupe Velez, Ian Hunter, Adrianne Allen. Noel Madison

Director: Miles Mander

Based on a play of same title by W. J. Locke and filmed in England. A middle-aged titled archaeologist rescues a young hoydenish Turkish girl whose father is about to make her marry an ugly, rich old man. The girl..."
MORALS OF MARCUS—Continued
falls in love with her rescuer but he doesn’t return her affections until she has run away with a caddish young man.

Audience Suitability Ratings
“A: Fairly good; Y: Better not; C: No.”
Christian Century p1658 D 18 ’35
“A: Fair; Y and C: Unsuitable.”
Par M p56 Mr ’36

Newspaper and Magazine Reviews
“[It will do] nothing to help along the cause of English-made pictures, Had Gaumont-British been as shrewd as it often seems to be, the company might well have brought back the rights to ‘Morals of Marcus.’ That studio has not made pictures like this for a long time. . . . The heavy-handed treatment of a venerable plot leaves it decidedly lacking as drama.”
E ven Croesman
— N Y Sun p16 Ja 13 ’36

“Despite its moments of exhilarating comedy, the new film manages to be aggressively dull when Lupe Velez is not busy exercising her fiery temper or being unconsciously amusing in her attempts to scale the proverbial dramatic heights.”
T. M. P.
— N Y Times p14 Ja 13 ’36

“As entertainment ‘The Morals of Marcus’ is considerably less than satisfactory.”
William Bonshaw
— N Y World-Telegram p23 Ja 14 ’36

Trade Paper Reviews
“Due chiefly to the vivacious work of Lupe Velez, this adaptation of the old play by W. J. Locke makes moderately satisfying fare that should hold a good deal of the box office.”
— Film Daily p7 Ja 14 ’36

“Family drama.”
N Y Exhibitor p29 N 10 ’35

“Lupe Velez is substantially responsible for making ‘Morals of Marcus’ palatable program entertainment. The American star has a part that is rich in possibilities for her and she makes the most of it . . . It is a bit implaus-ible. Its most fanciful element is the willingness of a titled English scientist to take into his home in London the girl who stowed away in his cabin on the voyage from Syria back to England. But without this premise the script should be no story and no picture.”
— Variety p19 Ja 15 ’36

MOSCOW NIGHTS. N 6 ’35 76min Denham
United Artists

Players: Harry Baur, Laurence Olivier, Fenolep Dudley Ward

Director: Anthony Asquith

Based on the French play, Nuits de Muscovie, by Pierre Benoît. The film was made in England. “The story is . . . about a hand- some young officer who loses at baccarat money which he has not got, and who is then court-martialled for treachery which he has not committed.” (New Statesman & Nation)

Audience Suitability Ratings
Mo Film Bul p174 N ’35

Newspaper and Magazine Reviews
“This is the most enjoyable and distinguished British film which we have seen. . . . Mr. An-thony Asquith, with a story far weaker than that of ‘The Man who Knew Too Much,’ has made a much more interesting film. He is now a master of his medium; this film shows his gift for getting the best out of his actors; in fact, his proved abilities entitle him to be regarded as the most effective and accom-plished director which this country has pro-duced.”
— New Statesman & Nation p735 N 16 ’35

“There is some very excellent photography, and the cutting is crisp and clear; there are also plenty of touches of humour, and the effort to catch the atmosphere has not proved entirely beyond the director’s compass. With all these good facets the diamond should be flawless, but somehow or another it isn’t.”
Mark Forrest
— Sat R p450 N 16 ’35

“Mr. Anthony Asquith’s new film, is com-pletely bogus. Momentarily forgetting ‘The Dark Angel’ I wondered, as I came out from the assembly of peewees and minor royalty and the high shriek of friend recognising friend into the blue glare of searchlights, whether this was the worst, as well as the most ballyhooed, film of the year. Mr. Asquith was once a promising director, though he was always more trickky than imaginative. Now his bag of tricks seems empty.”
Graham Greens
— Spec p814 N 15 ’35

Trade Paper Reviews
“The outstanding features are Baur’s very realistic picture of the moujik-millionaire and Olivier’s debonair soldier. . . . There is good pictorial treatment and plenty of Russian songs and Russian dancing.”
— Motion Pict Daily p15 N 22 ’35

“A colorful transcription of a French original which has had a big success in Paris. Advantages enjoyed by the English language film include production by Alexis Granowsky and the appearance in a dominating role of Harry Baur, the French character star, who has a personality as distinct and in its way as powerful, as that of Jannings.”
— Motion Pict Herald p23 N 30 ’35

“This is a triumph for Anthony Asquith, director, in that you are actually transported to Russia in 1916, and no book could give you a more vivid spectacle of things as they ex-isted at that time. . . . The success of this development of plot is no accidental touch, but the result of skilful cutting. Its technique differs somewhat from anything seen before, and, as such, is most arresting.”
— Variety p39 N 20 ’35

MURDER AT GLEN ATHOL. N 1 ’35 59min Invincible

Players: John Miljan, Irene Ware

Director: Frank Strayer

Based on the novel of same title by Norman Lappincott. [A] detective story writer is thrust into a triple murder mystery, solves it, bows out nicely with a last minute twist.”
(N Y Exhibitor)

Audience Suitability Ratings
“A: Mediocre; Y: No value; C: No.”
Christian Century p1471 N 13 ’35

“A: Moderately entertaining; Y: Demoraliz-ing; C: No.”
Par M p56 Mr ’36

Newspaper and Magazine Reviews
“So thoroughly unpleasant it will please only mystery play addicts.”
— Christian Science Monitor p13 D 7 ’35

“Murder at Glen Athol’ is familiar stuff most of the way.”
T. M. P.
— N Y Times p11 F 29 ’36
**Trade Paper Reviews**

**Box Office** p30 N 22 '35

"A smart murder mystery melodrama that holds the attention. Capable direction keeps the spectator in doubt as to the guilty party until the final fade-out."

+ Film Curb p12 D 15 '35

"With a Clue Club novel, a story that should intrigue, 'Murder at Glen Athol' is popular murder mystery [material] that shouldn't fail to entertain. Family mystery drama."

+ N Y Exhibitor p29 N 10 '35

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**MURDER OF DR. HARRIGAN.** Ja 18 '36 67min First national

**Players:** Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge

**Director:** Frank McDonald

Based on the novel, From This Dark Stairway, by Mignon G. Edgerly. "A murder is committed in an effort to gain possession of a new anaesthesia formula." (Gen Fed of Women's Clubs)

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**Audience Suitability Ratings**

Mo Film Bul p174 N '35

"A fairly interesting murder mystery, with a capable cast, suspense maintained throughout and a satisfactory solution. The part of the dipsomaniac is unnecessarily vivid. Adults."

+ Nat Council of Jewish Women S 1 '35

"A: Interesting; Y and C: Not recommended."

Par M p56 Mr '36

Wkly Guide Ja 18 '36

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**Newspaper and Magazine Reviews**

**Christian Science Monitor** p13 Ja 25 '36

"While its setting is a hospital, the general impression one gets from the behavior of the characters is that the action takes place in a madhouse. . . The plot is unraveled with as little suspense as possible, and one might add, with as little acting as possible. The picture apparently was made as quickly and inexpensively as possible. If it ever had a logical, sensible story, there is little trace of it on the screen, while the comic relief only adds to the onlooker's melancholy." Marguerite Tascilar

- N Y Herald Tribune p15 Ja 23 '36

"The Murder of Dr. Harrigan,' as the new picture insists, occurs in a self-service elevator of one of the larger metropolitan hospitals. It is well to bear that in mind; otherwise you will be bound to suspect that it took place in a lunatic asylum fitted with manic depressives pretending to be doctors and nurses. Some second-hand knowledge of hospital routine compels us to confess that we do not believe there ever was such an institution as Dr. Harrigan's. The mere suggestion that there might be, upset us so thoroughly that we never were able to concentrate on the Harrigan of . . . It reached some sort of conclusion on the screen, but it is an unsolved mystery so far as we are concerned." F. S. Nukent

- N Y Times p27 21 '36

"[It] is pretty good fun in spite of its defects. Since no one expects much plausibility from a murder mystery, it is easy to forgive some of the goings-on in the Melrose Memorial Hospital in the interests of suspense and excitement. And in this respect, 'The Murder of Dr. Harrigan' has its fair share."

The film limps occasionally and at times verges on the preposterous, but it has its moments of interest." William Boehnel

- + N Y World-Telegram p13 Ja 20 '36

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**Trade Paper Reviews**

"Possibly a bit slow in starting but once the murders are done the pinning of the crimes on guilty party is well worked out."

+ Film Daily p12 N 19 '36

"As murder mysteries go, this rates above average and should give full satisfaction to lovers of this type of fare."

+ Film Daily p38 Ja 21 '36

"A fairly good murder mystery melodrama . . . All the action takes place in a hospital, and moves at a fast pace. But there is a bit too much pathos, and the characters are shown walking to and fro too much. The closing scenes, where the murderer is trapped, held one in suspense, but not suitable for children, adolescents, or Sundays. Adult entertainment."

+ - Harrison's Reports Ja 18 '36

"Family mystery drama."

N Y Exhibitor p39 N 10 '35

"A murder mystery that's too routine to inspire more than casual audience interest. It's along formula lines from the threat of murder down to solution of the murder, plus another death. No names in the cast for marquee attention and doubtful if results will be any better than lukewarm."

- + Variety p15 Ja 22 '36

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**MUSIC GOES 'ROUND.** F 21 '36 65min Columbia

**Players:** Harry Richman, Rochelle Hudson, Walter Connolly, Michael Bartlett, Edward Parley, Michael Blyte, Lionel Stander

**Director:** Victor Schertzinger

This film was previously known as Rolling Along. "It retells the story about the musical comedy star who takes a vacation and finds a showboat troupe whose players are so bad that he decides to become, without their knowledge, the comedy hit of his new revue." (N Y Times)

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**Audience Suitability Ratings**

"A: Mediocre; Y: Perhaps; C: Little interest."

Christian Century p16 Mr 18 '36

"Excellent. Mature. Family." DAR

"Family." Nat Bd of R

"Family and junior matinees." Nat Council of Jewish Women

"Highly entertaining for family." Nat Soc of New England Women

+ Fox W Coast Bul F 29 '36

"Family." Gen Fed of Women's Clubs (W Coast) F 24 '36

"Family and junior matinees." Nat Council of Jewish Women F 19 '36

Unobjectionable for general patronage.

Nat Legion of Decency Mr 12 '36

"[This is] another fast moving film of careful casting and handsome mounting. The characterization are well defined, with the melodramatic scenes deftly sketched." S. M. Mullen

+ Scholastic p30 Mr 7 '36

"Highly entertaining for family."

+ Sel Motion Pict F 1 '36

"A gay and clever story. Family."

+ Wkly Guide F 22 '36

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**Newspaper and Magazine Reviews**

"Once you are advised that the work is called 'The Music Goes 'Round' you know that you are in for a nummernable treat. This original hit music and song hit that makes pessimists about America's
MUSICAL GOES 'ROUND—Continued

destiny so merry... The chief pleasure of the film lies in the presence of that endlessly delightful and sought-after singer. Ween current-runner-up to W. C. Fields and Donald Duck as the most delightful of the post-Chaplin clown-cum-musicians. Richard Richman... and should have been given more to do." Richard Watts, Jr.

N Y World-Telegram p21 F 22 '36

"The Farley and Riley song doesn't, until the last reel really crash full strength into the picture named after it... Well frayed as that melody is, it is still a part of the picture, with Michael Bartlett's operatic rendition the freshest bit of comedy as well as the only indication in the film... the musical, at any rate, is intended for fervent admirers of Richard Richman, and for those who can take his entertainment or leave it alone." Eileen Creedman

N Y Sun p6 F 22 '36

"Just when we were beginning to hope that we had heard the end of it, Columbia has had to go out of its way to stir up the who-ha-ho-ing of 'The Music Goes 'Round.' Not satisfied merely to use it as the title for the cracking antique, the producers went to the trouble of rounding up Mike Riley and Ed Farley to the picture, and we are glad to be nasty about it, we could say that this Farley-Riley sequence is the best thing in the new picture before its formula story been used that it requires something more than a Richard Richman and a Rochele Hudson to look they face of you. F. S. Nugent

N Y Times p12 F 22 '36

"If you like Richard Richman and can still stand 'The Music Goes 'Round and Around,' you will find a certain amount of entertainment in this stereotyped and shambling musical. If you don't join in and sing and swing away with it, it comes to 'The music goes 'round and around.' John Mosher

New Yorker p35 F 22 '36

"'The Music Goes 'Round' had been completed under its original title, 'Rolling Along,' when the insane little song called 'The Music Goes 'Round and Around' had been thrown in by the Manhattan night club entertainers, became an overnight sensation... Unfortunately, by last week 'The Music Goes 'Round and Around' had definitely ceased to be a hit... In other respects it has little novelty to recommend it beyond the presence of the cast of Richard Richman, whose Times Square baritone and face of a dissolve mustaff have not been on display for cinemadicts since 'Putting on the Ritz' in 1936'..

Time p35 Mr 2 '36

Trade Paper Reviews

"While this one has its moments, it only rates as average entertainment, and seems destined to click best outside Metropolitan centers. It is slow in tempo, particularly in the show's voice, which is merely colorable unless it is overdone, but he screens as almost anything except a romantic juvenile. Family.

+ Box Office p57 Mr 7 '36

"The song from which the title is taken has had more popularity than any such number in years. This will all help to get 'em in. It's a very资产的 song, and is sure to be well taken, if correctly handled, in any situation... Grade A entertainment." + Film Curb p3 F 29 '36

"While the 'Music Goes 'Round and Around' song was an afterthought and played just an incidental part in this production, it supplies the highlight of the picture as no action will serve its purpose both as entertainment and as a box-office stimulant'..

Film Daily p8 F 29 '36

"Just a fair musical comedy. If spectators can overlook the triteness of the plot, they may find a few features to amuse them... Suitable for family evening."

Harrison's Reports F 29 '36

"It shapes up as a highly diverting and fast-paced musical, ranking well up with the current and offering a strong breezy picture that will hold its own up and down the line." + Hollywood Reporter p8 Ja 24 '36

"Relaying principally on that infectious, tantalizing and ubiquitous tune, 'The Music Goes 'Round and Around,' Victor Schertzinger has bundled all the action into the last few reels of this musical. Up to the time Harry Richman introduces the zippy number in an extravaganza in which he is interested vitally, the picture unfortunately is slower than the earlier songs... as the first strains of the popular melody are heard, the picture takes on life... Lavishly produced, it must be said that it has great possibilities for exploitation possibilities. Everyone knows about the song and they are always telling the paying public that the song is a highlight of Richman's picture...

+ Motion Pict Daily p8 F 22 '36

"The picture, as a whole, isn't a pretentious one and its box-office values are excellent... Victor Schertzinger directed, and his earlier sequences appear to be better than the earlier ones, for during the early reels the action continually slips back and seems always to be under stress. With the arrival of Farley and Riley, and their song, things immediately pick up and move to a climax. The film could do well to remember when preparing their campaigns that Harry Richman is well known on Broadway and in many comical circles, but that in many a town he will be a newcomer..."

+ Motion Pict Herald p44 F 25 '36

"Estimate: entertaining musical; needs hot handling."

N Y Exhibitor p54 Mr 10 '36

"Some tall hurdles will have to be done to bring this one into the money. With the week unprecedented in inspired stunts, the drumming and retelling decidedly on the way out, it might be too. The exhibitor's advantage to side-track the Mike Farley-Ed Riley act, which put the full pressure of ballyhoo behind the story and the musical score which发扬ed the original production. In any event the picture doesn't present a bright outlook for the major spots and in many comical circles. It should be a winner [as] family entertainment..."

Variety p15 F 26 '36

"With the popularity of the song taking a fast drop in the past 10 days, advantage of the title is doubtful. However, there's no doubt as to the top notch entertainment value of the picture. It is amarly produced by Max Violets excellently directed and ably written and cast. The picture can go on its own anywhere in the neighborhood houses. It should be a winner [as] family entertainment...

Variety (Hollywood) p3 F 20 '36

MUSIC HATH CHARMES. D 1 '35 65min Associated

Players: Henry Hall, Carol Goodner. Lorna Hubbard, Billy Milton

Director: Thomas Bentley

Made in England. "The basic idea is to trace the careers of some of the millions who listen to it. Typical are a couple tricked by mischievous elders into a breach of promise dispute, a couple of
white explorers in danger from savages, the wife of one of the explorers, who almost lets a flirtation go too far. In each case the music, carried over the action, brings about a happy ending." (Motion Pict Daily)

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**MUSK 'EM UP.** F 14 '36 79min RKO
Players: Preston Foster, Margaret Callahan, Alan Mowbray. Guinn (Big Boy) Williams, Calla Boy.

**Director:** Charles Vidor
Based on the novel, Green Shadow, by James Edward Grant. A rough and tumbled detective specializing in solving mysterious kidnappings and kidnap threats is called in to unravel a mysterious kidnapping and two murders. This he does to everyone's satisfaction.

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**Audience Suitability Ratings**

Mo Film Bul p148 D '35

Trade Paper Reviews

"A vehicle for the personality and famous dance band of Henry Hall, celebrity of the British Broadcasting Corp. The episodic character of the film is no drawback; what is, is that some of the episodes are very good and some very, very crude. Under the former head is an extremely funny travesty of a trial in court and a series of episodes of traffic policemen and others carrying on the rhythm of the theme tune. There are real laughs also in scenes picturing Hall and his band entertaining waifs and strays."

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**MUSIC IS MAGIC.** N 1 '35 66min 20th Century-Fox
**Director:** George Marshall
Based on the play, Private Beach, by Gladys Unger and Jesse Lasky. Jr. "Three boys and a girl go broke in vaudeville and come to [the] film colony where they haunt executives, wreck cafes and run riot generally. When a star becomes temperamental, the girl gets her chance to replace her and make good." (Box Office)

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**Audience Suitability Ratings**

"Class A. General approval." N Y Archdioceas Motion Pic Guide.
Cath News p24 Ja 25 '35

"A: Fair of kind; Y and C: Probably entertaining." Christian Century p62 Ja 8 '36
Mo Film Bul p198 D '35

"Fair. Family." Motion Pic Guide Mr '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A. Y and C: Entertaining." Par M 56 Mr '36

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**Newspaper and Magazine Reviews**

"In spite of some boisterous comedy contributed by Frank Mitchell and Jack Durant in a half-hearted effort to relieve the ennui, the picture fails to overcome the handicap of a ponderous scenario." R. S.

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**Hollywood Spec p14 F 1 '36
++ Exceptionally Good; ++ Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor

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**Audience Suitability Ratings**

"Hopelessly complex mixture of mystery, comedy, romance and poor taste, that leaves audiences wondering what it is all about. Overshoots its mark badly... A: Only fair; Y and C: No."

Christian Century p338 Mr 4 '36

"Poor characterization and loose ends which fall to tie mark this mystery melodrama... The semi-solution of the whole is hastened by Detective Tip O'Neil plus the rough and ready methods of the local cops in dealing with an unpleasant a group of gangsters as ever flickered on a screen sheet for adults; children: no." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"A baffling mystery story—with plot so involved that the audience remains baffled for days!! It is quite unethical and perhaps adds to the public's contempt for law enforcement officers when they are portrayed as being stupidly brutal and dishonest for no real purpose as in this picture. A good cast wasted! Adults." Nat Fed of Business & Professional Women's Clubs

"Well cast but lacking in continuity. Adults." Nat Soc of New England Women

"A poor story well acted and directed. Mature." S Calif Council of Fed Church Women

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**Fox W Coast Bul F 1 '36
"A mystery melodrama with a fairly interesting plot, but unconvincingly presented. Adults and young people.?"

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**Jt Estimates Ja 15 '36
"The name of the picture is a warning which should be heeded, for plot, characters and motives are so roughly mixed up in this mystery melodrama that one loses interest in the characters and in the outcome. Adolescents, 12-16: no. Local ethical standards: children, 8-12: no indeed." Motion Pict R F '36

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"This is a slow-moving, confused detective story which proves mediocre entertainment. Adults." Nat Council of Jewish Women Ja 22 '36

"Good. Adults." Nat Legion of Decency F '36

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**Newspaper and Magazine Reviews**

"When its title was flashed on the screen I assumed its wording had reference to the characters in the story, but as the unreeling progressed I discovered it referred to the audience. 'Muddle' would have been a better word, but 'muss' gives you an idea of the impression the picture will make on the mind of an audience... Other confusions keep the plot muddled up and the audience bewildered. You may judge the quality of the story material from the fact that even Alan Mowbray gives a poor performance. Foster's detective is a caricature and Williams' comedy deplorable. No reason is apparent for Paul Forcas's presence in the cast which least gives the whole thing consistency, as there is no apparent reason why it should have been made."

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**Trade Paper Reviews**

Box Office p30 N 30 '35
Film Curb p18 O 1 '35

"Flimsy story and lack of originality in treatment are apparent from outset." Variety p16 N 29 '35

++ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
MUTINY ON THE BOUNTY

Players: Charles Laughton. Clark Gable.

Director: Frank Lloyd

Adapted from the trilogy, Mutiny on the Bounty, Men Against the Sea and Pitcairn's Island by Charles E. Nordhoff and James Norman Hall. The barbarous discipline imposed by Captain Bligh of the "Bounty" on his men during a two-year voyage to the South Seas eventually led to the most famous mutiny in British history. Bligh and eighteen loyal seamen were set adrift in the ship's launch and sailed to the Dutch East Indies where the mutineers returned to Tahiti and later to the inaccessible Pitcairn's Island where they burned the "Bounty."

A Guide to the study of the screenplay of Mutiny on the Bounty, prepared by Frederick Houk Law, is obtainable from Educational and Recreational Guides, Inc., 12S Lincoln Avenue, Newark, New Jersey at fifteen cents per copy. The Guide covers historical facts, dramatic values, character portrayals and suggestions for further reading.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

"Catholic."

"Excellent."

"Endorsed Motion Pict D '35"

"Pictorially and dramatically, 'Mutiny on the Bounty' rates as one of the outstanding productions of film history. Adults and 14-18: excellent; 5-14: too much brutality for nervous children and sensitive adults." Call Congress of Par & Teachers

"Mature; 14-15." DAR

"This outstanding picture is a notable contribution to the art of the cinema in a season that has already produced an unusual number of fine pictures. Adults and young people. E Coast Preview Committee

"Excellent. Family." Internat Fed of Cath Alumnae

"Recommended to the Committee on Exceptional Photoplays. Family audience; 12 years up." Nat Bd of R


"To all who love the salt tang of the sea and tales of courageous adventure, this film is heartily recommended." Nat Soc of New England Women

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor
"The whole production is outstanding and congratulations are due to all who have had a part in it. Rather narro...4a744d4b80d0f4bbef2c15085822a6a7

"Family, except that the cruelty of some of the scenes will prove too sensitive to adults or children." Mrs. T. G. Winter

"Adults. Too harrowing for children." Women's Univ. Club, Los Angeles

"The sharp and terrible reality of the cruelty from which was born the new maritime code of today is so vividly presented that the pictures are a part of the records of the great productions of the family, too tense for the very young or sensitive." + + New Fed of Women's Clubs (W Coast) N 14 '35

"Here at last is the picture for which the film industry should have saved their favorite adjectives, colossal, a 'superb,' mature family. (Strong fare for sensitive adults or children)." + + N Y Times N 1 '35

The Motion Picture Review Digest

Newpaper and Magazine Reviews

"A film that must be labeled for adults only because of violence yet one that adds a chapter to the history of the abolition of injustice toward the defenseless weaker." Christian Science Monitor p63 N 9 '35

"Mutiny on the Bounty is the cinema at its best, and it does a job which the legitimate stage, lacking sweep and scope and sky and sea, could never hope to achieve. The only reservation I wish to make is that those two Tahitian sweethearts seemed snatched out of the Vassar daisy chain." Don Harold + Life p21 J '36

"Charles Laughton, whose performance as Captain Bligh in 'The Mutiny on the Bounty' fixes itself so indelibly in my mind at any rate as by far the best of living actors. I had thought him that a current picture leaves me room for doubt. Frank Lloyd's direction has amplitude and clarity, and the film has many other merits. It has one chief one—its making perfect use of such an artist. It is Mr. Laughton, however, whom we watch; and I cannot believe that this is to be accounted for on any other theory than that he has resources beyond the power of even the most brilliant direction to conceive. No man could be told to do what he does. He would have to know how—to know, for instance, how to do Captain Bligh, and how to be him in such fullness that no inconsistency appeared between the tyrant of the Bounty and the hero of the open boat on that impossible voyage to Timor."

Mark Van Doren + Nation p658 J a 1 '36

"The zest and careful research of Charles Nordhoff and James Norman Hall are re...4a744d4b80d0f4bbef2c15085822a6a7

"It can stand handsomely on the qualitative analysis. It has excitement and beauty and power as a true masterpiece. The motion picture spectacle as it should be conceived. The film is... remarkably faithful to the letter and spirit of the Nordhoff-Hall novel. Pictorially the film is superb. The cast... is excellent." Richard Watts, Jr. + + N Y Herald Tribune p57 N 7 '35

"A good show, a smashing, blood-curdling melodrama of the sea and the men who sailed upon it." Eileen Creelman + + Week-End Mag p 2 '35

"The magnificent adventure culled from the trilogy by Charles Nordhoff and James Norman Hall, is this department's favorite picture of the month. Here is one of the great motion picture ode...s and Charles Laughton's performance as Captain Bligh is, to my mind, the distinguishing of the year." Andre Sennwald + + N Y Times p6x D 8 '35

"The film is brilliantly acted. Everyone connected with the production deserves to be congratulated for turning out a really superb film." William Boehnel + + World-Telegram p22 N 9 '35

"Frank Lloyd has handled the whole shipload well, except in Tahiti. Tahiti always gets Hollywood a little unnerved, and, as the picture is in color, those Tahiti scenes, Tahiti fela, and so on, might have been cut quite a bit. You've seen that kind of thing a lot. You have seen anything quite as good as this sort of its, I suspect, as the rest of the film." John Mosher + + N Y Post p20 N 16 '35

"'Mutiny on the Bounty' is a superb piece of work which contains the three essentials for a first-rate film—a good story with a minimum of decor, plenty of movement and a large canvas. The story was ready to hand and the only difficulty which could have prevented it from becoming a masterpiece is that this difficult material has not been quite overdone for the film is overlong and cuts could be made in the sequence which follows the arrival of the Bounty in Tahiti." Mark Forrest + + Sat R p32 Ja 4 '36

"Spring'd Republican p2 N 15 '35

Trade Paper Reviews

"A superb production viewed from any angle. Call it a zwischen brutal—crude—yet it retains a motion picture production, as was produced, magnificently directed, portrayed with conviction the whole."

+ + Box Office p27 N 23 '35

"[This] dramatic tale of the sea can be chalke...4a744d4b80d0f4bbef2c15085822a6a7

"This is one of the most important productions since the inception of talking pictures. It is grim, gripping, and pictorially perfect."

+ + Film Daily p7 N 1 '35

"Famed in fact and fiction [its] dramatic appeal is deep and primal, sometimes sadistic, thrilling and always interesting... Production values and the achievement of perfection with on...4a744d4b80d0f4bbef2c15085822a6a7

"This is a rich contribution to the screen's process."

+ + Motion Pict Daily p5 O 29 '35

"Expensively produced, not one single detail necessary to emphasize the motivating story in all its vividness being ignored, the show is a remarkable demonstration of complete picture making technique."

+ + Motion Pict Herald p57 N 9 '35

"Family melodrama."

Y Exorhibitor p36 N 25 '35

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
MY MARRIAGE. Ja 10 '36 73min 20th Century-Fox
Players: Claire Trevor, Kent Taylor, Pauline Frederick. Paul Kelly
Director: George Archainbaud
“The scion of a socially prominent family marries the daughter of a racketeer, thereby incurring the disapproval of his fashionable mother. This snobbish individual makes life miserable for the young couple until it is discovered that the girl’s father, who has been mysteriously killed, was shot by the socialite’s other son.” Int Fed of Cath Alumnae

Audience Suitability Ratings
“Class A. General approval.” N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36
“A: Fairly good; Y: Perhaps; C: No.” Christian Century p46 Mr 18 '36
“Good.” Endorsed Motion Pict Ja '36

The outstanding action and admirably spoken lines of Pauline Frederick, as a conniving mother-in-law, lend plausibility to a melodrama involving a family of social registries and the by-the-hand-the-bride bride of one of its members. Adults: good; 14-18: fair; 8-14: uninteresting.” Calif Cong of Par & Teachers

“Adults.” DAR

“This picture is well acted, highly entertaining, with all ethical values satisfactorily presented. Adults and young people.” Gen Fed of Women’s Clubs (W Coast)

“Good acting by Claire Trevor and Pauline Frederick. Good. Family.” Int Fed of Cath Alumnae

“An excellent cast and fine direction add much to this tense melodrama.” Nat Council of Jewish Women

“Good cast, weak story poorly directed. Fair. Adults.” Nat Fed of Business & Professional Women’s Clubs

“A very dramatic story, well constructed, convincingly acted and nicely staged.” Nat Fed of New England Women

“A picture with a deeply involved plot which is subordinate to the characters. . . . The picture though rather negative in its ethical value, is above the average, particularly when the higher social element is depicted. Mature.” S Calif Council of Fed Church Women

“This is first class melodrama with a high entertainment value for those who enjoy the nervous excitement induced by rapid-fire action. It is mechanically plotted and uses hackneyed situations and typical characters, but is saved from banality by the sincerity of the acting and the stressing of nobility of human motivation as opposed to false and vulgar pride. The plot is oversentimentalized but despite this it maintains a level of dignity and proportion. Adults.” Women’s Univ Club, Los Angeles

“Fox W West Coast Bul N 30 '35

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 '36

“A and V: Entertaining; C: Mature.” Par M p56 Mr '36

“A production notable for the smart gowns of the feminine members of its cast. Adults.” Sel Motion Pict D 1 '35

Newspaper and Magazine Reviews

Christian Science Monitor pl3 N 13 '35

Although the cast assembled by Twentieth Century-Fox strives nobly, it is unable to animate a formulated screen play which never rises above being mildly interesting. The material for sound melodrama is there—three fatal shootings and an unsavory domestic crisis—but it just doesn’t hold.” T. M. P.

— + N Y Times p12 F 22 '36

Trade Paper Reviews

“This one opens with great promise, but fails to deliver fully in long drawn-out fades and slow action.” + Box Office p25 N 30 '35

“[This is] one of these all too familiar mother-in-law stories that have been done to death. This one is just ordinary program stuff with nothing to pull it out of the ‘just average’ class.”

Film Curb p13 D 1 '35

“Because of the fact that it is well handled, ‘My Marriage’ should do all right as a program number. However, the story of the mother-in-law, who is always menacing the happiness of the newly married couple is familiar. George Archainbaud’s direction keeps things moving along and he gets some nice performances from the players, all of which helps to maintain interest.” Film Daily p8 N 19 '35

“Fair program entertainment. Although the plot is routine, one’s attention is held because of the sympathy that Claire Trevor, the heroine, awakens by displaying a noble character. Suitable for all. Family.” — Harrison’s Reports Ja 25 '36

Motion Pict Daily p10 N 18 '35

“Treating of swanky, sophisticated people, the story is told in an unsophisticated way, as it aims its appeal at average audiences. . . . The action is such that it recommends itself to general adult audiences. Its theme being too deep for juvenile understanding or appreciation, a campaign calculated to arouse the interest of persons more mature should be adopted.”

+ Motion Pict Herald p70 N 23 '35

“Family melodrama.” N Y Exhibitor p55 D 10 '35

“Fairly well plotted and pretty capably produced as well as played, ‘My Marriage’ manages to hold its own for the neighborhood trade, and in some spots ought to be able to protect the box office without a companion picture.” — Variety p37 F 26 '36

MYSTERIOUS AVENGER. Ja 17 '36 56min Columbia
Players: Charles Starrett, Joan Perry
Director: David Selman
A western melodrama.

Audience Suitability Ratings

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 '36

“It has nothing new or arresting to recommend it. Family.”

— Sel Motion Pict F 1 '36

Trade Paper Reviews

“Estimate; good Western anywhere.” + N Y Exhibitor p20 F 10 '36

MYSTERY OF THE MARIE CELESTE. N 14 '36 80min Hammer
Director: Denison Clift
The film was made in England. “The story is laid in 1872, when crews were shanghaied. Sailing ship Mary Celeste is floating in the

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
vicinity of Gibraltar with not a soul on board. Captain Morehead, of another vessel, boards her, towing her into port, and claims salvage. [The] picture opens with Morehead's suit before the Admiralty court for salvage money, then switches to the events preceding the legal action, and finishing with a return to the court." (Variety)

Audience Suitability Ratings

Mo Film Bul p174 N '35

Trade Paper Reviews

"[An] outstanding role is played by Bela Lugosi as a seaman who had sailed in the boat six years previously and been thrashed until he is a mental and physical wreck... Illusion of the vessel at sea is excellent, barring the cabin scenes. Despite terrific storms, the cabin does not sway one bit. [There is] good direction throughout, but [a] morbid and unsatisfactory story. Very strong for those who like tragic entertainment." + — Variety p21 D 4 '35

NAVY WIFE. N 29 '35 58min 20th-century-Fox
Director: Allan Dwan
Based on the novel, Beauty's Daughter, by Kathleen Norris, "A triangular romance about a Navy nurse who marries a Navy widower and then struggles painfully to supplant his affection for his dead wife." (Boston Transcript)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 15 '35

"This picture with its interesting background of navy stations, while notable in its production is well cast, adequately directed, has humor and at times rises to dramatic heights. An entertaining picture. Adults and young people." + — Gen Fed of Women's Clubs (W Coast) S 25 '35

"Good. Adults & young adults." Motion Pict Guide Mr 36 '35

"This is a social drama with a slow moving, entertaining story, well directed and capably acted. Adults." + — Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '35

"A: Fair; Y and C: No value." Par M p56 Mr '36

"This adaptation of Kathleen Norris' novel, 'Beauty's Daughter,' will not find favor with those who enjoyed the book. However, clever dialogue, interesting scenes in a Navy-base hospital and vigorous comedy of sailors on 'shore-leave' contribute much to the entertainment value of the picture. Adults." + — Sel Motion Pict N 1 '35

Newspaper and Magazine Reviews

Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 22 '35

"The very saccharinity of the story, which beats even an angel-faced little cripple with long curls and a brave smile, may have its usual effect upon Miss Norris' army of constant readers. It is just a time-killer and... can be recommended only to inveterates of Miss Norris' magazine satirals of domestic turmoils." Eileen Creelman + — N Y Sun p26 Ja 6 '36

"Only a few short paragraphs need be devoted to 'Navy Wife' which contains nearly all the nickel-weekly cliches about misunderstood love, strung together in a flimsy and generally profligate manner." William Boehnel — N Y World-Telegram p23 Ja 6 '36

Springfield Republican p6 D 13 '35

Trade Paper Reviews

Box Office p30 N 30 '35

Film Curb p18 O 1 '35

Motion Pict Herald p35 Ja 25 '36

"Family drama." N Y Exhibitor p34 O 10 '35

"So much extraneous matter has been permitted to creep into early sequences that the director obviously had to skin the surface of the more moving scenes when the plot actually hit its pace." Variety p12 Ja 8 '36

NEVADA. N 29 '33 60min Paramount
Players: Larry (Buster) Crabbe. Kathleen Burke. Monte Blue
Director: Charles Barton
Story from the novel of same title by Zane Grey. Two jail-breaking outlaws decide to go straight and prevent a gambler from swindling a man out of his ranch. They take over the ranch when he dies, fight rustlers and settle down.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide Cath News p24 Ja 25 '36

"A: Mediocre; Y and C: Fair." Christian Century p158 Ja 22 '36

"Good." + — Endorsed Motion Pict D '35

"Family." Nat Ed of R Fox W Coast Bul D 14 '35

"Fair. Family." Motion Pict Guide Mr '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: Fair Western melodrama; C: Thrilling." Par M p56 Mr '36

Sel Motion Pict D 1 '35

"Good scenery and minor characterizations, and generally true atmosphere. Family." + — Wkly Guide N 23 '35

Trade Paper Reviews

Box Office p34 N 23 '35

"[A] typical Western that will satisfy where pictures of this type are liked." + — Film Curb p9 N 15 '35

"A pretty good Western... Suitable for all, and for Sundays where Westerns are shown. [Family]." — Harrison's Reports D 21 '35

"An outdoor action drama, this fast moving feature is filled with all the dramatic, comedy, menace, wild riding and conflict essentials that are appealing to Western fans and juveniles." + — Motion Pict Daily p8 N 7 '35

[+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor]
NEVADA—Continued
“Not a pretentious attraction, but withal one
that is intelligently produced, acted and directed,
the show has all the showmanship elements
necessary to stir the enthusiasm of outdoor
action fans.”
+ Motion Pict Herald p64 N 16 '35

“Family Western.”
N Y Exhibitor p37 N 25 '35

NEVER TOO LATE. N 27 '35 57min Reliable
Players: Richard Talmadge, Thelma
White. Robert Frazier. Mildred Harris
Director: Franklin Shamroy

“Richard Talmadge plays the part of a de-
tective pursuing a gang of blackmailers who
have stolen a necklace from the police
commissioner's wife. He poses as a second story
man to gain the gang's confidence, rounds
them up and returns the necklace in time for
her commissioner's wedding anniversary.”
Film Daily

Audience Suitability Ratings
“A and Y: Undistinguished crook drama;
C: Doubtful.”
Par M p56 Mr '36

Trade Paper Reviews

“The acrobatic Richard Talmadge jumps,
tumbles and fights his way through this one
in a manner which will please the patrons
who like his sort of stuff. The story doesn't
amount to much but is framework enough
to tie in the automobile chase scenes,
flat fights and across-the-roofs acrobatics
the Talmadge fans expect.”
— Motion Pict Daily p7 N 27 '35

“With no distinguishing features, either of
player, or performance, or situation, it may
prove fair on a dual program. A full quota
of police-bandit automobile pursuits is included,
which makes for action, at least. Even opportunity
seems to have been hunted to permit
Talmadge to play the acrobat in his bat-
tles with the crooks, from which he always
emerges the victor, often at great stretch of
the imagination.”
+ — Motion Pict Daily p15 N 27 '35

“Once more athletic Dick Talmadge scores
in a rapid-fire action story... Talmadge fans
will be more than satisfied with this one.
Family action drama dramas could ask for and
+ N Y Exhibitor p10 D 25 '35

NEW FRONTIER. O 24 '35 60min Republic
Players: John Wayne. Muriel Evans
Director: Carl Pierson

“Story of the opening up of homestead lands
in the old Cherokee Strip.” Wyky Guide

Audience Suitability Ratings
“Family audience; 12 years up.” Nat Bd of R
Fox W Coast Bui N 16 '35

“A. Y and C: Good Western.”
Par M p56 Mr '36
“Family.”
Wyky Guide O 5 '35

Trade Paper Reviews

Box Office p55 N 16 '35

“Contains all the snappy action that lovers
of outdoor action dramas could ask for and
is a high grade Western in every respect.”
+ Film Curb p17 O 1 '35

“Family Western.”
N Y Exhibitor p36 O 10 '35
Variety p13 D 18 '35

NEW GULLIVER. N 1 '35 76min Moscow film
studios
Players: V. Konstantinov
Director: A. Ptushko
Puppeteer: F. Kranay

Based on Gulliver's Travels by Jonathan Swift.
“The narrative depicts the adventures of a young
lad lost in the Lilliput kingdom
where the royalists at first cater to him in an
effort to employ him for their ends, but later
direct warfare against the giant, who takes up
the cause of the oppressed workers and aids
them in achieving victory.” (Film Daily)

Audience Suitability Ratings
“Class B. Pictures in this classification are
adjudged to be unsatisfactory. Not recom-
ended because of subject matter.”
N Y Archdiocese Motion Pict Guide

“Objectionable in part.”
Nat Legion of Decency Mr 12 '36
“A and Y: Amusing; C: Entertaining.”
Par M p56 Mr '36

An unusual film from Russia in which, ex-
cept in the prelude, all the characters but one
are represented by puppets. These pup-
pets are extraordinary in expressiveness, unlike
anything the movies have produced before.
The film is propaganda, but for young people
that would be unnoticed in its general en-
tertainment value. Recommended to the Com-
mittee on Exceptional Photoplays. Family,
junior matinee’s.”
+ + Wyky Guide N 30 '35

Newspaper and Magazine Reviews

Christian Science Monitor p16 N 16 '35
Lit Digest p25 N 2 '35
Reviewed by Mark Van Doren
Nation p604 N 20 '35

“The English titles add to the effect of the picture
and are amusingly rather than clumsily,
written. Overall, New Gulliver is a striking
and original cinema experiment.” Richard
Watts, Jr.
+ N Y Herald Tribune p16 N 4 '35

“The Russians animate a puppet world with
a technical brilliance and a richness of comic
imagination that rivals Walt Disney's pen-and-
ink masterpieces... The film's satirical thrusts
make for magnificent humor.” Andre Sennwald
+ N Y Times p24 N 4 '35

“A thoroughly engaging and comically imagi-
native satire. The whole thing is so
charmingly managed and with such technical
finesse and genuine wit that one is hardly
aware of the sledgehammer propaganda that it
is driving home... Fresh in form and unhackneyed in treatment.” William Boechel
New York World-Telegram p15 N 5 '35

“Crisp, graceful, and witty.” John Mosher
+ New Yorker p97 N 16 '35

Trade Paper Reviews

“Excellent for juveniles, although much po-
itical propaganda has been introduced. This
last will be overlooked by the children while
watching this pleasantly handled and never over-
powered by thousands of marionettes.”
+ Box Office p33 D 28 '35

“Clever and fascinating adventure novelty. Humor and satire are well sprinkled amidst the
dramatic excitement, and the production is

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

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helped considerably by a good musical background."

"Film Daily p6 O 29 '35"

"This Russian effort, in its particular field, is one of the most remarkable films... in almost two decades. The manipulation of the puppet-like little girl's gestures and postures, the extreme accuracy in scale and the economical cleverness with which the inhabited world of Lilliput are handled combine into a sum total of enterprise, ingenuity and charm which are constantly intriguing and arresting."

"Motion Pict Daily p8 O 29 '35"

"Adult drama..."

N Y Exhibitor p37 N 25 '35

NEXT TIME WE LOVE. Ja 27 '36 83min Universal

Players: Margaret Sullavan, James Stewart

Director: Edward H. Griffith

Based on a novel called, Next Time We Live and also, Say Goodbye Again by Ursula Parrott. "[It] is a quiet, sensitive and intelligent cinema study of love and careers. Its hero is a young writer or man who wants to be a foreign correspondent. Its heroine is a romantic girl who is all mixed up between her desire to be a successful writer and her mother and her interest in a stage career. They are constantly being driven apart by their confused longings and the sad situation in which they find themselves, and in the end death and their ambitions, not the departure of their love, bring an end to their wasteful, rather wide-eyed confusion." (N Y Herald Tribune)

Audience Suitability Ratings

"Excellent. Mature." DAR

"Mature." Nat Ed of R

"Adults. Excellent." Nat Soc of New England Women

"A poignant, somewhat tear-drenched drama which will perhaps appeal most strongly to women. Mature." Mrs T. Q. Winter

Fox W Coast Bul F 15 '36

"Mature." Calif Cong of Par & Teachers

"The production is a superior type of problem cinema, greatly aided by convincing characterizations and intelligent direction, always interesting... Above all, it is emotionally touching. Adults and young people." E Coast Preview Committee

"Family, Mature." Nat Fed of Business & Professional Women's Clubs

"Although a little mature for children there is nothing harmful in this delightful picture. Family." Calif Council of Fed Church Women

"It is a picture which will be remembered... Adolescents: yes; children, too mature." Women's Univ Club, Los Angeles

Fox W Coast Bul F 22 '36

"It will have wide audience appeal. Adults and young people..."

Gen Fed of Women's Clubs (W Coast) F 8 '36

"A distinguished cast develops this theme convincingly with realistic acting and a humor which is close to tears. Excellent photography. Adults."

+ Jt Estimates F 1 '36

"Good. Adults and young adults..."

Nat Council of Jewish Women F 4 '36

"A dull and ponderous tale which is overly romantic together with direction which is heavy and unoriginal causes Margaret Sullavan to appear to extremely poor advantage. Family."

"Unobjectionable for adults."

The Legion of Decency Mr 12 '36

"Adults."

Sel Motion Pict F 1 '36

"Mature."

Wkly Guide F 1 '36

Newspaper and Magazine Reviews

"A picture for those who enjoy sniffling for an hour or two and wiping out damp handkerchiefs. In contrast, to the prevailing marshmallow atmosphere, is the roughage supplied by Robert McWade as a dyspeptic managing editor." M. E. F.

Boston Transcript p3 F 21 '36

"The story is just old stuff, the usual Ursula Parrott love formula, but Griffith tells it so brilliantly, so smoothly, so sincerely, your sympathy goes out to the people it concerns, and never for a moment during the unreeing will your attention wander from the screen. Quite often after seeing a picture I have enjoyed thoroughly, I find reviewers declare it to possess great appeal to women. I do not know if I am a sissy, or what else may be the matter with me, but I make it a point, through any picture my confreres classify as entertainment principally for women; but I suppose this one is another of those works of beautiful and story which should stir the romantic impulses of women of all ages, but, and I don't care who knows it, I keep my emotions stirred up dussing its entire showing: I thought it tender, sweet and human, and I smoke a pipe, play poker and move on."

+ Hollywood Spec p5 F 15 '36

"So finely wrought is this suavely sentimental tale, so nicely balanced is its values, and so surely is it played that it becomes quite the best thing of its uncommon sort the talkies have yet offered. It is a great credit to all concerned with this decidedly artistic film that its simple, told without frills, attains the emotional height it certainly does. It is, rather, a hand-sold, unpretentious merger of good writing and sympathetic playing. And it comes as a somehow gay and sad offering to delight and move the lonely, that you might like to get some ashes on your first." (5 1/2 stars) Beverly Hills Liberty p35 Mr 14 '36

In 'Next Time We Love' (the leading character's name is not even given) exceptionality and there are times when the general adult quality of the work falls just a trifle short, but in the way of visual topography, far from being exciting, never fails to be believable and to make sense. If [It] fails to be stirring and heartbreakingly emotional drama, it is chiefly because the producers have refused to employ sentimental fireworks in their dramatization. The very absence of the customary hard-working heart throbs results in a certain understatement that is likely to keep those who might have been easy victims of a more shameless treatment of the subject in a state of lethargy and tearlessness. I think that if its treatment is frequently too subtle a key for true effectiveness." Richard Watts, Jr.

— N Y Herald Tribune p11 Ja 31 '36

"'Next Time We Love" is the kind of film known to the trade as a matinee picture, a grand fare for women who generally enjoy themselves... [It] is also one of those pictures that doesn't bear too much thinking about afterward. Without any exception analysis can undo all Edward H. Griffith's excellent direction, can spoil even the sensitive performance of Margaret Sullavan, and the cheerful tearful mood of the whole production. That mood is built up, so carefully, that if in one concerned, is the film's chief asset. A harsh word of reality could so easily shatter it; and it is built by so pleasant a mood to shatter unnecessarily." Eileen Creelman

N Y Sun p18 Ja 31 '36

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; — Exceptionally Poor
NEXT TIME WE LOVE—Continued

"It is probably ungracious, and unexpected, to reproach a producer for having turned out too faithful a version of a novel. But, while there are some which are perfect screen material—"To Have and Have Not," for example—there are others which require something more than a literal translation if they are to become photo-stories. And with the right hands, the dialogue. 'Next Time We Live' was one of those and, in transferring it bodily to the screen, Universal has done something short of the miraculous. The film is Harrison's first law—motion. Its investigation of the problem of marriage vs. career consumes something short of eighty-five minutes and demands for your patience with Cicely Tyler." F. S. Nugent

"What this story of a foreign correspondent and his actress wife, who, though they love each other dearly, prefer to remain parted so that they will not interfere with each other's career, would be like in less competent hands is something this department would rather not contemplate. However, since everyone concerned with the project felt that a first-rate job is easy to think well of 'Next Time We Live.'" — William Boone

"The chronicle seemed merely monotonous and uninspired, nor did I feel that the performers, Margaret Sullivan and James Stewart, particularly contributed to a wider sense of the tragic moment whenever they met, the gasp of the tragic nuance." — John Mosher

"A confused adaptation of the story of an actress and her foreign correspondent husband." Stage p8 Mr '36

"In her novel, of which the title, 'Next Time We Live,' was changed in Hollywood lest cine-ma-dicts suspect that it dealt with the Hereafter, Author Ursula Parrott [gives us] a maudlin discussion of the pangs of young lovers thwarted by circumstance. The chief merit of the picture is the skill with which the dramatic opportunities for doing likewise, it maintains an intellectual level which, while not exalted, is higher than that of its original. Margaret Sullivan's curious voice, which betokens depth of emotional reserve or a defect in her breathing apparatus, is well adapted for expressing the ambiguities of Author Parrott's heroine. However, the chief significance of 'Next Time We Live' in the process of the cinema industry is likely to reside in the presence in its cast of James Stewart. A 1932 product of the Princeton University Club who has appeared on the Hollywood from Broadway, where he appeared in 'Yellow Jack,' 'Divided by Three' and 'Page Miss Glory,' has started a new established cinema convention for such roles, ably introduced to Hollywood the character of a newspaper man who is not merely drunkard, lecher nor buffoon."

"Poignantly dramatic and pathetically tragic, this story of a great love will impress all who see it with the natural quality of its dialogue and the superb performance of its leading players." — Variety

"Maintaining a high pitch emotionally throughout, the picture is chieftly geared to feminine taste, but it has plenty of general appeal." — Film Daily p5 Ja '36

"A pretty good romantic drama, with an appeal to women. . . . The story lacks action, but this is made up for by its human quality."

"A poignantly real and moving love story of young America that comes so close to home as to enlist the sympathetic response of every-"
“Mad clowning, clever dancing, pleasing vocal and instrumental music are entertaining features of this picture which will please the Masses. Marian Marsh, as Kitty Carlisle and Allan Jones, both presumably opera stars, are done up very smartly and sure they had better stay. We can only hope that some day we may see more of their gloriously satiric unimpeded by the supposed requirements of the film market.”

Robert Stebbins

New Theatre p.23 Ja. 36

“Hereafter, Liberty means going each of in amusing features…”

“The pleasant singing of lovely Kitty Carlisle and Allan Jones, the unusual and amusing piano playing of Chico Marx and the high-class, high-minded story of the highlights of this entertaining picture. Family.”

Sel Motion Pict D 1 ‘35

Wkly Guide O 16 ‘35

Newspaper and Magazine Reviews

“A Night at the Opera” may not be the funniest picture, though they are in the estimation of some critics, but it is a melange of crazy antics, smart dialogue and up-to-the-minute that the young Marx boys should burlesque, in their generous travesty, this all absorbing subject [of opera].”

Baltimore Sun p.10 D 4 ‘36

“Canadian M p36 F ‘36

“A boisterous, rowdy, and thoroughly delightful piece, ‘A Night at the Opera’ hits a swift pace from the opening and never slackens under the barrage of puns, songs, dancing, and insane antics that come tumbling on top of each other. Following the same general lines of their earlier hits, the Marx Brothers’ new film is imbued with an undeniable freshness and enthusiasm that sweeps crazily, but none the less triumphantly, through the whole affair.”

Beverly Hills Courier p.16 N 30 ‘35

“The chief appeal of the Marx Bros. is their total lack of inhibitions; In fact, a Marx show is a vicarious dry drunk for everybody; it makes a better person of you for half an hour; you walk crazy and cut capers on the way home, and your family will think you are going to town for the first time after all.”

Don Herold Life p20 F ‘36

“It is absurd to be serious about the Marx Brothers, as I intend to be. But it would be more absurd to try being funny about them. At their best they are absolute, and this means that ‘A Night at the Opera’ is funny beyond the power of words to be funny. I think I have never seen an audience laugh so long and so hard. But it was not at words—not even at the words which George Kaufman and Morrie Ryskind have written for Groucho and Chico to say, and I do not forget that some of the puns were the best in years. It was at the three mad brother schemadixies of Groucho and Chico and Harpo; at them and at the curious, cockeyed power with which they suddenly endowed all. An energy was there at which one could do nothing but laugh.”

Mark Van Doren

+ + + Nation p28 Ja 1 ‘36

“In a sense the film marks the highest point of the Marx Brothers’ work. From the very beginning of their film career the thing has made the magazine cartoonist memorable and kept it from descending to pure nonsense; however delightful, was the complete rip-off they have for the stifftish stooges of higher society… Unfor-

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

 Fortunately, the devastating devices of the brothers are placed at the service of the inane juveniles of the current season. Miss

Exceptionally Poor

New York World-Telegram p21 D 7 ‘35

‘Il Trovatore’ is singled out for the honor of Marxist treatment, and never did I see that anyone was more red than the Marx Brothers. And it is not just the very cockney notion that nothing would be funnier than to let the Marxes loose during a performance of ‘Il Trovatore’. You can see that any time you are going to see for yourself, because this reporter cannot even begin to recount in cold print the zany goings-on that take place when Chico, Harpo and Groucho interrupt the gala opening of that opera. Sequence after sequence is filled with such explosive, rapid fire action and with such gleeful nonsense that when the picture is over your jaws ache from laughing.”

Harry FLACZ

N Y World-Telegram p21 D 7 ‘35

“Hereafter, when a musical film is threatening to put us to sleep, we shall have the courage to shout ‘Louder and funnier.’”

George S. Kaufman and Morrie Ryskind wrote the book at the insistence of the Marx Brothers that they, themselves, would be willing to do. All the drollery and absurdity that you had expected from the Marx Brothers in their slapstick, and laughter for their music... By slugging the tenor, ridiculing the impresario and slipping ‘Take Me Out to the Ball Game’ into the orchestral score, they have made the perfect opera picture... ‘A Night at the Opera’ is certainly the prize roughhouse comedy of the season. Verdi, whatever the music de-

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George S. Kaufman and Morrie Ryskind wrote the book at the insistence of the Marx Brothers that they, themselves, would be willing to do. All the drow
NIGHT AT THE OPERA—Continued

the reason that the majority of people can't understand a word of what Groucho is saying and, if by any chance they do make any sense out of it, they are at a loss to know why he troubled to speak at all. There is still a lot of superb drivel from Groucho, and Harpo's face and antics remain as vacant and full of disgusting glee as ever. Also, by way of compensation for loading them with a plot, both Chico and Harpo are allowed to play their instruments again; they have lost none of their skill." Mark Forrest

Sat R p309 Mr 7 '36

"The Marx Brothers spent two years of preparation for 'A Night at the Opera.' It is said to rate as one of the best things these comedians have ever done for the screen."

+ Spring'd Republican p6c D 1 '35

Trade Paper Reviews

Box Office p56 N 16 '35

"[This] probably will go down in history as the best the brothers have contributed to the screen.

+ Film Curb p14 N 1 '35

"Family fares."

N Y Exhibitor p30 N 10 '35

"The punch of the Marx lads' latest, as with their previous pictures, is an ability to belt the customers with solid laughs on a high frequency basis for an hour and a half. That gags fall on top of each other makes no difference. The total score can't help but be uncommonly high. The comedy material is always good and sometimes brilliant. There are two or three comedy situations which give card and spades to most of the present day picture comedy written."

+ Variety p19 D 11 '35

Trade Paper Reviews

"This tropical melodrama cannot hope for anything much better than the smaller spots and the duals. It tells a familiar story with the usual native woman and for good measure a murder has been added."

- Film Curb p15 Ja 11 '36

"Covering more or less familiar ground, this melodramatic yarn with a tropical setting makes moderately entertaining fare for the not too discriminating popular stands."

- Film Daily p11 Ja 7 '36

"The show has a title that might prove interesting but otherwise has little to make it stand out."

+ N Y Exhibitor p37 O 10 '35

NO MAN'S RANGE. O 18 '35 60min Supreme Players: Bob Steele. Roberta Gale Director: Robert N. Bradbury

"[A] Western about a cowboy who walks into a lot of trouble when he visits the stepfather he has never seen." Wkly Guide

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

Audience Suitability Ratings

"Entertaining Western. Family. Junior matinee." Nat En d of K

+ Fox W Coast Bul N 16 '35

"A and Y: Western melodrama; C: Thrilling."

Par M p56 Mr '36

"Family. Junior."

Wkly Guide O 19 '35

Trade Paper Reviews

"Well photographed, well paced with shooting, fights, [and] a slight romantic touch. Family Waterloo."

N Y Exhibitor p32 N 10 '35

NO MORE YESTERDAYS. See Lady of secrets

OLD CURIOSITY SHOP. D 21 '35 90min British international

Players: Don Webster, Elaine Benson, Hay Petrie. Beatrix Thomson. Polly Ward

Director: Thomas Bentley

Based on the novel of same title by Charles Dickens. Nell, a plaintive child, ... endured most of the miseries Dickens delighted in describing. She didn't have the luck to meet his more comic characters. Here was the fate of being pursued, some seven roles by that misshapen dwarf Quilt, a most odious creature, and not a very funny one. Worn out by fleeing through the English countryside with her doddering grandfather, the child finally dies of exposure and starvation. The old man, his mind quite undone by this last catastrophe, tries desperately to reawaken her cold little body as the story sadly ends."

(N Y Sun)

Audience Suitability Ratings

"A and Y: Authentically worthwhile; C: Sad."

Par M p56 Mr '36

Newspaper and Magazine Reviews

"A successful conveyance of sentiment and caricature that will be best liked by those familiar with the book."

+ Christian Science Monitor p13 D 25 '35

"The picture is an interesting, humorous and melodramatic study of the Dickens story, set in the proper period and against authentic London. And the result is a much finer portrait of the lives and times bound up in the novel than might otherwise have come through. The director shows skill and dexterity in his use of the grotesque, of contrast, and of effective light and shadow in his camera work ... For the picture-goer who enjoys an atmospheric study and perfection in performance 'The Old Curiosity Shop' is a holiday gift." Marguerite Tasca

+ N Y Herald Tribune p5 D 24 '35

"This manages to be faithful, picturesque and dull all at the same time. [H] is not a merry tale, as you may have gathered. It follows closely the novel, perhaps the most consistently sentimental of all Dickens's long novels. Not too good for the world, and his tiresome grandparent are somewhat trying in these realistic days of 1935. [The film] in spite of its careful production, is apt to appeal
mostly to those who particularly admire the original, one of Dickens's less popular novels." Eileen Crevan

"It is said of 'The Old Curiosity Shop' that it conquered America for Dickens. Unhappily it is not so good. It is written with grace and skill, and is a fine piece of writing, but it is not really a novel. It is a series of sketches of life in London, and it is only by the power of its author that it is able to hold the reader's attention. The dialogue is often clever, but it is also often tedious. The book is a long one, and it would be better if it were shorter. Despite its faults, 'The Old Curiosity Shop' is a valuable addition to our literature, and it is a book that will be read with interest for generations to come."

E. W. Housman

"Keaton is a master of the silent film, and his performances are always a delight to watch. He is a perfect acrobat, and his movements are so graceful that they seem to be choreographed. His sense of humor is unerring, and he always manages to make the audience laugh. In 'The General,' he plays a Yiddish man who is hurled into an ocean of mud, and he emerges from the struggle unscathed. In 'Sherlock Junior,' he plays a Sherlock Holmes who is a failure at being a detective, but he is a fine comic actor, and his performance is a delight."

E. W. Housman

"It is a pity that 'The General' is not more successful. It is a fine film, and it should have been a commercial success, but it was not. 'The General' is a film that is full of humor, and it is a film that is full of pathos. It is a film that is full of energy, and it is a film that is full of spirit. It is a film that is full of life, and it is a film that is full of warmth. It is a film that is full of love, and it is a film that is full of hope."

E. W. Housman

"Despite poor performances by the principal players, with the exception of Buster Keaton, and a creaky story, this British production provides some laughs and is okay for the popular houses.

"Estimate: for neighbors: twin bills." N Y Exhibitor p81 F 10 '36

"(ON ICE. N 6 '35 10min. United artists

Director: Walt Disney

[AN] adventure on the ice, with Minnie learning to skate and Mickey as her instructor. Film Daily"

"Audience Suitability Ratings


"Trade Paper Reviews

Film Daily p14 O 31 '35

"Excellent." + N Y Exhibitor p27 N 10 '35"

$3000 A MINUTE. N 7 '35 72min Republic

Players: Roger Pryor, Leila Hyams

Director: Aubrey H. Scott

Based on a story of same title by Everett Freeman printed in The Saturday Evening Post. A continuously hilarious comedy about a penniless newspaper reporter who finds that his agreement with two millionaires to spend a large amount of their money in twelve hours is much more difficult than it sounds." (Wkly Guide)

"Audience Suitability Ratings

"Class A. General approval." N Y Arch-
diose Motion Pict Guide

Cath News p24 J a 25 '36

"A: Mediocre; Y: Better not; C: No." Christian Century p159 Ja 22 '36

"Good." + Endorsed Motion Pict D '35

"Not constructive. Adults." DAR

"Some amusing incidents occur in the fran-
tic efforts of the young man to dispose of his wealth but there is a doubtful value in a farce-
comedy of this sort, for the throwing away of money is never an edifying spectacle. Adults and young people." E Coast Preview Committee

"Family; 12 years up," Nat Bd of R Post, A Fox W Coast Bul N 23 '35

"A and Y: Entertaining; C: Possible." Par M p57 Mr '36

"Family." Wkly Guide N 2 '35

"Newspaper and Magazine Reviews

"A passable melodramatic farce of its mean-
ingless sort." + Christian Science Monitor p13 N 13 '35

"It may be enough to say here that, in its modest way, the film proves to be passable
minor entertainment of the take-it-or-leave-it
along varieties. Its hero and heroin, Roger Pry-
or and Miss Leila Hyams, are not exactly
stunning in their work, but many of the far-
carooners in the tale have been sufficiently
devised and the work wisely adheres to a
lively and vigorous pace." Richard Watts, Jr.
+ N Y Herald Tribune p8 D 21 '35

**Exceptionally Good; Good; + Fair; + Mediocre; Poor; --- Exceptionally Poor**
$1000 A MINUTE—Continued

"The film is highly fortunate in its minor comedians and it is to them rather than to the principals that $1,000 a Minute owes its effectiveness." Andre Prvnwald

+ N Y Times p11 D 21 '35

Reviewed by Louise Mace
Springfield Republican p2 Ja 2 '36

Trade Paper Reviews
Box Office p33 N 30 '35

"[The] story moves along at a fast pace and comedy and dramatic situations are especially well graded. A picture that will appeal to all classes and one that has been given a class A production." + Film Curb p16 N 1 '35

"[The picture has] an interesting none-too-obvious plot that is different from the usual thing." + Film Daily p8 O 22 '35

"The direction never allows the action to slacken its pace one bit once the story starts moving, and every ounce of humor is drained from every scene." + Motion Pict Herald p61 N 9 '35

"An ace comedy that will have no trouble at all making customers shout its praises. Family comedy." + N Y Exhibitor p30 N 10 '35

Variety p15 D 25 '35

ONE-WAY TICKET. N 25 '35 66min Columbia
Players: Lloyd Nolan. Peggy Conkln. Walter Connolly
Director: Herbert Biberman
From novel of same title by Ethel Turner. "Prison officer's daughter marries a convict whom she has helped to escape. They are caught and pay the penalty, but look forward to a happy future." (Box Office)

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '35

"A: Perhaps; Y: Doubtful; C: No." Christian Century p62 Ja 8 '36

"Good." + Endorsed Motion Pict Ja '36

No Film Bul p199 D '35

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"A: Trilling; Y: Confused ethics; C: No." Par M p66 Mr '36

"Family." Wky Guide D 7 '35

Newspaper and Magazine Reviews

Christian Science Monitor p13 D 28 '35

"Not for children." Life p30 Mr '36

"The picture is fair routine entertainment. There is a certain amount of colorful incident which gives it a human quality, a dexterity in the telling which gives it pace and suspense, and a performance which is animated and professional." Marguerite Tazelaar + — N Y Herald Tribune p9 D 31 '35

"One Way Ticket' is a soft-hearted piece, sometimes a little soft-minded too. Its attitude is sentimental, and its leading characters are two of the most unintelligent young people that the screen has presented recently. That old reliable, Walter Connolly, kept it out of the silly class." + — N Y Sun pl1 D 30 '35

"It is difficult to write with any degree of persuasiveness about the film, because even the most delicate references to its plot are likely to stiffen your sales resistance. Yet 'One Way Ticket' possesses a really skilful physical production, has freshness and individual style, and emerges as a considerably more likable play than you might suspect from a brief digest of its story." Andre Prvnwald + — N Y Times p35 Ja 1 '36

"Against much that is irredeemably childish some scenes stand out for effect and so the general result is lively and moderately satisfying. The acting possesses the great virtue of sincerity. Lovely and talented Peggy Conklin is excellent as Ronnie and there are fine performances by Lloyd Nolan and Walter Connolly, as the convict and the captain of the prison guards, respectively." William Boehnel + — N Y World-Telegram p11 D 30 '35

Reviewed by Louise Mace
Springfield Republican p21 Ja 9 '36

Trade Paper Reviews
Box Office p29 D 17 '35
Film Curb p11 N 15 '35

"Fair prison drama handicapped by implausible story although cast does good work." + — Film Daily p6 D 21 '35

"Departing radically from formula in theme and locale, this improbable dramatic romance is unique in its concept of screen entertainment. The initial action is set in a penitentiary." — Motion Pict Daily p13 N 1 '35

"Family Drama." N Y Exhibitor p36 N 25 '35

"It possesses a good deal of action and where patronage is not critical the plot may seem different. However, it is the plot that makes the picture a weak sister. It is 'different' at the cost of credibility." — Variety p12 Ja 8 '35

OREGON TRAIL. Ja 6 '36 58min Republic
Players: John Wayne. Ann Rutherford
Director: Scott Pembroke
A Western melodrama.

Trade Paper Reviews

"Educational value should have appeal for youngsters, while the older folks will enjoy it as an opportunity to revive their younger days." + — Box Office p29 Ja 25 '36

"Not up to the usual standard of Wayne Westerns. + — Film Curb p14 Ja 18 '36

"An outdoor action adventure picture, tinged with a light romance and told against pioneer history background, this satisfies as average entertainment. The picture makes good use of exceptional location shots." + — Motion Pict Daily p11 Ja 7 '36

"Here's a good example of stupid production as practiced by independent producers. There's no reason for the haphazard production methods displayed by this picture. 'Oregon Trail' has everything necessary to make excellent Western fare. Properly handled it would have been an outstanding picture for this type market. Some of the glaring faults, and indicative of the independents' habit of cheating, is a battle scene where three spec-
tacular shots of men falling off cliffs and a number of other stunts repeated twice. So apparent were these repetitions that the audience laughed.

— Variety (Hollywood) p3 Ja 6 '36

O'SHAUGHNESSY'S BOY. S 27 '35 88min MGM
Players: Wallace Beery. Jackie Cooper. Sara Haden
Director: Richard Boleslawski

"This human dramatic picture with its circus background, co-starring Wallace Beery and Jackie Cooper, as father and son, tells the story of O'Shaughnessy, the animal trainer who casts aside his career to search for his beloved little son, taken from him by his wife, and of his rehabilitation when he finally recovers the child and wins his love." Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Gath News p44 Ja 25 '36

"A: Fine of kind; Y: Very good; C: If not too strong."
Christian Century O 8 '35

"The direction is expert and forceful, the handling of these scenes, especially the training of wild animals, most thrilling and spectacular. The entire cast gives very fine characterizations. This picture will have great audience appeal. Family; tense for young children."

+ Gen Fed of Women's Clubs (W Coast) S 18 '35

Mo Film Bul p145 D '35

"The tumult, noise and ferocity of wild beasts make this too exciting for small children, but it is just for the family."

+ Nat Council of Jewish Women S 1 '35

"A and Y: Good circus drama; Thrilling, but tense."
Par M p56 Mr '36

"Excellent acting and glamorous glimpses of circus life. Family."

+ Wkly Guide S 28 '35

Newspaper and Magazine Reviews

"So long as it stays in the circus, [it] is a first-rate mingling of sentiment and melodrama. But when it begins to devote its attention to a sordid examination of frustrated parental affection it is far too tearful for comfort."
E. F. Mvelin

The Daily News '35

"Gallons of tears in a mildly effective circus story that follows the formula of 'The Champ."
Andre Sennwald

+ N Y Times p5 O 12 '35

Springfd Republican p6c N 24 '35

"'O'Shaughnessy's Boy' is a wholesome and heartless orgy of tears. It is not our duty to recommend a picture of this kind. We resent, mentally and emotionally, such straining at our heart-stringa."

— Stage p10 N '35

Trade Paper Reviews

Box Office p57 N 16 '35
Film Curb p16 O 1 '35

"Family drama."

N Y Exhibitor p35 O 10 '35

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

OUTLAW DEPUTY. D 3 '35 53min Puritan
Director: Otto Brower

Western melodrama based on the short story, King of Cactusville, by Johnston McCulley.

Trade Paper Reviews

"This one will hold its own with the run of the mill Westerns, supplying an ample quota of the approved action stuff."

+— Film Daily p8 D 3 '35

"Adults should be pleased with this one. [There are] no strained situations or awkward acting. Everything runs smoothly. Even the desperados decorating the scenery fit... [The] scenic shots are particularly fine. [The] playing of entire cast and direction merit commendation."

+ Variety p21 D 4 '35

PACE THAT KILLS. Ja 4 '36 64min Willis Kent
Director: William O'Connor

"The story revolves around a couple of [youngsters], a brother and a sister, fresh from the country, who inadvertently get in with a gang which takes them to the big city where they become addicted to drugs. From here on [the story] runs the gamut, with Chinese joints, cocaine and opium addicts, and other underworld activities forming the background of the plot which ultimately stretches its tentacles into society."

Motion Pict Daily

Trade Paper Reviews

"This picture will undoubtedly do its best at the down-town houses where they cater to those who like the lurid... [It has] no outstanding names and will have to depend on its appeal to the sensation lover."

Film Curb p15 Ja 4 '36

"The film shows one of the most gruesome sides of debased existence and is likely to keep customers away with the exception of those spots where sensational exploitation will drag in a certain clientele as has been done before."

— Motion Pict Daily p7 D 27 '35

"The way of the transgressor is hard. One way to make it harder would be to make him sit through this picture. At that he will be one of the few who'll see it for fans will stay away from it in millions... Acting, direction, photography and sound are all new lows."

— Variety (Hollywood) p5 D 19 '35

PADDY O' DAY. Ja 17 '36 73min 20th century-Fox
Director: Lewis Selzer

"Paddy O'Day, a little Irish immigrant girl, escapes from Ellis Island in a milk can and persuades a sly and eccentric young ornithologist to hide her until a kind Russian family give her a home."

MOTION PICTURE REVIEW DIGEST 143

Joe Brower

"Hagen tells the story of O'Shaughnessy, the animal trainer who casts aside his career to search for his beloved little son, taken from him by his wife, and of his rehabilitation when he finally recovers the child and wins his love."
PADDY O' DAY—Continued
sonality brings them love and good fortune.”
Nat Fed of Business & Professional Women’s Clubs

Audience Suitability Ratings
“Class A. General approval.” N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 ’36

“Good.”
+ Endorsed Motion Pict D ’35
“A good story, well staged and directed.
A: very good; S-18: excellent; family and junior matinees.”
Calif Congress of Par & Teachers

“Sentimental comedy. Family.” DAR

“Another personal triumph for little Jane Withers. Good. Family.” Internat Fed of Cath Alumnae

“Fine entertainment, cast of exceptional merit, with delightful humor cleverly mingled with pathos and tenderness. Family.” Nat Fed of Business & Professional Women’s Clubs

“Good, wholesome and entertaining for the family.” So Calif Council of Fed Church Wom.

“Jane Withers charmingly displays her varied talents for singing, dancing and acting, but
is particularly charming when she forgets to use an Irish brogue. S-18: excellent.
Women’s Univ Club, Los Angeles
+ Fox W Coast Bul N 16 ’35

“This smoothly directed picture, replete with humor and pathos, has much to offer in the
talent of little Jane Withers; the pleasing work of a well chosen cast; clever singing and
dancing; and will delight all audiences. Family and Junior matinees.”
+ Gen Fed of Women’s Clubs (W Coast)
N 4 ’35

“Excellent for the family and Junior matinees.”
+ Nat Council of Jewish Women N 1 ’35

“Unobjectionable for general patronage.”
Nat Legion of Decency Mr 12 ’36

“A: Entertaining; Y and C: Excellent.”
Par M p56 Mr ’36

“Sympathetically told with a tear and a
laugh, the film will appeal strongly to family
audiences.”
+ Sel Motion Pict D 1 ’35

Newspaper and Magazine Reviews

Christian Science Monitor p13 N 13 ’35

Trade Paper Reviews

“A delightful comedy which should win more
fans for little Jane Withers and thoroughly entertain the entire family.”
+ Box Office p27 N 23 ’35

Canadian Moving Pict Digest p10 D 21 ’35

Film Curb p17 N 1 ’35

“Ace entertainment for all classes in story
with plenty of laughs plus human interest and romance. A grand piece of comedy-entertain-
ment that should please all types of audiences.”
Film Daily p6 O 29 ’35

“Very good family fare. . . Suitable for all.
[Family]
+ Harrison’s Reports Ja 11 ’36

Motion Pict Daily p9 O 28 ’35

“Family comedy drama.”
N Y Exhibitor p87 N 25 ’35

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

PASSING OF THE THIRD FLOOR BACK. D ’36 80min Gaumont British
Players: Conrad Veidt. Renee Ray
Director: Berthold Viertel

Adapted from the play of same title by Jerome and Jerome. A Christ-like Stranger whose fine ability to understand the problems of those about him sets at rest the petty antagonisms, evil purposes, false illusions obtaining among the inhabitants in a London ‘fashionable boarding house.” (N Y Exhibitor)

Audience Suitability Ratings
“Class A. Approved for adult audiences.”
N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 ’36

“Unobjectionable for adults.”
Nat Legion of Decency Mr 12 ’36

“A and Y: Symbolic drama; C: Mature, but
good.”
Par M p56 Mr ’36

Wkly Guide D 25 ’35

Newspaper and Magazine Reviews

“The pious note has been toned down, the
milk of human kindness in the original play has been agreeably watered, and the types in the small London ‘private hotel’ are observed with malicious realism.” Graham Greene
+ — Spec p178 N 1 ’35

Trade Paper Reviews

“Restricted to adults of the reflecting type,
appreciating author’s more subtle references and
meanings, adults who can and will look
further than superficial narrative.”
+ N Y Exhibitor p29 N 23 ’35

PASTEUR. Ja 30 ’36 63min Lenauer
Director: Sacha Guitry

This film was made in France and has Eng.
lish sub-titles. “Beginning at the time of the
Franco-Prussian War, when the fame of Pas-
teur was not yet firmly established, the action
covers a period of slightly more than a score
of years, ending with the remarkable world-
wide celebration of Pasteur’s seventieth birth-
day on December 27, 1892. The high spot of
the picture is the first inoculation of a human
being, a nine-year-old Alsatian boy, Joseph
Meister, against rables in 1885.” (N Y Times)

Audience Suitability Ratings
“Unobjectionable for general patronage.”
Nat Legion of Decency Mr 12 ’36

Newspaper and Magazine Reviews

“From the point of view of performance, it is
an excellent show; but in direction and story
it is not so good. For most of the time it
appears to be simply an animated photograph
of M. Guitry appearing and disappearing. How then is
the performance so satisfactory? Because the
gentleman, if goes without saying, knows how
he acts even in a static state; his makeup cer-
tainly resembles that of the great scientist,
and his lofty, dignified behavior is impressive.
But a moving-picture needs to move, and of
this, apparently, M. Guitry and his associates
never thought; and it needs, even so slightly,
a lot.” Marqueterie Tazelaar
+ — N Y Herald Tribune p11 Ja 31 ’36

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
An actor should make up his mind just what he wants to do most—star, write or direct. He might be able to combine two of them successfully. When Charlie Chaplin gets away with all three; and he hasn’t always kept up to his early standards, Sacha Guitry, before starting out, should have called in a competent director, some one to warn him tactfully, even the finest French diction and fervor couldn’t make those long monologues interesting. . . M. Guitry’s admiration of Louis Pasteur is apparent. So is his inability to write a movie scenario. He loses even the terrific drama of that first treatment for hydrophobia.

N Y Sun p27 Ja 30 ’36

"Viewed from the narrow standpoint of cinema entertainment, the picture lacks drama. Nevertheless, the Paris importation is well worth seeing. There are a few well-placed titles in English to help persons ignorant of French." H. P. S.

Trade Paper Reviews

"The film lacks strength in dramatic and production values."

— Film Daily p5 Ja 31 ’36

"The characterization of Pasteur is ably portrayed by Sacha Guitry, with a good supporting cast, but since the film is almost wholly composed of lengthy speeches by Pasteur and comparatively little action or dramatic movement, other than that inherent in the man’s fight for recognition, it is likely that only those with a knowledge of French will find the picture especially appealing. There are, however, sufficient English subtitle translations to make for ready understanding of the story, and the film is interesting."

— Motion Pict Daily p2 Ja 30 ’36

"While supplied with English titles which enable one to understand the action, real enjoyment will come only to the French-speaking, for often, delicate nuances of gesture and speech constitute the real entertainment. . . Estimate: restricted."

N Y Exhibitor p59 Mr 19 ’36

"It’s tiresome and loquacious. Guitry emerges as a good actor but a poor director and writer. It’s the first film he ever made. He is in the camera’s eyes at all times and mostly talking rather than having anything take place. Guitry at least saw to it that his opportunities to perform in the major portion of the footage were not curtailed. In fact, he forgot everything else."

— Variety p31 F 12 ’36

PAY-OFF. N 9 ’35 64min Warner
Players: James Dunn, Claire Dodd, Patricia Ellis
Director: Robert Florey

"A newspaper story in which the inherent decency of a ‘Sports’ reporter finally redeems him from the sordid dealings into which his love for a vain, shallow selfish wife had forced him." Gen Fed of Women’s Clubs (W Coast)

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide Reviews p24 Ja 25 ’36

"A: Hardly; Y: No; C: Maybe; C: Christian Century p106 D 11 ’35

"Human and appealing. Mature." DAR

"A swiftly moving story, well acted and certainly plausible in the telling. A family film which will hardly appeal to young children." Nat Soc of New England Women

Audience Suitability Ratings

"Entertaining and fast moving. The handling of the crime situation points to a good moral. Family." So Calif Council of Fed Church paper

+ Fox W Coast Bul S 13 ’35

"The production is ably portrayed by a well-selected cast, the direction is fast moving and understanding and the photography very good. Adults and young people."

+ Gen Fed of Women’s Clubs (W Coast) S 9 ’35

Mo Film Bul p175 N ’35

"Good consistent characterization. Mature."

+ Nat Bd of R M N ’35

"An able cast and fast moving direction with a bit of a glimpse into sports reporting. Family."

— Nat Council of Jewish Women S 1 ’35

Newspaper and Magazine Reviews

Boston Transcript p8 O 30 ’35

"The Pay-off is one of the decidedly lesser works from the studios of the Warner Brothers." Richard Watts, Jr.

— N Y Herald Tribune p15 N 13 ’35

Reviewed by Andre Sennwald

N Y Times p25 N 13 ’35

"A decided disappointment." William Boehnel

N Y World-Telegram p25 N 12 ’35

Springfield Republican p6 N 21 ’35

Trade Paper Reviews

Box Office p54 N 16 ’35

Film Curb p10 O 1 ’35

"Highly satisfying, entertainment for the regular run of fans."

— Film Daily p7 N 12 ’35

"It is not a pretentious picture by any means, but it is one that does afford entertainment to audiences not too discriminating."

— Motion Pict Herald p63 N 30 ’35

"Family action drama. . . Good program [picture]."

— N Y Exhibitor p35 O 19 ’35

PEASANTS. Ag 28 ’35 105min Lenfilm
Players: E. Younger, B. Poslavsky, A. Petrov
Director: F. Ermoler

In Russian with English subtitles. The setting is a collective pig farm in Soviet Russia. "The story is the tragedy of a man whose character and traditions made him impossible to assimilate into the new social order, the son of a rich farmer in whom the ideas and feelings of his family and class persisted so strongly that he could not fit into the co-operative scheme of things." (Nat Bd of R M)

Audience Suitability Ratings

Christian Century p1326 O 16 ’35

"Rich, earthy background, people with rather bewildered children of the soil, and pictured with warm humor and understanding."

— J. S. H.

+ Nat Bd of R M N ’35

Newspaper and Magazine Reviews

Boston Transcript p8 O 16 ’35

Christian Science Monitor p15 O 19 ’35

"Full of vitality, humor, and poignancy, and engages one’s emotional interest by that sort
PEASANTS—Continued
of full-bodied characterization one finds in the
best of the Russian novels." Robert Giroux
+ Nation p332 O 2 '35
"The picture is simple, unaffected and full
of natural juices, flavors, smells. ... The
makers of a film like this manage to pervade
the whole production with one dominant charac-
teristic—the compassion and tolerance and
fierce love, the absolute tenderness they have
for these people. ... In terms of the humanities
there is something here, a tendency and broad
feeling, that will surely be released some day
into a work second to nothing whatever." Otis Ferguson
+ New Repub p168 S 18 '35

Trade Paper Reviews
"One of the better Russian importations in
many months, this is good picture making,
considering the technical end. That it con-
tains propaganda can't be doubted. ... Technically, it is a triumph." + N Exhibitor p38 O 19 '35

PEG OF OLD DRURY, S 28 '35 75min British & Dominions
Players: Anna Neagle, Sir Cedric Hard- ilken, Jack Hawkins
Director: Herbert Wilcox
Made in England. "A rough country girl,
with thick Irish accent follows her worthless
lover to London, tricks the manager into let-
ting her walk on at Drury Lane theater, at-
tracts the attention of the great Garrick, and
soon has all London at her feet. She dances,
sings, acts Shakespeare, fights a duel, is lov-
ing, saucy, angry and pathetic, and finally dies
at the conclusion of a performance of 'As You
Like It.'" (Springfield Republican)

Newspaper and Magazine Reviews
"Herbert Wilcox, film director, has learned
the obvious lesson of 'The Night of Love,' and
in 'Peg of Old Drury' he has done for Shake-
speare what Miss Grace Moore's picture did
for opera. The settings are invariably pleas-
ning and gay. [The film] is one of the best
things that has ever come out of a British
studio." Harold Hobson
+ Christian Science Monitor p8 S 21 '35
"The film is as slick and swift-moving as a
Hollywood revue, and has music and dance and
song. It wears its period dress lightly and to
the manner born and never for one moment be-
comes dull or heavy," Joan Littlefield
+ Springfield Republican p56 S 22 '35

PERFECT GENTLEMAN, N 22 '35 70min MGM
Players: Frank Morgan, Cicely Courtneidge, Heather Angel
Director: Tim Whelan
Based on a play of same title by Edward Childs Carpenter, which in turn was based
upon a short story, The Prodigal Father, by
Cosmo Hamilton. "The story is of the manner
in which James Morgan, a eager-to-please, and ever-
bringing father of a young, ambitious English
country vicar, after causing much mental
strengths, sacrifices his own happiness for the
boy, and of course wins out in the end." (Motion Pict Daily)

Audience Suitability Ratings
"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

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

"A light comedy marred by a vulgar rumba.
Good." + Endorsed Motion Pict D '35
"Good photography, accurate settings, clever
dialogue with finished diction, and a pleasing
musical score. Adults and S-18: good." Cali-
Congress of Par & Teachers
"Audience liked the low-brow comedy. Medi-
ocre. Rating: D" D AR
"Clever dialogue and excellent acting. Fam-
ily." Nat Bd of R
"Clean humor and an entertaining story. Family." Nat Council of Jewish Women
+A dull little comedy done in the English
manner. Fair. Family." Nat Fed of Business & Professional Women's Clubs
"A genial comedy, nicely produced with a
pleasant atmosphere of genuineness and sweet-
"While not an outstanding picture, it is high-
y amusing, and the portrayal of much
kindness and thoughtfulness, creates a whole-
some atmosphere. Family." So Cali Council of Fed Church Women
"This is strictly English comedy of the kind
which delights the hearts of music hall audi-
cences and is very good in its way. ... Adoles-
cents: saved; children: possible." Women's Univ Club, Los Angeles + Fox W Coast Bul D 7 '35

Family
Gen Fed of Women's Clubs (W Coast) N 25 '35
Mo Film Bul p186 D '35
"Good, Family." + Motion Pict Guide Mr '36
"Unobjectionable for adults." + Nat Legion of Decency Mr 12 '36
"A and Y: Amusing; C: No interest." Par M p56 Mr '36

Sel Motion Pict D 1 '35
"A light and highly amusing story. ... Clever
dialogue and excellent acting on the part of

Newspaper and Magazine Reviews
Boston Transcript p7 D 20 '35
"If you have seen Cicely Courtneidge plough-
ing her way through heavy-footed English
faces and broad comedies, you will be amazed at her
momentum in her latest Hollywood produc-
tion. Of course it is Frank Morgan's
superb clowning that puts the thing across, but
[she] does a nice job too." Laura Elston +
Canadian M p38 F '36

Christian Science Monitor p13 D 21 '35
"While on the subject of the military we
ought to mention a dainty bit of poison-ple,
'The Perfect Gentleman,' which M-G-M has
concocted. It reminds us that no nation has
a monopoly on jingoism. ... [It is] a flaccid
melange of ancient gags that merely offers us the
thousand-thousandth over-familiar Mr. Frank Mor-
gen." + New Theatre p23 Ja '36
"Much to every one's surprise, [this] un-
heralded new picture wins hardly awaited
amid ecstasies of anticipation, turns out to
be an engaging and modestly heart-warming
little satire on comedy. The new work man-
ages to be a surprisingly entertaining photoplay,
despite its thinness of story and its occasional
lapses into shambling sentimentality." Rich-
ard Watts, Jr. +
+ + N Y Herald Tribune p18 D 19 '35
"This is] a little hands-across-the-sea picture
that has must have been intended for English
audiences rather than American. 'The
Perfect Gentleman’ will probably be popular abroad. It has that broad, obvious humor so much appreciated by music-hall audiences in London, and it is flatly received here. Always on the verge of slapstick, sometimes it tumbles over the edge. It is not very funny even then.”

Eileen Caughey
—— + NY Sun p33 D 19 '35

“The Perfect Gentleman” is not a bad picture, it certainly isn’t a very good one. . . The film has a mildly, somewhat undertoned look and the narrative seems blurred as though from inexpert cutting, and its forays into sentiment are boredly unconvincing.”

André Senwald
—— + NY Times p33 D 19 '35

“[The] film is fair and has some pretty good moments in it . . . As a sort of modern Baron Munchausen, Mr. Morgan is with all delight. His performance in this film, which is hardly worthy of his talents, definitely stamps him as one of the truly cleverest comedians now appearing on the screen. No less satisfactory, and also wasted on a mediocre part, Cicely Courtneidge, a talented comedienne of the British stage and screen who makes her debut in an American film . . . Along with Mr. Morgan she manages to keep ‘The Perfect Gentleman’ nearly always interesting and sometimes hilariously funny.”

William Bohnehl
—— + NY World-Telegram p35 D 19 '35

“I warn you not to keep away from The Perfect Gentleman just because of its title. You will find [it] very pleasant and easy-going.”

John Mosher
+ New Yorker p57 D 28 '35

Trade Paper Reviews

Box Office p33 N 23 '35

“Although this is an English story it has that sterling actor, Frank Morgan, in the title role and a role that is most suited to him. He takes full advantage of it and registers a very fine performance. . . Perhaps because of the English locale and accents the general run of fans may not like it so much but it is good entertainment nevertheless.”

+ Film Curb p8 Ja 4 '35

“This production appears to have been designed primarily to suit the tastes of British audiences . . . Class and adult audiences over here will find the picture quite amusing, for the general run of movie fans the picture’s appeal may suffer somewhat.”

Film Daily p4 D 19 '35

“The able performances of Frank Morgan and Cicely Courtneidge are the outstanding features of this picture. Miss Courtneidge, one of the best known musical comedy stars in England, is not well known to American screen audiences, but her performance in this film should greatly please her fans.”

+ Motion Pict Daily p10 N 26 '35

Motion Pict Herald p65 D 28 '35

N Y Exhibitor p38 D 25 '35

“Miss Courtneidge is given every opportunity with an admirable supporting cast and a well written, if somewhat thin, story. However, film is too thin to suit British audiences, and it will be realized that he has done an almost perfect job. He doesn’t seem to be acting. He is the type well known in England, and it is to be questioned whether he has ever done better work. Miss Courtneidge is brilliant. She is poised, quiet to sense her comedy values and make the most of them, and in her few serious moments she does not flounder.”

+ Variety p15 D 25 '35

PETER IBBETSON. N 8 '35 88min Paramount


Director: Henry Hathaway

Adapted from the novel by George du Maurier and from the play by John N. Diamond. In the tale of childhood playmates, long separated, who find each other too

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PERSONAL MAID’S SECRET. O 28 '35 53min Warner


Director: Arthur G. Collins

Based on the short story, Living Up to Lizzie, by Lillian Day. “[A] maid’s efficient aid is responsible for raising a struggling young couple to a position of some importance in addition, to saving her own daughter from scandal.” Box Office

Audience Suitability Ratings

“Class A. General approval.”

N Y Archdiocese Motion Pict Guide

“Cath News” p24 Ja 25 '36

“A most entertaining picture.”

+ Gen Fed of Women’s Clubs (W Coast) O 1 '35

Mo Film Bul p19 D '35

“Good Family.”

Motion Pict Guide Mr '36

“Refreshing comedy. Family.”

National Council of Women O 1 '35

“A and Y: Amusing; C: Little interest.”

Par M p56 Mr '36

“A gay little story with a serious note at the end . . . Attractively staged and delicately photographed, this picture offers many laughs and introduces a lovely little boy actor. Family.”

+ Sel Motion Pict N 1 '35


+ Wdy Guide O 19 '35

Newspaper and Magazine Reviews

Boston Transcript p8 O 16 '35

Christian Science Monitor p15 O 19 '35

“‘Personal Maid’s Secret’ [is] a modest little screen treatise which combines a success story motif with a mother-love theme . . . [It] is another one of those peculiarly irritating little films which have some pretty good and some pretty awful stuff in them and which might, if someone had taken the trouble, been converted from a botch into a tolerable hour’s entertainment.”

William Bohnehl
—— + N Y World-Telegram p25 D 16 '35

Trade Paper Reviews

Box Office p60 N 16 '35

Film Curb p12 O 15 '35

“Here is a production which, while not pretentious by any means, appears to have the ingredients of a pleasing surprise for exhibitors, exceeding expectations of showmen and producers. It contains excellent material for exploitation.”

+ Motion Pict Herald p33 D 21 '35

N Y Exhibitor p36 O 10 '35

“Miss Donnelly walks away with ‘Personal Maid’s Secret’ . . . Although three others co-featured do handsomely in their respective assignments . . . [She] brings to this character a warmth and realism that easily tops the excellent efforts of the others.”

+ Variety p19 D 11 '35

PETER IBBETSON. N 8 '35 88min Paramount


Director: Henry Hathaway

Adapted from the novel by George du Maurier and from the play by John N. Diamond. In the tale of childhood playmates, long separated, who find each other too
PETE IBBETSON—Continued
late. Mary is married to the jealous Duke of
Towers. Peter, to avoid his murdering Mary, kills the Duke. He escapes from the grim
Dartmoor Prison in his dreams each night, joining his Mary in a strange fantastic world
of 'Smilin'. Even death, when it comes
to them in old age, cannot separate them
long.” (N Y Sun)

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y American Picture Pictorial p24 Ja 25 '36
Cath News p24 Ja 25 '36

"Young people as well as adults will be
captured by the charm of this film. The
philosophy, however, of the later scenes is rather
too mature for children. Excellent." + Endorsed Motion Pict D '35

"The picture drags but the photography is
excellent. Family audience; 12 years up." Nat Ed of R

"The delicate spiritual phantasy of Du
Maurier filmed with beauty, with distinguished
acting, with fine significance. . . . The beauty of
pictureization has never been excelled. The
dramatization is of rare distinction. Adults.
Not understandable by children." Mrs T. G.
Winter + Fox W Coast Bul N 16 '35

"Beautiful photography, magnificent settings,
deft and understanding direction, excellent
work by fine cast, with the characterization of
Ann Harding and Gary Cooper notably
outstanding. An exquisite production, Adults." + Sen Pict of Women's Clubs (W Coast)
N 12 '35

"The direction is masterly, making the spiritual
life of the two tortured souls seem
almost mystical. The photography is outstanding,
the supporting cast most capable. Adults." + Jt Estimates N 15 '35
Mo Film Bul p199 D '35

"Very good. Adults & young adults." Motion Pict Guide Mr '36

"A rare treat for those who enjoy the beauti-
ful and fine. Adults." + Sei Motion Pict D 1 '35

"The picture drags but the photography is
excellent. Family." + Wkly Guide N 9 '35

Newspaper and Magazine Reviews

"The meeting of the lovers in their dream-
world is done with a disarming honesty that is
not so much dependent on trick photography
as on the spirit in which they are treated.
It is delicate stuff to handle, but Mr. Hath-
away and his players manage it without a slip." E. F. M + Boston Transcript p4 N 23 '35

Christian Science Monitor p13 N 23 '35

"Eventually, the film goes completely mystic
and haywire. As for me, Peter Ibbetson be-
comes just a lot of Peter Rabbit. Both Mr.
Cooper and Miss Harding are better than usual.
Miss Harding is kept within reasonable bounds
by intelligent direction, and Mr. Cooper
photographs well, as usual, but I still feel that he
injects iron rods into any characterization that he
attempts." Don Herald + Life p20 Ja 36

"A tasteful and gossamerly photographed
screen version . . . captures something of the
graceful, nostalgic charm which some of our
ancient sentimentalists recall as belonging to
the celebrated Barnum & Bailey's stage
production of an earlier decade . . . Here is
the picture drama in its most thoroughgoing
but, my fear is that its flight from
reality and its profound conviction about the
soul-satisfaction of a dream romance make it
just a trifle too precious for this embattled
age." Edward Watta, + N Y Herald Tribune p15 N 8 '35

"The literary staff has done a competent if
not an inspired job. . . . Ernst Toch's musical
background score is decidedly helpful in build-
ing up the picture's atmosphere, one that tries
at least for the cheerful tears of 'Smilin'
Through.' It doesn't quite succeed." Eileen Crediman + N Y Sun p32 N 8 '35

"Carefully avoiding the temptation to bathe
the screen in misty photography and heavily
reminiding audiences that this is a spirit
world, [the director] abandons conventional
screen devices and boldly insists on the reality
of the dreams. This is a shrewd modern
touch and it goes far to make duMaurier's
celebrated love story dramatically effective." Andre Sennwald + N Y Times p18 N 8 '35

"Although it is emotional in the extreme,
this version of 'Peter Ibbetson' is almost entirely
departed of those historico-pyrotechnies
that are ordinarily associated with emotional
drama." William Boehne + N Y World-Telegram p29 N 8 '35

"The picture is sure of itself only in the
early factual moments, and otherwise rather
sterile." John Mosher + New Yorker p100 N 16 '35

Trade Paper Reviews

Box Office p34 N 23 '35
Film Curb p20 D 15 '35

"The picture is hardly entertainment for the
masses and though an artistic success it is
dull and slow." + Film Daily p14 O 31 '35

Motion Pict Daily p2 O 26 '35

"Courageously departing from formula,
eschewing anything that condescends to
theatrical artificiality in order to bring
it within the realm of so-called popular screen
material, it depends solely upon its story worth
and accomplished acting performances by the
two leading players and the featured support,
in bidding for public favor." + Motion Pict Herald p60 N 9 '35

N Y Exhibitor p37 N 25 '35

PETRIFIED FOREST. F 8 '35 72min Warner
Players: Leslie Howard. Bette Davis. Humphrey Bogart
Director: Archie L. Mayo
Based on the play of the same title by
Robert Emmet Sherwood. A poetic frustrated
writer in search of some meaning to life and
a hunted outlaw killer sensing his doom are
brought together for one dramatic hour in a
little Arizona gas station-restaurant with an
assortment of other people and wait under
tense emotional strain for fate to close in.
A strange moving love grows within the hour
between the wanderer and the girl at the
gas station-restaurant deserted by her French
war bride mother, yearns to be an artist. To make
this dream possible, the wayfarer makes over
his life insurance policy to her and then taunts
the outlaw into killing him before the posse
arrives.

Audience Suitability Ratings

"A beautiful, satisfying film so far as its
production and acting go and everything else
for which the production can be held responsi-
ble . . . Disguised as romance and 'brooked'
with such cleverly turned formulas as Robert
Sherwood knows so well how to write—the
++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
result was a beautiful stage play and now is a magnificent moving picture. But then, Leslie Howard, playing the part of a tax collector would be winning and altogether lovely."

"Bks & Films F '36"

"WARNERS deserve great praise for not cheapening the spirituality of this fine, thought-provoking and engrossing play. Mature. Excellent." -- DAR

"Leslie Howard and Bette Davis give unper- formable performances, while the lighting effects and stage sets are most unusual, the direction masterful and the photography remarkably fine. Adults." Nat Council of Jewish Women

"This picture will intrigue students of psych- ology, but will hold interest for those seeking light entertainment, Adults." Nat Fed of Business & Professional Women's Clubs

"Audiences over 14 years." Nat Soc of New England Women

+ + Fox W Coast Bul F 1 '36

"Because of the limitations of its settings and because it is almost entirely dialogue, it may be criticized as not being ideal screen material. But this fact makes it a more startling achievement. . . . The philosophy of the plot and its treatment to date is virtually un- hold no interest or understanding for any but the intellectually mature. The ending fortunately has not been softened in deference to what is supposed to be the preference of movie audiences. Adolescents, 12-16: no; children, 8-11: + + Motion Pict R Ja '36

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"A: Absorbing character drama; Y: Mature; C: No." Par M p56 Mr '36

"Excellent. Mature." + + Sel Motion Picture F 1 '36

"The picture is exciting, often humorous, with more substance to it than most movies. Mature." + + Wdly Guide Ja 25 '36

Newspaper and Magazine Reviews

"That the producers confined themselves to the scenic restrictions of the stage play may have been a matter of necessity, but it deprives the screen play of a great deal of its impact. The thought and imagination that have contributed to this picture may have been necessary, but it deprives the screen play of adequate justification for the hero's complete inaction. The hero and heroine, following the suggestion of the book, are almost completely independent and correspondingly seldom in each other's company, yet they do love each other. But, in a sense, they do not love each other enough to act. The Warners, who knew the material, should have given the actors a screen play that was as strong as the book. They have not."

Richard Watts, Jr.

+ + + N Y Herald Tribune p10 F 7 '36

"The Warners continue to display their skill at transcribing plays into film. With their excellent version of "Cellini," they have now brought "The Petrified Forest." Robert Sherwood has given Miss Davis the role that is necessary for her to attain the same poise that Miss Davis gives the role. She is a fine actress in this picture."

F. S. Nugent

+ + + N Y Times p14 F 7 '36

"Mr. Howard is wally sensitive and Miss Davis is noble and modest and tender for all her particular talent." John Mosher

New Yorker p45 F 15 '36

"'The Petrified Forest' reaches the screen virtually unchanged from the original play by Robert E. Sherwood. It has been shortened and is a magnificent moving picture. "-- Bks & Films F '36

"'The Petrified Forest,' more than any other picture I have seen, demonstrates that the screen is a more powerful medium for the presentation of a stage play than is the stage itself. . . . Thanks to the League of Decency, it is free from the very dangerous attempts to captivate the attention of the theatre audience from the theme of the drama. For the rowdiness in the play, many inhibitors have had to be used in thought and expression to give the film version wider appeal than was allowed the stage play. . . . Howard, Bette Davis and Humphrey Bogart give magnificent performances. No lines ever were spoken with greater refinement than beautifully by Howard who expands his philosophy of life. And for Bette Davis it is another perfect step in her march which seems to be leading to her ultimate recognition as the greatest actress on the screen.""
PETRIFIED FOREST—Continued

Petrified Forest—Continued

some and the leading woman’s, M. L. Romanoff’s, of necessity, has been omitted. It also has the same tragic ending. Warners wanted to change it, but Leslie Howard, who was in the play, argued so convincingly that an added scene showing him recovering from his gunshot wound was not used.

Springfield Republican p8 c Ja 26 '36

"An excellent adaptation of a Broadway hit."

+ + Stage p8 Mr '36

"Like the play, of which Screenwriters Charles Kenyon and Delmer Daves and Director Archie Mayo have done an admirable job in making the film an almost literal transcription, the picture is an enormously skillful romantic melodrama, so skillfully written and so shrewdly directed that even the pseudo-philosophy uttered by Leslie Howard seems worth listening to.

+ + Time p16 F 17 '36

Trade Paper Reviews

"Petrified Forest... comes to the screen as a tense, compelling drama. It will entertain and hold interest of any audience from fade-in to fade-out. Family."

+ Box Office p33 Ja 18 '36

"The Petrified Forest is one of the most striking and unusual pictures it has been your reviewer’s privilege to witness. It will thrill you, chill you and amuse you all at once, and that you will have to admit, is a mighty tall order."

Canadian Moving Pict Digest p6 Mr 7 '36

"This is an exceptional picture and most assuredly will make a name for itself and do well at the box office. Leslie Howard plays the role in the stage play and gives a sterling performance. He is ably supported by Bette Davis and Humphrey Bogart, both playing their stage roles, helps enormously to make this an outstanding picture. This is decidedly one of the best pictures to come out of Hollywood in some time."

+ + Film Curb p17 Ja 18 '36

"Leslie Howard is magnificent. Bette Davis does about the finest and most appealing work of her career. The direction is skillful, and Archie Mayo has extracted every ounce of dramatic and emotional value. In fact the entire production is something to talk about."

+ Film Daily p8 Ja 21 '36

"Although both Leslie Howard and Bette Davis give fine performances, and the play from which it was adapted scored a hit on Broadway, it is doubtful if it will get far in picture theatres. The masses will not find it to their taste, for it is not cheerful entertainment, and its message is 'defeatism.' Not for children or adolescents. Adult entertainment."

+ + Harrison’s Reports F 15 '36

"This picture has power, prestige and strong entertainment value. The action takes place entirely within the confines of a gas station in the Arizona desert and at times reaches points of pronounced suspense. The unusual locale in which the picture is set forms a perfect background on which is displayed the psychological portraits of the characters."

+ Pict Daily p3 Ja 8 '36

"Here is a class picture with an infinite mass appeal. Stepping completely out of any rutted path, its striking power to stir the emotion of every audience is established as an attraction worthy of the attention of all."

+ Motion Pict Herald p16 Ja 18 '36

"[It] should be able to account for itself best in the horror sectors, but is melodrama of a type that can be sold all the way down the line."

Arms & Y Exhibitor p26 F 10 '36

"Out of Robert Sherwood’s play Archie Mayo and a uniformly adroit cast have evolved a production that’s certain to draw critical ravies for its all-around quality, its fine adherence to mood and its deft blending of haunting melodrama with philosophic discourse. But it is doubtful whether the box-office reaction will parallel its artistic success. The Petrified Forest’s frequent allusions to the head of the average filmgoer in both dialog, nuances and spiritual content, which makes it look as though the film will have to depend largely on the upper cultural brackets.

+ Variety p16 F 12 '36

"Petrified Forest as a stage play contained in proper proportion about all the entertainment elements that an audience would expect from an art филь."

Petunia p8 Mr '36

"The film version, directed and produced by Archie Mayo, is a story of the Arizona desert where a group of interlopers involving a mobster, a gambler, a murderer, and a couple of gypsies who were forced to take part in the crime. The story is told in a melodrama style and is well acted by a cast that includes Leslie Howard, Bonita Granville, Bette Davis and Humphrey Bogart. The setting is rugged and the acting is good."

+ + Daily News p14 Ja 18 '36

PETTICOAT FEVER. Mr 13 '36 80min MGM

Players: Robert Montgomery, Myrna Loy. Reginald Owen. Winifred Shotter

Directed by George Fitzmaurice

Based on the play of the same title by Mark Reed. "An airplane wreck forces an English lord and his fiancée to become the guests of a wireless operator in the frozen north. He hasn’t seen a white woman for two years and he finds his feminine guest fascinating. The wireless operator, who has married a red head, is ready to abandon her. Then his former fiancée who had deserted him arrives." (Hollywood Reporter)

Trade Paper Reviews

"This one will have no trouble pleasing audiences. It is full of laughs and the comedy is of a refreshing nature. The roles are ideal for Robert Montgomery, Myrna Loy and Reginald Owen. It is staged and produced for them for a heavy score of laughs."

+ Film Daily p7 Mr 14 '36

"A grand little laugh picture from beginning to end, Petticoat Fever" is something of a high comedy in the near sophisticated school. Box-office is assured by the personal drawing power of Robert Montgomery and Myrna Loy, made doubly sure by happy casting in a popular success. If anything, the screen version of Mark Reed’s stage play is an improvement upon the original."

+ Hollywood Reporter p3 Mr 11 '36

"[It is] a smart comedy that should mean good returns. With the Montgomery-Loy names for the top draw, picture has good marquee value. Smartly written, directed, and produced, it has audience appeal both in the first runs and subsequent houses."

+ Variety (Hollywood) p3 Mr 11 '36

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

("PIRATE PARTY ON CATALINA ISLAND. N 2 '36 70min MGM


Directed by Lewis Lewy

"Very effectively filmed in Technicolor, it takes the form of a pirate masquerade party on beautiful Catalina Island, where scores of film stars happen to be, and it turns the film a big-time cast and big fan interest." Film Daily


**Audience Suitability Ratings**

"Family."  
**Gen Fed of Women's Clubs (W Coast)**  
F 8 '36

**Trade Paper Reviews**

"Cooking good entertainment that's bound to please the majority of mass audiences, for there's never a dull moment."
- Box Office p51 F 8 '36

"There is more attractive flash, sparkling action and general entertainment in this two-reeler than in some features Hollywood does up occasionally."
- Film Daily p8 Ja 23 '36

"Time and money were lavished on this outdoor short in Technicolor with results that are eye and ear-filling... It's a grand short."
- Motion Pict Daily p8 Ja 23 '36

"It should fit in on most any program."
- Motion Pict Herald p49 F 1 '36

"Packed with names and stars this can be billed on the marquee to good advantage. Excellent."
+ N Y Exhibitor p39 Ja 25 '36

"On the Technicolor palette alone the short probably qualifies as adding color to film bills. Results are not uniformly favorable. In this instance Chester Morris makes himself look asinine dressed up as a pirate master of ceremonies and handed lines to read that sent him as sub-adolescent mentally. Slapstick comedy is certainly not his forte."
- Variety p12 F 5 '36

**POWDERSMOKE RANGE.**  
S 27 '35 72min RKO  
Director: Wallace Fox  
Based on the novel of the same title by William Colt MacDonald. A western melodrama.

**Audience Suitability Ratings**

"Though the picture is fairly well directed and acted, and has beautiful scenery and fine horsemanship, it is not up to the best standard for Westerns. Family."
+ Gen Fed of Women's Clubs (W Coast)  
F 15 '35

"The acting is capable and the scenery lovely; the dialogue trite but as this is undoubtedly meant for junior audiences they will not be too exacting. Family. (University Woman object to its brutality.)"
+ Jt Estimates S 15 '35

"Fair. Adults & young adults."
- Motion Pict Guide Mr 36

"Adolescent boys will love it and so will their fathers, but [it is] too exciting for small children."
+ Nat Council of Jewish Women S 1 '35

"A. Y and C: Thrilling Western."
- Par M p56 Mr 36

**Newspaper and Magazine Reviews**

"Powdersmoke Range," is regulation outdoor drama, with most of Hollywood's current Western stars appearing in it at one moment or another. This is a quaint piece, almost as old-fashioned as Mr. Chaplin's 'Modern Times'; unintentionally, it is sometimes nearly as funny. ... Like most Westerns, [it is] wholesome, good fare for children, and occasionally refreshing in its simplicity." Eileen Creelman

+ N Y Sun p14 Mr 9 '36

"Make no mistake about it, pardner, 'Powdersmoke Range' is a blood-and-thunder Western of the old school. Like its once popular predecessors it rests no claim that its fare comes precious little in the way of a story."
- T. M. P.
+ N Y Times p20 Mr 9 '36

"With so many expert gun-toters and horsemen in the cast it is reasonable to expect plenty of quick and straight shooting and furious riding, and that is exactly what 'Powdersmoke Range' gives you. The film moves along competently, it has dialogue with a tang that is well suited to melodrama of the West and it has plenty of action. If you like this sort of stuff—and don't pretend you don't—you'll get a kick out of these rough doings of the wild boys out on the range."
- William Boehnel
+ N Y World-Telegram p21 Mr 10 '36

**Trade Paper Reviews**

"You can hardly go wrong with this one and how they'll eat it up where outdoor action favours are the favorites!"
+ Film Curb p18 O 1 '35

"RKO has a bangup Western release in 'Powdersmoke Range,' [containing] a topnotch cast, and, judging from Hollywood's recent horse opera output, an exceptionally good story. Will do moderately well on its own in some spots and have strength to count for something in the duels."  
+ Variety p15 Mr 11 '36

**PREVIEW MURDER MYSTERY.**  
F 23 '36 65min Paramount  
Players: Reginald Denny, Frances Drake.  
Gail Patrick. Rod La Rocque. George Barbier  
Director: Robert Florey  
"Film star Rod La Rocque, who has been warned that he will never live to see the picture he is making, is killed at the theatre preview. Publicity director Reginald Denny, assisted by Frances Drake, takes charge of the case, and the scene moves into the studio itself as the sinister activities of the murderer continue."  
Motion Pict Daily

**Audience Suitability Ratings**

"Adults and young people."  
Am Legion Auxiliary  
"Adults: entertaining; 14-18: fair; 8-14: doubtful."  
Calif Cong of Par & Teachers  
"Good. Mature."  
DAR  
"Family."  
Gen Fed of Women's Clubs (W Coast)  
"Family."  
Nat Bd of R  
"Family."  
Nat Council of Jewish Women  
"Interesting for adult audiences."  
Nat Soc of New England Women  
"Mature."  
S Calif Council of Fed Church Women  
+ Fox W Coast Bul F 29 '36  
"Mature."  
Jt Estimates F 15 '36

"An average mystery tale doubles its effectiveness because the plot is laid in a studio interior where talking pictures are made. Adolescents: yes; children; too exciting."  
Motion Pict R Mr 36

"Family."  
Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage."  
Nat Legion of Decency Mr 12 '36

"Mature."  
Sel Motion Pict F 1 '36

++ Exceptionally Good; + Good; ++ Fair; —— Mediocre; — Poor; —— Exceptionally Poor
PREVIEW MURDER MYSTERY—Continued

"Family." 
Wky Guide F 22 '36

Newspaper and Magazine Reviews

"This picture is one of the best murder mysteries we have had in a long time and one of the few good pictures Paramount has given us in some months. "The Preview Murder Mystery" may be a little wearing for you like that sort of screen entertainment. Students of the screen should view it. Its depiction of what goes on in a motion picture studio will interest them."
+ Hollywood Spec p6 F 15 '36

Trade Paper Reviews

"Thrilling murder-mystery with studio background. . . . It moves at a rapid and thrilling pace, is packed with tense situations, hair-raising suspense and should prove a money-maker in all situations. . . ."
+ Box Office p25 F 29 '36

"Unusually entertaining murder mystery melodrama. . . . Florey has done a mighty fine job of directing and taken all-in-all this picture should please in most any theatre."
+ Film Curb p14 F 15 '36

"A good murder mystery melodrama. The plot is replete with success to all the old 'gags' to create the eerie atmosphere—mysterious openings of doors and windows, shadows, screams, and sudden deaths. Not for children or Sundays. Good for adults."
+ Harrison's Reports Mr 7 '36

"This high-tension mystery yarn is different. It is not merely bigger and better but it is a highly diverting, baffling, baffling and truly thrilling. There are three murders, and all the excitement that follows take place on a motion picture lot, easily recognizable as the Paramount studio and with the blood tingling with the unflagging suspense of the story, the audience is on a close-up personally-conducting tour of the whole works."
+ Hollywood Reporter p3 F 6 '36

"There is much in this that is refreshingly new in the way of a murder mystery, plus many inside revelations of the art of picture making which should provide unique entertainment for audiences and give the exhibitor a wealth of angles on which to base intriguing exploitation."
+ Motion Pic Daily p6 F 7 '36
Motion Pic Herald p42 F 15 '36

"Estimate: saleable programmer."
+ N Exhibitor p55 '36

"This mystery opera, obviously a B picture, stands chances of getting important money through several exploitation angles. Cast contains a flock of names recognizable by the fans. Some of these are old timers, but they still mean something in numbers as they have been cast here. Picture is based on a murder, several of them in fact, within a studio. It's about the best inside stuff on studio workings seen. Fans who want to get a look-see on picture making should be satisfied with the atmosphere."
+ Variety (Hollywood) p3 F 6 '36

PRISONER OF SHARK ISLAND. F 28 '36
30min 20th century-Fox
Players: Warner Baxter, Gloria Stuart, Pat O'Malley, May Gellingerwater
Director: John Ford

Based on the biography, Dr. Samuel Mudd, by Nellie Mudd Monroe. "Dr. Mudd was the Maryland physician who set John Wilkes Booth's fractured leg after Booth had killed Lincoln. He was arrested later . . . and tried before a military court. Despite his avowals of innocence, his protestations that he knew nothing of the assassination or of Booth's part in it and that his duty as a physician impelled him to treat the injured man, he was found guilty and sentenced to life imprisonment on Dry Tortugas, otherwise known as Shark Island." (N Y Times)

Audience Suitability Ratings

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

"Good. Suspenseful; well-produced. Mature."
DAR

"A gripping story of mob hysteria, human heartbreak and tragedy following the assassination of President Lincoln. Based on the true story. Mature."
Nat Fed of Business & Professional Women

"One of the great pictures of the year. Mature."
Nat Soc of New England Women

"This picture is well worth seeing for its historic value but is far too emotional for young children. Mature."
S Calif Council of Fed Church Women

+ W Coast Bul F 22 '36

"Adults and young people.
+ Gen Fed of Women's Clubs (W Coast) F 19 '36

"Outstanding. This is a poignant melodrama of man's inhumanity to man, convincingly staged and stirringly acted. Details of the Civil War period are carefully observed and the film is deeply moving. Mature."
+ + Jt Estimates F 18 '36

"Superb work on the part of all the actors including the colored guards, gives the picture a dignity that makes its brutal scenes bearable and revealing. For the true story of the rise of the Negro, this is a complete and gripping adventure. . . ."
+ + Wc Salt Lake Trib F 2 '36

"The entire supporting cast is most able, the photography is outstandingly fine while the musical scoring adds greatly to the dramatic highlights. Mature."
+ Nat Council of Jewish Women F 15 '36

"Unobjectionable for general patronage."
+ + N Legion of Decency Mr 25 '36

"Mature."
+ Sel Motion Pic F 1 '36

"Recommended to Exceptional Photoplays Committee, Family."
+ + Wky Guide F 22 '36

Newspaper and Magazine Reviews

"John Ford directed this picture with the same gripping power he displayed in 'The Informer.' Its reality is almost unbearable at times, stressing as it does the amount of ignominy and pain the human frame and spirit can endure. Not only the direction, but the acting and photography are masterly. Warner Baxter, as the unfortunate Dr. Samuel Mudd, does the finest acting of his career, both during the incredible trial, which is historically accurate, and in the succeeding scenes of the ghastly years on the island prison."
M. E. P.
+ + Boston Transcript p4 F 29 '36

"A rousing melodrama for men chiefly, its general reception indicates."
+ + Christian Science Monitor p13 F 29 '36

"As you view the picture your attention is held by the pictorial effectiveness of the scenes, the superb photography, outstanding direction and skillful performances but a retrospect you find the production gains its impressiveness solely from its bulk and not from a sustained artistic quality comparable with that which makes the Pasteur film outstanding, and which all pictures must possess if they are to be wholly successful. John Ford has no master in the art of making members of his cast give good performances. Warner Baxter never be-
Ford have done at least full justice to their subject." Eileen Creelman

"[The story is] retold with commendable directness in [the] film. For that directness and for the integrity with which John Ford, its director, and Nunnally Johnson, who wrote the story to be recognized, too, of Warner Baxter's entirely convincing portrayal of Dr. Mudd... All these are commendable, but in its ultimate plot manoeuvres, in the felicitous accident of the yellow jack epidemic which rescues Dr. Mudd from his underground dungeon, the film loses its way.

The Prisoner of Shark Island' becomes disconcertingly familiar... The verdict must be that, for sequential and biographical accuracy, the new photoplay is scarcely more than a well-fabricated edition of the Dreyfus-Devil's Island series which has become part of the screen's tradition. If it is history, it has repeated itself too often." S. Nugent

"The miscarriage of justice is bound to be immediately, automatically dramatic, stirring and powerful material for a novel, drama or film, and so it is here told must command attention and wring your heart. When, then, it is done with such radiance, compassion and vitality as here, the unparalled in justice becomes all the more devastating, unbearable and heartrending." William Boehm

"The surprise and embarrassment of this far from pretty little event in our past, one of our skeletons, as well as good handling of the scene in Ford's The Informer, or the valuable assets of 'The Prisoner of Shark Island.' Much more in the conventional pattern of the many prison pictures we have seen are the later sequences. Beginning with high promise, the film fades off... I am afraid Warner Baxter, knowing his actors and 'inevitable' actor, fails to give his difficult role the force it needs. Student of American history may well reflect, however, on the earlier episodes."

"From the story of the court martial and imprisonment of a victim of hysterical Civil War frenzy comes one of the most powerful photoplays of recent months... An obscure historical document becomes an important screen story." + - New Yorker p77 F 22 '36

"[The picture is a] splendid example of biographical melodrama which should appeal its audience. It is produced in Hollywood that United States history, no less than that of France, Mexico and Britain, contains rich material for the screen and which deserve to be mined by able writers." + - Time p57 F 24 '36

Trade-Paper Reviews

"This absorbing story of 'The Prisoner of Shark Island' will hold patrons prisoners through its sweeping dramatic power to the final fade-out.評" '36

"Despite its somber theme, this is a forceful melodrama; it grips the spectator, and holds his attention throughout... Aside from the fact that it may be too strong for children, it is suitable for all other audiences which deserves to be mined by able writers." + - Harrison's Reports F 22 '36

"Twentieth Century-Fox smashes through with a magnificent picture. It is that rare combination, an artistic triumph and a great money maker." + + Hollywood Reporter p2 F 12 '36

"[This is an] excellent melodrama, with Warner Baxter cast exactly right in the part... With a wealth of fact to draw upon, Scenarist Nunnally Johnson and Director John
**PRIVATE LIFE OF LOUIS XIV.** Ja 8 '36

**Players:** Renate Müller, Dorothea Wieck, Michael Bohnen, Eugen Klößper

**Director:** Carl Froelich

The film was made in Germany under the title, *Franz Ferdinand von Österreich*, in the historical reworking of an old theme, Liselotte, a young princess of the unpretentious court of the Palatinate. Lisl is married to Philip, the younger brother of Louis XIV of France in order to further her father's futile and extending sincere claims. She quickly captures the favor of the king by her delightful combination of naiveté and wisdom but she is snubbed by her husband. Finally she saves her homeland from destruction and wins her husband.

**Audience Suitability Ratings**

- Class A. Approved for adults.

**Newspaper and Magazine Reviews**

"Although the picture is by no means another 'Private Life of Henry the 8th,' Louis XIV, King of France and husband of Liselotte, in the seventeenth century, here comes through Herr Froelich's screen an animated figure, suave and agreeable, but lacking the bicentennial genius of Mr. Laughton's royalist. The performance is smooth, with an able cast giving possible view to the story which is an entertaining piece to be understood. If there is a faintly Teutonic quality to the story that gives it a heavy rather than spectacular surface, this direction is deft enough to attract attention and, of course, logical and general characteristics of the German mind to the representation of the dashing French court with its careful interpretation." Marguerite Tazlauar

**N Y Herald Tribune** p15 Ja 10 '36

"[It] proves the German studios have not lost their appeal to the American public. The photography is still not up to Hollywood standards; but the picture is a good, well-directed historical drama. In contrast with the French films, this one has an unusually elaborate production. The costumes and backgrounds are splendid, and the settings are large and imposing. They have not been permitted to smother the story. ... Michael Bohnen manages to be impressive as well as occasionally and purposely ridiculous in the role of the Sun King, flirtatious, vain and arrogant. Dorothea Wieck is the quietly shrewed de Maintenon. The acting is excellent, the story entertaining, and the English subtitles clear and frequent. Setting and characters, as well as the point of view, are distinctly Continental, describing problems and a period remote to American experience. Perhaps for that very reason— one that might prevent widespread popularity— this new German talkie is good.Well entertaining and interested in historical tales of Europe in the seventeenth century." Eileen Creelman

**N Y Times** p23 Ja 9 '36

"What counts is the excellent work of what really may be called an 'all-star cast,' linked with a fine display of many highly interesting scenes in the court and taverns of France. It follows the highways and at the home of Liselotte, all done with a lavish hand and correctly dated. Dorothea Wieck is right in her element as Mme. de Maintenon, the mistress with a religious bent whom the king finally married in 1644, afterpursuing her youth. Michael Bohnen, the former Metropolitan opera singer, who appeared in *Danton's Death*, has managed the films, makes a gracious and not too superior Louis. About the only technical fault is the rather free use of 'close-ups,' coupled with occasional coarseness in the screen texture. The Nazi propaganda in the picture is apparent but not obtrusive." H. T. S.

**N Y Times** p26 Ja 9 '36

"The film is rather long and at times ponderous, but in spite of these flaws it manages to be an entertaining, if somewhat undramatic picture of a decidedly superior quality." William Boehnel

**N Y World-Telegram** p23 Ja 4 '36

Reviewed by John Mosher

**New York** p61 Ja 18 '36

"Unusually interesting German dialogue film, expertly directed and acted, holds general appeal." **Film Daily** p4 Ja 9 '36

"The film has been well executed and the performances are good. Numerous sub-titles in English make for easy understanding of the story by those unfamiliar with the German language of the picture. ... Miss Müller and Miss Wieck are probably known in this country, and the film should have a strong appeal to those communities where there are German people. There is, of course, the obvious underlining interest in the German production, to paint the activity of the French king and his war minister in the light of unspeakable ravages of the then separate German states. As a dramatic film, however, it offers a genuine asset.**

**Motion Pict Daily** p9 Ja 9 '36

"More Nazi propaganda, but not too thick and not especially annoying. Well made technically and fairly amusing from a general entertainment standpoint. Nevertheless, will find itself restricted to Teutonic audiences." **Variety** p10 Ja 15 '36
PROFESSIONAL SOLDIER. Ja. 24 '36 75min.

20th century-Fox

Players: Victor McLaglen, Freddie Bartholomew, Gloria Stuart, Constance Collier

Director: Tay Garnett

Based on a short story, Gentlemen, the King, by Damon Runyon. The locale of the story is a mythical kingdom where an adventurous professional soldier is hired to kidnap the monarch as part of a revolutionary plot. When he finds the king to be a delicate, imaginative boy he decides to leave anything to do with the plot, but the young king goes along with him. Captured by revolutionists, they are sentenced to six months in a ten-man squad. The soldier escapes, captures a machine gun and wipes out most of the revolutionary forces in a single-handed encounter. He then returns the young king to his throne, pushes a few medals aside to make room for a new one and marches gaily off to further adventures.

Audience Suitability Ratings

"Class A. General approval." N. Y. Archdiocese Motion Pict gov't.

Cath News p54 Ja. 25 '36

"A: Depends on taste; Y: Doubtful; C: No."

Christian Century p311 F 19 '36

"Expert casting and action, plus sympathetic direction, lend plausibility to a far-fetched tale. Idusa: good; Ja. 15-18: very good; 8-14: exciting. Family." Calif Cong of Par & Teachers

The story, though inconsistent, is well told, has humor, pathos and suspense. [It] is especially well produced, ably cast and directed with Victor McLaglen and little Freddie Bar-tholomew giving notably realistic presentations. In all, most satisfying entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"Too exciting for very young children." Nat Fed of Prof批判ial Women's Clubs.

"Romantic drama with humor and pathos nicely blended which will please family audi-
ences." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Family." Mrs. T. G. Winter

Fox W Coast Bul Ja. 4 '36

"Family." Jt Estimates Ja. 1 '36

"Adolescents, 12-16: delightful; children, 8-12: excellent." Motion Pict R Ja. '36

"Freddie Bartholomew, as the little King Peter, who has always been surrounded by pomp and dignity, but who craves the pleasures of an average American boy, is most appealing, while Victor McLaglen in an entirely new role of Soldier of Fortune who becomes the faithful slave and protector of the helpless, trusting little king portrays it with dignity and delightful humor. Fine for the family and junior matinees."

Nat Council of Jewish Women Ja. 1 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr. 12 '36

"A and Y: Entertaining fare; C: Excellent."

Par. M p95 Mr. '36

"Family." Wky Guide Ja 11 '36

Newspaper and Magazine Reviews

Boston Transcript p4 F 1 '36

"O.K. if you happen to be romantically minded." — Canadian M p48 Mr. '36

" 'Professional Soldier' is a delightful picture, one of the few providing entertainment for the whole family. Children will flock to see it. By all means see [the picture.] It will thrill you as you always used to be thrilled when mother herself reviewed 'Once Upon a Time.'"

Hollywood Spec p16 Ja. 4 '36

" McLaglen furnishes a thoroughly offensive portrait of an American spoiling for a fight. When you watch a film like this you realize how much is raised because a member of the Guards was ridiculed in Paramount's 'The Devil is a Woman,' A performance like this on the part of Victor McLaglen's misrepresentation is hard to understand. We can't be that disgusting."

New York Era p24 Ja. '36

The photoplay is brisk enough and it has its amiable moments, but as a good, hearty amalgamation of the gangster saga and the mythical kingdom romance, it is not nearly as entertaining as it should be." — Richard Watts, Jr.

++ — N Y Herald Tribune p13 Ja. 30 '36

"Mr. Runyon's ideas are usually original in both plot and viewpoint. 'Professional Soldier' has a grand comedy-melodrama idea, never quite fulfilled by either scenarios or directors. His colleagues let Mr. Runyon down pretty badly this time. . . . 'Professional Soldier,' although disappointing in many ways, is the most of a fresh idea, does still have that fresh idea and a good average quota of amuse-
menent value, but the acting thus far isn't too good, and it is rapidly growing up. His diction is still. In spite of two years in Hollywood, the most perfect on the screen." — Edwin Creelman

++ — N Y Sun p27 Ja. 30 '36

"Victor McLaglen struts through 'Profes-
sional Soldier' with such obvious delight in his role that it is almost disarming. Crue to pretend to enjoy it as much as he does. . . . There is something communicable in watching the simple pleasures of a forthright soul. Before 'Professional Soldier' has progressed very far, you find yourself relishing the picture less for the entertainment it is giving you than for the joy it is affording its chief player. This is a silly state of affairs, we must admit, but that's the way it is." — F. S. Nugent

++ — N Y Times p14 Ja. 30 '36

"By writing about Zelda and Graustark in a tongue-in-cheek manner Damon Runyon has succeeded in turning out an extraordinarily enter-
taining mixture of romance and satire in 'Professional Soldier.' . . . Under Mr. Garnett's direction it was one of the first films that 'Professional Soldier' becomes first-rate fun," — William Boehnel

++ — N Y World-Telegram p19 Ja. 30 '36

"The light touch is very much needed in 'Professional Soldier.' That is even the initial idea, perhaps a good one, doesn't help enough. . . . In the first place, my heart sank when I discovered that 'Professional Sol-
dier' had to do with one of those fanciful king-
doms in the Balkans. And there was little in the film to pull the poor old heart up again where it belonged." — John Mosher

++ — New Yorker p63 F 8 '36

"Master Bartholomew snare the acting hon-
ors; Victor McLaglen's role is even less de-
manding than the old 'See you, see me parts.'" — Stage p8 F '36

"With this central idea derived from a Damon Runyon story, 'Professional Soldier' might have been either a good parody of Graustarkian romance or a good example of it. Adaptors Gene Fowler and Howard Ellis Smith and Director Tay Garnett tried to make it both, with the result that it is neither. In the mildly entertaining hodgepodge which emerged, few scenes stand out. Most of the elements are odd enough, those in which 'Professional Soldier' takes itself most seriously. Admirers of Mr. Runyon's work, who substitute for an impersonation in this picture."

++ — Time p26 F 10 '36

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
PROFESSIONAL SOLDIER—Continued

Trade Paper Reviews

Box Office p59 Ja 11 '36

"Mythical kingdom yarn presents a fair story. . . Suitable for most any class of audience and especially for fair weather. Will no doubt set the world on fire but offers satisfactory program entertainment."

Harrison's Reports F 8 '36

"From the title, one might expect something heavy, but the picture itself is a very enjoyable comedy with some very clever dialogue. Especially Freddie Bartholomew's English interpretation of American slang expressions. . . Children especially will get a big kick out of the exploits of the young soldier and they will enjoy the boy King who wants to have some fun. . . The story itself is a very thin affair, but the dialogue in Gene Fowler's and Howard Ellis Smith's screenplay, plus what talk there was in Runyon's original, make the picture the enjoyable piece of fun that it is. The tale does go quite melodramatic toward the end but it makes for a strong finish."

+ Film Daily p3 D 27 '35

"A mixture of adventure, comedy, and romance; it should go over strongly with young people, and fairly well for all. [Family.]

Harrison's Reports F 8 '36

"This is a 1935 fairy tale, its technique combining the best Sennett fun-making theory with that of a Lubitsch production [seems] to be audience entertainment that will have audiences, particularly children, voluntarily demonstrating their appreciation."

+ Motion Pic Daily p6 D 24 '35

"Pure fun, moving in a way that vividly suggests that McLaglen, Bartholomew and all the rest had a lot of fun while making it. It should prove a tasty tidbit for those who like to laugh and don't care how the laughter is provoked. It should have the children standing up cheering and those more mature who are supposed to be a little dignified undoubtedly will have more than a little difficulty restraining their mirth."

+ Motion Pic Herald p48 Ja 4 '36

"Estimate: fair for de luxe rers; best for neighborhood houses."

— N Y Exhibitor p42 Ja 25 '36

"'Professional Soldier' is in-between entertainment. Some of its sequences are amusing; some of the action is very good but fundamentally the story is not believable. Production is too meagre for the revolutionary sequences. Director Tay Garnett struggled with much shrewdness and partial success to make a handful of extras look like the Graustarkian army. Scantness of production values gives the story a telltale studio quality that badly handicaps the development of acceptable believability."

— Variety p12 F 5 '36

"'Professional Soldier' is comedy drama, with accent on whimsical comedy, and is not as swashbuckling as title might suggest. On the surface it is a production it has faults, but none serious enough to detract from its sum-total as excellent audience entertainment. Story is a romantic, beguiling kind of fantasy which never quite descends to sheer realism. . . McLaglen's fine impersonation compares favorably with his better screen exhibits, although not on the inspired plane of 'The Informer.' Frenzied battle does much to overcome some of the physically slow spots in middle of the picture and to accelerate pace for smash finish . . . [The] pace is somewhat irksome slow through earlier part of picture. Screen play's fine highlights have to overcome long delayed physical clash after expectancy of conflict had been set up, with story suspenseful as a result. Picture also needed more active menace opposition in middle portion. These, and mediocre dialog throughout first part, are shortcomings of the offering."

+ Variety (Hollywood) p3 D 25 '35

PUBLIC MENACE. S 30 '35 63min Columbia

Players: Jean Arthur, George Murphy. Douglas Dumbrille, George McKay

Director: Erle C. Kenton

"Two adventurous young people, one a man-curious aboard an ocean liner and the other a live wire young reporter, a confirmed woman hater who has a habit of following false leads, together track down a notorious public enemy and incidentally develop their own romance." Jt Estimates

Audience Suitability Ratings

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pic Guide

Cath News p24 Ja 25 '36


"This well directed picture, fast moving and exciting, is treated in a light farcical manner, making it most enjoyable. The work of Jean Arthur and George Murphy is very good. Adults and young people."

+ Gen Fed of Women's Clubs (W Coast) S 15 '35

"Diverting for mature audiences. Adults."

+ Jt Estimates S 15 '35

Mo Film Bul p149 D '35

Bd R M O '35

"Only one objectionable scene makes this lively comedy questionable for the entire family."

— Nat Council of Jewish Women p4 S 1 '35

"A and Y: Passable farce; C: No."

Par M p58 Mr '36

Newspaper and Magazine Reviews

Springf'd Republic p6c O 20 '35

Trade Paper Reviews

"Combination newspaper and gangster story which rates as only moderate entertainment in the program class."

+ Box Office p17 D 14 '35

Film Curb p5 O 1 '35

N Y Exhibitor p34 O 10 '35

R

RACING LUCK. O 28 '35 59min Republic

Players: Bill Boyd, Barbara Worth, George Ernest, Esther Muir.

Director: Sum Newfield

A race track owner finds himself ruled off the course because his winning horse has been found doped. He suspects an unscrupulous rival and after many complications succeeds in clearing his own name.

Audience Suitability Ratings

"Class A. General approval."

N Y Archdiocese Motion Pic Guide

Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pic D '35
"A, Y and C: Good action drama."
Par M p56 Mr '36

Trade Paper Reviews

"It abounds in typical situations aroused by keen rivalry and this element will undoubtedly please the younger patrons."
+
Box Office p25 N 30 '35
Film Curb p12 D 1 '35
Film Daily p9 N 19 '35

"It contains the usual amount of suspense, love interest and under-cover tricks which constitute horse racing."
+
Motion Pict Daily p6 N 19 '35
Motion Pict Herald p88 D 7 '35

"Family action drama."
N Y Exhibitor p30 N 10 '35

RAINMAKERS. O 25 '35 78min RKO
Players: Dorothy Lee, Robert Woolsey, Bert Wheeler, Berton Churchill
Director: Fred Guiol

"In a drought stricken region, two young men demonstrate the efficiency of their rain producer, despite strenuous efforts of a wily rival to disqualify them." Jt Estimates

Audience Suitability Ratings

"Some suspense and amusing in spots.
Family."
—Gen Fed of Women's Clubs (W Coast) O 12 '35

"Absurd farce, quite innocuous and carelessly put together. Family and jr. matinee."
—Jt Estimates O 15 '35

"Family and junior matinee."
Nat Council of Jewish Women O 1 '35

"A: Matter of taste; Y and C: Good fun."
Par M p56 Mr '36

Newspaper and Magazine Reviews

"A poor example of slapstick melodrama."
—Christian Science Monitor p65 N 9 '35

"An obvious bid for the juvenile trade, the new Wheeler and Woolsey comedy merits no more than a note for the record. This would be that their current film is considerably less than hilarious and must be listed as another victim of the faddity that runaway locomotives, laden with dynamite, are screamingly funny."
—N Y Times p13 N 2 '35

Trade Paper Reviews

Box Office p51 N 16 '35
Film Curb p9 O 15 '35

"Juvenile entertainment tastes will probably enjoy the picture most."
+
Motion Pict Daily p4 N 2 '35

"Family farce."
N Y Exhibitor p54 O 25 '35

RED SALUTE. S 15 '35 75min Reliance
Players: Barbara Stanwyck, Robert Young, Hardie Albright
Director: Sidney Lanfield

Known also as Arms and the Girl. "The effort of a foreign student Communist to destroy the ideals and principles of American youth is thwarted by the clever psychology of a young American soldier." Gen Fed of Women's Clubs (W Coast)

Audience Suitability Ratings

"A: Mediocre; Y: Hardly good; C: Little interest."
Christian Century p1326 O 16 '35

"Unconvincing and so farcically treated that it loses its force and purpose and is also unwisely titled."
—Gen Fed of Women's Clubs (W Coast) S 3 '35

"Treats a serious theme—the red agitator on the campus—too flippantly."
—Jt Estimates S 1 '35

Mo Film Bul p107 N '35

"Good. Adults."
Motion Pict Guide Mr '36

"This picture fails to prove convincing because of a seeming lack of sincerity. Adults."
—Nat Council of Jewish Women S 1 '35

"A and Y: Trivial; C: Little interest."
Par M p56 Mr '36

Newspaper and Magazine Reviews

"The picture is muddled to the point of hopelessness and is obviously designed for the stupid." Robert Giroux
—Nation p47 O 16 '35

"A dim carbon copy of the mood of the celebrated 'It Happened One Night.'" Richard Watts, Jr.
—N Y Herald Tribune p10 S 30 '35

"One of the best comedies of the screen since 'It Happened One Night.'" Graham Greene
+ Spec p902 N 22 '32

Trade Paper Reviews

Box Office p59 N 16 '35

"Family comedy drama."
N Y Exhibitor p36 O 10 '35

(*) REG'LER KIDS. O 19 '36 20min Vitaphone
Director: Ralph Staub

In color, featuring the Meglin Kiddies. "Two wealthy little boys produce a play, of which the proceeds are to be given to the children of the orphanage." (Endorsed Motion Pict)

Audience Suitability Ratings

"Good."
+
Endorsed Motion Pict D '35

"Its entertainment value is a matter of taste as the exploitation of very young children is distasteful to many. Family."
Gen Fed of Women's Clubs (W Coast) O 1 '35

"Entertaining skit, especially for children. Family. Junior matinee."
+
Wkly Guide O 26 '35

Trade Paper Reviews

"This technicolor subject has much to commend it... Family audiences will like this best, but it should have universal appeal. Good."
+
N Y Exhibitor p27 N 10 '35

REKA (Czechoslovakian title). See Young love

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

REMEMBER LAST NIGHT. N 4 '35 76min Universal
Players: Edward Arnold, Constance Cummings, Sally Eilers. Robert Young
Director: James Whale
Based on the novel Hangover Murders written under the pseudonym of Adam Hobbouse.
"Following an all night of drinking on a Long Island estate in celebration of a wedding anniversary a member of the party is found dead. So the call in a famous 'detective' and the investigation gets under way, with the customary suspects, eccentric characters, additional murders, and general piling up of complications until the situation finally is cleared up." (Film Daily)

Audience Suitability Ratings
"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pic. Guide Cath News p24 Ja 25 '35
"A smart set murder mystery. Adults." DAR
"The picture carries a false, strident tone throughout, its artistry is nil and its moral tone is low. Incessant drinking and its attendant let-down of decencies constitute the humor, marital infidelities are laughed at and murder is treated with cheap and ribald comments. The spectator is given in detail a most unpleasant description of an electrocution. The entire production is an offense to all the decencies and cannot be recommended for any audience." E Coast Preview Committee
— Fox W Coast Bul N 16 '35
"Spoiled by excessive drinking and a total disregard of ethical values. Sophisticated adults." Gen Fed of Women's Clubs (W Coast) N 25 '35
"A fine cast, smart and sophisticated dialogue, fast moving direction and lavish, though somewhat gaudy, stage settings cannot redeem a picture so offensive to good taste. Adults." Jt Estimates N 15 '35
Mo Film Bul p199 D '35
"Unworthy." Motion Pic. Guide Mr '35
"Objectionable in part." Legion of Decency Mr 12 '35
"A, Y and C: Not recommended." Par M p56 Mr '35

Newspaper and Magazine Reviews
Christian Science Monitor p63 N 9 '35
"James Whale's direction forces bad acting out of all the capable players and succeeds only in accenting the ludicrous phoniness of the whole garbled affair." Beverly Hills
— Liberty p30 N 23 '35
"Its central characters, save a detective or two, belong to the aristocratic alcoholic set, and, between murders, they are so busy being antic and whimsical and debonair over their cocktails and high-balls that they not only become definitely offensive people, but manage to bring into the whole institution of drinking into disrepute. Amid their handsome bars and expensive modernistic furniture, they mix homiletics with their badinage to an extent that is likable. To add to their number of crimes they receive the ranks of the W. C. T. U. and allied groups." Richard Watts, Jr.
— N Y Herald Tribune p10 N 21 '35
"Mildly entertaining comedy melodrama." + N Y Times p5 N 24 '35

"It is a lively but far from expert amalgamation of comedy and murder in the traditional 'The Whirl of London' vein. At best it is only fair entertainment." William Boehnel + N Y World-Telegram p23 N 21 '35
Springfield Republican p4 Ja 5 '35

Trade Paper Reviews
Box Office p60 N 16 '35
"Moves along at a fast pace, maintains the suspense until the end and provides very good entertainment. Cast, direction and production okay. A picture that should satisfy most any audience." + Film Curb p14 D 1 '35
"Because of unusual amount of comedy injected, plus a fine cast and spirited direction by James Whale, this murder melodrama emerges as a much more enjoyable affair than the ordinary run of such mysteries. While the suspense angle is well maintained, it is the laughs and the number of interesting individual performances that give the picture much of its entertainment value." + Film Daily p9 N 21 '35
N Y Exhibitor p31 N 10 '35
"It is bewildering in plot incident and characters so that the basic story can scarcely be followed while the superficial gloss of phoney sophistication is hardly responsible in which four murders and two suicides are recorded nor carries conviction of itself. Not a good picture." — Variety p14 N 27 '35

RENDEZVOUS. O 25 '35 91min MGM
Director: William K. Howard
Adapted from Major Herbert O. Yardley's book American Black Chamber. "The story narrates the activities of the German spy ring in America, Its interception and its deciphering of the American code and the steps, centering around Powell as codist, to prepare a new one to confound the Teutonic espionage system and thereby keep U-boat torpedos from their way to the front. ... The unfolding is always interesting and often gripping what with the match of wits between American and German intelligence, laboratory experimentation on invisible links and the like." (Motion Pic. Daily)

Audience Suitability Ratings
"Tops in film fare. A: excellent; 14-18: very good; 8-14: mature." Calif. Congr. of Par & Teachers
"Splendid. Family—mature." Nat Fed of Business & Professional Women's Clubs
"Excellent film for family audiences." Nat Soc of New England Women
"Some of the repartee is in questionable taste." So Calif Council of Fed Church Women + Fox W Coast Bul N 16 '35
"A highly entertaining picture. Adults and family." + Jt Estimates N 1 '35
"Family." + Gen Fed of Women's Clubs (W Coast) N 12 '35
"Family." + Nat Fed of Women's Clubs (W Coast) N 12 '35

"A and Y: Good spy drama; C: Mature." Par M p56 Mr '35

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —— Exceptionally Poor
"Class A' entertainment. It has all the gay brilliance of 'The Thin Man,' with a clever and intricate plot. Family." + Sel Motion Pict D 1 '35

Highly entertaining comedy drama. Brisk, amusing, and in the kind of role that suits William Powell so well. Family." + Wkly Guide O 26 '35

**Newspaper and Magazine Reviews**

"Mr. Powell gives an expert performance. He always does in that kind of part. But Miss Russell almost beats him at his own game. She has a difficult assignment—to appear just a little silly without losing her charm—and she doesn't miss a stroke in either direction. It is all first-rate light entertainment." E. F. M.

+ Boston Transcript D 13 '35

Reviewed by Mark Van Doren

- Nation p204 N 29 '35

Y N Sun p34 O 25 '35

"With Mr. Powell at his debonair best, 'Tenderness' emerges as a lively and amusing melodrama." Andre Sennwald

+ Y N Times p12 O 26 '35

"One of the most mystifying pictures ever released by Metro-Goldwyn-Mayer." + Spring't Republic p6 C 27 '35

**Trade Paper Reviews**

"An exciting and fast-moving spy melodrama that will delight and intrigue every member of the family." + Box Office p51 N 16 '35

Film Curb p14 N 1 '35

"Holds suspense and is well acted and directed." + Film Daily p4 O 28 '35

"M-Q-M has retained much of the original as background, has woven it into romance and spies with results highly entertaining, engrossing and exciting." + Motion Pict Daily p3 O 26 '35

"Background of the film is unquestionably authentic." + Motion Pict Herald p64 N 9 '35

N Y Exhibitor p30 N 10 '35

**REST CURE. (Release date not determined)**

70mm Regal

**Players:** Reginald Denny, Esther Ralston, Claire Trevor, Robert Barron

**Director:** Crane Wilbur

This is filmed in color. "Saia is based on exploits of two gangster pals played by Reginald Denny and Vince Barnett, who, following re-lease, are forced out of the racket of rum running and flee to France to get away from gunning mobsters of Chicago who are on their trail. They find shortly after their arrival that the gang leader arrives on the scene and to evade him they join up with Foreign Legion." (Variety [Hollywood])

**Trade Paper Reviews**

Film Curb p18 F 15 '36

"This is the first independent feature in color and, because it is something of an experiment both artistically and from a box office standpoint, its career will be watched with interest. In the field where Westerns and outdoor dramas are standard fare this one should go along by reason of the added exploitation value of its color and its different locale." + Hollywood Reporter p3 F 4 '36

"Not only is color intelligently applied, but the story has an action adventure quality which, dominated by comedy and amplified by romance and drama, packs an entertainment punch and greatly creates and holds interest. . . Selling both the novelty of color in an outdoor format and the worth of the story and the quality of the performances by all players should be sufficient to arouse patron attention." + Motion Pict Daily p6 F 7 '36

"Done in color, this feature not only makes available the publicizing of that departure as a means of stimulating public interest, but also provides a substantial, well developed comedy to talk about." + Motion Pict Herald p18 F 15 '36

"Estimate: good independent; saleable anywhere." + N Y Exhibitor p37 F 25 '36

"Producer used judgment to good advantage in not playing up to colors but taking advantage of the natural compositions as in real life. Story sags in a few spots, but as whole is highly entertaining. Pack ed full of comedy, action and thrills, should please all classes of audience." + Variety (Hollywood) p3 F 4 '36

**RETURN OF JIMMY VALENTINE. F 14 '36**

60min Republic

**Players:** Roger Pryor, Charlotte Henry, Robert Warwick

**Director:** Lewis D. Collins

"A newspaperman sets out to find the original Jimmy Valentine whose exploits have by then become fictional. This formula allows for a story within a story. The reporter finds his man, now a respectable small-town banker. From the police station on the scene he is complicated by a gangster threat against Valentine and his daughter's search for the man she does not know is her own father." Hollywood Reporter

**Audience Suitability Ratings**

"A: Good of kind; Y: Good; C: Exciting." + Christian Century p446 Mr 18 '36

"Unobjectionable for general patronage." + Nat Legion of Decency Mr 12 '36

"Adults and young people." + Sel Motion Pict F 1 '36

**Newspaper and Magazine Reviews**

"Although the idea to revive Jimmy Valentine may have seemed like a good one, the results, as pictured in 'The Return of Jimmy Valentine' are unsuccessful, and so the film must be added to the long list of recent screen disappointments . . . Parts of it are by no means uninteresting, yet the film manages, because of its conformist, unimaginative dialogue, to be generally unexciting." William Boehne - + N Y World-Telegram p25 Mr 4 '36

**Trade Paper Reviews**

"Action and mystery fans will find that this fast-moving, suspense-filled comedy furnishes fine entertainment. Family." + Film Daily p35 F 29 '36

"Fairly pleasing light drama generally well handled in all departments." + Film Daily p7 F 1 '36

"A pretty good melodrama, with human appeal. The story is interesting and holds one in fair suspense throughout; but it would have been much more exciting had some of the comedy been omitted . . . Suitable for all. [Family.]" + Harrison's Reports F 15 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor.
RETURN OF JIMMY VALENTINE—Continued

"The Return of Jimmy Valentine" has a ready-made audience awaiting it. With the early Valentine stories, countless performances on the stage and a few on the screen and the more recent popular radio series, the character is sure to draw on title alone. It is, however, essentially a neighborhood fare but obviously the producers believed the 'greater audiences were in the smaller communities. It is upon conventional mystery lines but boasting so many new twists and a good build-up to climax. The many writers concerned with the original and screen play have however, allowed much ill- advised attempt at comedy to clutter the continuity of the tale. Even if it were funnier, the alleged humor would tend to slow tempo to a walk."

+ Hollywood Reporter p2 Ja 28 '36

"This is a worthy sequel to the original Jimmy Valentine story, well produced as average entertainment...[H] should please in all family and neighborhood houses."

+ Motion Pict Daily p8 Ja 29 '36

Motion Pict Herald p4 F 15 '36

"Estimate: saleable for de luxers, okay for neighborhood houses."

+ N Y Exhibitor p35 F 25 '36

"Absence of strong name players is only the fault, if there is one, of the neighborhood and dual spots. Film is filled with popular ingredients and intriguing crick story that has attention throughout. Cast and director have done crafty work job in projecting a too highly improbable plot."

+ Variety p4 Mr 4 '36

"Return of Jimmy Valentine" is earmarked for good business in the family houses... With perhaps a little cutting here and there complete can be made exemplary."

+ Variety (Hollywood) p3 Ja 28 '36

RETURN OF PETER GRIMM. S 13 '35 82min RH

Players: Lionel Barrymore. Helen Mack. Edward Ellis. George Breakston

Director: George Nicholls, Jr.

Based on the play of the same title by David Belasco. "Although he dominated his household before his death, Peter Grimm returns from the Beyond and is, at first, unable to strangle out the tangled affairs of those he loved." (Box Office)

Audience Suitability Ratings

"A: Fair; Y: Fairly good; C: Beyond them."

Christian Century p139 O 30 '35

Mo Film Bul p76 N '35

"A and Y: Interesting and not gruesome; C: Too mature."

Par M p66 Mr '36

Newspaper and Magazine Reviews

"Peter Grimm alive is one of the most meandering characters to inch about the screen and returning from the great beyond, he picks up his pace very little. The picture, from the familiar turn-of-the-century play, is a curious mixture of leisureliness and fatalism." M. E. P. + Boston Transcript p17 D 6 '35

Christian Science Monitor p13 D 7 '35

Reviewed by Andre Senwad. N Y Times p3 O 13 '35

Reviewed by Louise Mace

Springfield Republican p2 Ja 9 '36

"One of the most talked of plays of a decade ago has been adapted to the screen with the faithfulness of old Tower. It will not, in spite of a few fonder hopes be all the most talked of picture of this decade. But it will be seen by a great many people and enjoyed by those who will be able to sit through the many peculiar offerings of the current output. It is fireside, homey, family stuff, with a lot of talk about books and flowers, and a minimum of story."

+ Stage p16 N '35

Trade Paper Reviews

Box Office p34 N 23 '35

RHODES, THE DIAMOND MASTER. F 20 '36 Ynna Gaumont British


Director: Berthold Viertel

This picture was filmed in South Africa by a British company and is based on The Life of Rhodes, by Sarah Gertrude Millin. It was formerly a Rhodes, and also, Rhodes, The Empire Builder. Painted on the broad canvas which was South Africa in the 1860's, this picture provides some highlights in the life of one man, Cecil Rhodes. He died before the Boer War, and the eventual complete fruition of his ambitions dream, a united South Africa under the English flag." (Motion Pict Daily)

Audience Suitability Ratings

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Adults and young people."

Sel Motion Pict F '36

"Excellently done, with the accent rather subtly against imperialism. Suggested for schools and libraries. Recommended to the Committee on Exceptional Photoplays."

+ Wkly Guide F '36

Newspaper and Magazine Reviews

"It is a triumph for Walter Huston as Rhodes, one of the greatest epic type comic operas of durance and business acumen, and in the great sweep of the story visualizes some of the bitterest and some of the most triumphant days of an Empire story." Laura Elston + Canadian M p11 Mr '36

"Walter Huston, summoned from America to play the role of one of the Empire's great men (a fact that shocked not a few English actors), makes a stunning Rhodes. The authenticity of the film chronicle is what upset Leo Mishkin, in the New York Morning Telegraph. 'It is this authenticity, indeed,' he writes, 'that constitutes the play's chief deficiency.'"

Lit Digest p21 Mr 7 '36

"Viewed quite generally 'Rhodes' is an inferior motion picture. It moves slowly when it moves at all. But such separate homes is allowed to die before the next one is born, so that we miss the magic of elision, the sense of having stepped from one scene into another without knowing that our feet had left the ground; and the South African settings (veritable, I believe) too seldom appear to be taking part in the action, with the result that such figures as Rhodes (Walter Huston) and Jameson (Basil Sydney) are likely to loom up with the effect of accident... The direction had not believed in Rhodes and empire. It had not believed that it was genuinely telling."

Mark Van Doren + Nation p360 Mr 18 '36

+ Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
The new English photoplay obviously is intended as a cinematic Picture of British imperialism in action and an admiring tribute to the great Rhodes, the Empire Builder. A fine dramatic conception, some have said, or other into 'Rhodes' and, although Walter Huston and the producers obviously sympathize withso great a man, a curtain falls upon the dramatic act of Britain's manifest destiny, the film turns out to be a curiously eloquent edification of unmitigated hypocrisy and greed that lie behind the seizure of a continent on behalf of 'civilization.' Mr. Huston is excellent as the ruthless Empire Builder, but it is the Dutch actor, Oscar Homolka, as the president of the Boers, who provides the most effective performances in the picture. In fact, I think that Mr. Homolka's portrayal of the grim and heroic old Dutchman is the finest of the 'historical.\'

"Perhaps the man who organized the Kimberley diamond mines, and the colonies of South Africa is, too recent, or too awesome a figure (in view of the scholarships) for the British to treat him with that fine disdain for history which has enabled Hollywood to make some very distinguished historical photo-

play. Kruger himself (Oscar Homolka) is little better than a caricature, played with overdone exaggeration and timing, the actor, apparently, a result of faulty direction. It is a sad duty to have to report that in this, the most famous of the South African movies, there is hardly even a faint glow."

"Although I am willing to honor and respect its good intentions, I cannot overlook its obvious reasons for suspecting that it is potentially an effective film—I shall, also straightway have to add that it does not work out well. It is like parts of it heartily, but there are not enough of these parts to save it. The excite-

ment comes too spasmodically to keep the film vitally alive. As I watched it I kept wishing for more frequent bursts of inspired writing, flaming incidents. But the supply are not there and so 'Rhodes', the Diamond Master,' remains an undramatic, monotonously over-

aged man in a famous piece of history. No matter how good the acting is it remains an interesting might-have-been."

"'Rhodes' is one of the better English-made pictures. It cost more than most to turn out and while it may not work up to the potentialities as a money-getter on this side appear pretty good. Although it does not make it in the stars cloths it is a very good adaptation of 'Rhodes' and the production given it deliver what the average film fan is looking for. It is a considerably starved production, it is historically interesting, the performances of the cast are excellent, and technically much is to be found that impresses."

"It is a very fine "picture, that gets over the feeling of a giant personality altogether human. A classic characterization that will stand with the finest in screen history. Oscar Homolka, as Rhodes, provides the class of an historical biography into the class of a great entertainment on sheer historic tag."
**RIDDLE RANCH.** (Release date not determined) 55min Beavmont Players: David Worth, June Marlow, Julian Rivero Director: Charles Hutchinson A Western melodrama.

**Audience Suitability Ratings**

"A and Y: Uninteresting; C: Possible."
Par M p56 Mr '36

**Trade Paper Reviews**

"Typical Saturday afternoon picture for the youngsters with interest centering on a horse. Simple plot. Unconvincing story. Cannot hope to interest other than juvenile patronage. Title tells the story, as the whole thing is more or less of a riddle."
— Box Office p23 D 21 '35

"It is nicely produced and should serve as good entertainment in those houses that play pictures of this classification. There is a lot of action, the cast handle their roles well, the photography is clear and clean-cut, the fights are realistic and the horse is especially outstanding."
+ Film Daily p8 D 3 '35

"Estimate: fair Western."
+ — N Y Exhibitor p24 Ja 10 '36

**RIFFRAFF.** Ja 3 '36 89min MGM Players: Una Merkel, Spencer Tracy. Jean Harlow. Joseph Calleia Director: J. Walter Ruben

"The leader of a waterfront gang gets himself in plenty of jams with the fisherman’s union. Marrying the most beautiful girl along the docks starts more trouble, but after some hair-raising experiences he re-establishes himself and heads for a more peaceful life."
Box Office

**Audience Suitability Ratings**

"Class A. Approved for adult audiences."
N Y Archdiocese Motion Pict Guide

"Only slightly entertaining. Adults: fair; 14-18: no; 8-14: no. Calif Congress of Par & Teachers

"Jean Harlow’s most sincerely played role."
DAR

"Adults and young people." Gen Fed of Women’s Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"There are some excellent bits of characterization in this picture with Spencer Tracy giving an outstanding performance. Adults." Nat Fed of Business & Professional Women’s Clubs

"Well acted but perhaps a bit too real to be enjoyable. Adults." Nat Soc of New England Women

"This picture is more exciting than entertaining. . . . The general atmosphere is not wholesome as the situations necessary to develop the plot are not admirable. Mature." So Calif Council of Fed Church Women

"Sordid melodramatic story. Adults." Women’s Unity Club, Los Angeles
+ — Fox W Coast Bul Ja 4 '36

"Fair. Adults." Motion Pict Guide Mr '36

"A and Y: Drama with comedy; C: Mature." Par M p55 Mr '36

**Newspaper and Magazine Reviews**

"Not for the squeamish."
Christian Science Monitor p15 Ja 4 '36

"The characters in ‘Riffraff’ howl at one another in scenes that would be more convincing if the dialogue were spoken softly. It is the intonation of voices, not their volume of sound, that makes them impressive. . . . I do not intend to convey the impression that ‘Riffraff’ is entirely without merit. I would recommend it to you as screen entertainment you should see. Its fishing industry background is virile, picturesque relief from drawing rooms and boudoirs, and if you happen to be less susceptible to noise that I am, you may find the story more interesting than the wheeling vehicle."
— Hollywood Spec p17 Ja 4 '36

"Spencer Tracy, always able, is misspent in another of those conventional movie characterizations of the conceited blowhard who finally suffers enough humiliation to break his ego, but not until he has thoroughly lost the respect of the audience for his asinine conceit and obstinacy. ‘Riffraff’ is just one more cat-and-dog movie written out of other movies, not out of life."
— Don Hurd
— Life p28 Mr '36

"Misa Harlow currently looks even lovlier than ever. As to the picture I cannot be so enthusiastic as some seems to be that Mr. ‘Tracy’, one of the finest actors on the screen, is cruelly treated by the scenario writers." Richard Watts, Jr. N Y Herald Tribune p8 Ja 13 '36

"‘Riffraff’ has a synthetic story, one very evidently written to order. Taken as a whole, it is one of the triflings and individual scenes are better than that."
Edine Credelman
+ — N Y Sun p8 Ja 11 '36

"When it is intent on being a realistic comedy of bad manners ‘Riffraff’ is a preposterous vehicle for the amusing talents of the illustrious Jean Harlow. . . But Miss Harlow the comedi- enne is one person, Miss Harlow the tragedi- enne is another. And when the new photoplay chooses to accent the less convincing personality and to cast a somber eye upon such weighty matters as labor in revolt, the Red menace, motherhood and life in a woman’s prison, a biondrous plot skids down the slopes of melodramatic routine. . . Miss Harlow’s surprise at finding herself in such a picture must be echoed by her audiences. It hardly seems fair to subject one of the screen’s best comedians to the rigors of mother love and a life spent with an acute social consciousness."
F. S. Nugent
+ — N Y Times p14 Ja 13 '36

"[It is] a childishly preposterous offering."
William Eoechnel
— N Y World-Telegram p19 Ja 15 '36

"It is certainly very much to Jean Harlow’s credit that she manages to give so much life to ‘Riffraff’. Never, I should say . . . did a lady have a more thankless task. . . . In general, I’d say of the picture that there is too much tuna fish and not enough Harlow.”
— John Mosher
+ — New Yorker p60 Ja 18 '36

Springfield Republican p14 Ja 19 '36

"Maidliness is the keynote of ‘Riffraff’. Its situations come out of a can that was stale long before the first tuna was canned. And it makes no efforts to turn to account the genuine picturesqueness of the San Pedro, California docks, where most of ‘Riffraff’ was shot."
Time p58 Ja 20 '36

**Trade Paper Reviews**

Box Office p25 Ja 4 '36

"A swell picture and no mistake. Right up to the high standard of M-G-M’s attractions."
— Film Curb p8 Ja 4 '36

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
"This is a lusty picture, full of action and comedy. Its moments of pathos are realistic. Director J. Walter Ruben has provided a fast tempo and has done an excellent job."

Film Daily p7 D 24 '35

"This is a good comedy-melodrama, which, because of its rough and somewhat vulgar nature, should prove more satisfying to men. It is a little too vulgar for children or Sunday showing. Good for adults."

Harrison's Reports Ja 18 '36

"With a lusty comedy beginning it opens with as much hectic excitement as a bunch of exploding fireworks. It slows down in the middle, when turning tensely dramatic and winds up with real human interest. The action is vivid; dialogue, sharp and pointed. Both qualities are exactly what would be expected from hard boiled waterfront fisher folk, the characters with which 'Riffla' deals."

Motion Pict Daily p10 D 20 '35

"Here's the kind of modern geared picture the like of which has not been seen on the screen for some time. In a way it's a daring adventure; never has its moral value should be subject to question by any but the most straightforward, but nevertheless it has a definite vestige of certain more ribaldness than anything else, with which to set off unusual popular enthusiasm for the show. Any possibility of moral objection should be eliminated by telling audiences that the story, its situations, action and dialogue are handled with realism, sincerity, and truth."

Motion Pict Herald p64 D 23 '35

"Family comedy drama."

N Y Exhibitor p32 Ja 10 '36

"The villainy of Joseph Calleia is more likable than not. As a Greek dialectician [he] obtains a generous share of laughs, and it's this factor that relieves the otherwise intense melodrama and sets the picture apart."

Variety p18 Ja 15 '36

"[The] picture lacks impressiveness, flounders considerably through story unevenness, forced situations, and spotted performances."

Variety (Hollywood) p9 D 19 '35

RING AROUND THE MOON. Ja 1 '36 68min

Chesterfield

Players: Donald Cook, Erin O'Brien-Moore

Director: Charles Lamont

Based on a novel of the same title by Vere Hobart, the story is a reporter who elopes with the boss's daughter and thereby starts a series of unlooked situations which in the end are vanquished.

Audience Suitability Ratings

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pict Guide

Cath News p21 Ja 25 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A and Y: Fair; C: Little appeal."

Par M p56 Mr '36

Sel Motion Pict Ja 1 '36

Trade Paper Reviews

Box Office p27 Ja 4 '36

"Can be classed as above the average program [material]."

Film Curb p9 Ja 11 '36

"Suitable for all. [Family.]"

Harrison's Reports Ja 4 '36

"'Ring Around the Moon' is a better than usual independent picture, set amidst a newspaper background. . . Because the settings and direction are a bit above Chesterfield average, because the cast has some capable players, this deserves more than passing attention. Family comedy drama."

N Y Exhibitor p30 D 25 '35

ROAD GANG. F 15 '36 61min Warner

Players: Donald Woods, Kay Linaker, Carlye Moore, Jr. Joseph King

Director: Louis King

"A stark, vivid expose of life in a road camp and passenger train. Beautifully written and incisive, this pert filmwriter incurrs the enmity of the political would-be dictator of his State and is railroaded to an unspeakable road camp for five years at hard labor."

Sel Motion Pict

Audience Suitability Ratings

"Entertainment values fade in a series of brutally horrible incidents in which are sounded the depths of human depravity. Adults: distasteful; children: no. Calif Cong of Par & Teachers"

"Details of prison life are presented which are so brutal and harrowing that only a morbid mentality could enjoy them. Horrors are piled upon horrors and the film has little excuse for its existence."

Nat Soc of New England Women

"A revolutionary and depressing picturization of the conditions that could exist in a prison controlled by ruthless politicians. Not suitable for children nor for sensitive adults. Mature."

S Calif Council of Fed Church Women

— Fox W Coast Bul Ja 25 '36

"Despite the cruelty and harrowing suspense, a well chosen cast and expert direction make this a rather convincing picture. Adults and young people."

Gen Office of Women's Clubs (W Coast) Ja 11 '36

"This film goes to such length in brutal reality that to most people it will be both horrifying and revolting. Adolescents, 12-16: by no means: children, 8-12: horrible."

Motion Pict R 'F' 3 '36

"Based partly on imagination and in a measure on real conditions this sadistic orgy showing the cruelty in a Southern penal road gang to which a fearless young reporter is railroaded by his political enemies is not entertainment, but has some significance as an expose, and some social value as a warning against Dictatorships. This melodrama has virile power to shock, but it incurs the sensibilities and is an eye-opener and thought-provoker. Adults."

Nat Council of Jewish Women Ja 15 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"This picture has power and sincerity, but it is sickeningly brutal. As an appeal for justice it deserves credit. Adults."

Sel Motion Pict F 1 '36

Newspaper and Magazine Reviews

"This is red meat, and only for those whose nerves are strong."

Laurie Elston

Canadian M p12 Mr '36

"A front-page social subject that is so compromised by presentation in a claptrap story that the cruel incidents come more than excuses for film sensationalism."

Christian Science Monitor p13 F 29 '36

"It is too unpleasant to experience popularity as diverse as I feel. But perhaps I feel, viewing it can fail to leave the theatre unimpressed by the stupid, brutal prison regulations and syphilized, organically. The courage of the production reveals." Allan Hersholt

Hollywood Spec p12 F 29 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
ROAD GANG—Continued

"Although it lacks the expertness, the vitality and the honesty of ['I Am a Fugitive From a Chain Gang'] it still succeeds in being an effective imitation of the sentimental theory that convicts should be tortured for their own good. Perhaps the work is somewhat hindered by the fact that it is inclined to grow diffuse in its attacks... But it seldom fails to be striking... Even when some of its plot devices are slightly lessened for the purposes of the truth, the narrative seldom entirely loses its force." —Richard Watts, N Y Herald Tribune, p8 F 24 '36

"It is one of the winter's more distasteful pictures. 'Road Gang' is an illustrated essay on sadism, with little or no excuse for exist- ence except as a shocker. Constant repetition dulls even the brutality of the beatings and fights. Even as a shocker the film is dull. Newspaper advertisements have described the characters as 'torture-strikers.' This reviewer might right now be described as a striker against any more torture pictures." —N Y Sun p16 F 24 '36

"Possessing neither the crucifying strength of 'I Am a Fugitive From a Chain Gang' nor the melodramatic vigor of Paul Muni's bitter performance, the new photoplay is a minor melodrama in all departments." —Mr. Woods, p10 N Y World-Telegram, p10 F 24 '36

"In spite of its prison brutalities and its hint of municipal fraudulence, it's scary and un- real. It's full of the tricks, but you never believe them." —John Mosher, New Yorker, p76 Mr 7 '36

Trade Paper Reviews

"Morbid melodrama of prison road gangs in the West, sadistic thrills impair its enter- tainment value. Adults." —Box Office, p25 F 29 '36

"There is no let up in the stark realism and harsh brutality that galvanizes even the most hard-boiled man picture. Doubtful if the women will like it." —Film Curb, p10 F 22 '36

"In concocting this drama, effort appears to have been made to emphasize the tortures of a southern prison camp to the sensational degree, and while the story is thereby given something of a hush-punch, it also results in giving audiences an uncomfortable feeling that they are glad to shake off and this is not so good either from an entertainment or a box-office standpoint." —Film Daily, p9 F 25 '36

"It should appeal to men who enjoy virile, "meaty" entertainment; women will find it too brutal and depressing. Since most of the action takes place in the prison camps, showing the squalid surroundings, as well as the brutality of the guards is not pleasant or elevating. Too strong for children. Adult entertainment." —Harrison's Reports, F 29 '36

"This picture emerges as active, occasionally exciting, melodrama, with, however, a bit too much of prison farm brutality for the young- ers... For the whole the picture is lively en- tertainment." —Motion Pic't Daily, p10 Jn 29 '36

"Exceptional exploitation is called for in showmen's handling of this picture, for it is sheer drama, of the type that borders on brutality in spots. The action naturally is in the direction of the male element of audiences, so that campaign concentration necessarily is toward the men-folk." —Motion Pic't Herald, p40 F 25 '36

"With interest hot these days over attempted dictatorialships, exploiters can shoot the works, but should be sure in mind that too much exploitation might react. Estimate: results will depend on exploitation." —N Y Exhibitor, p54 Mr 10 '36

"How the picture will be taken in the south is a matter that southern exhibitors and film bookers will need to answer for themselves. It looks as if the southern newspaper editor hopping into an aeroplane and spending an afternoon putting a southern state's politics on a civilized plane is not precisely flattering. A Southern accent, however, is present. The footage is lean. Opening footage of the picture is distinctly awkward in direction and dialog. There is no savor in delineating Villains im- mediately are marked as such." —Variety, p15 F 26 '36

"This is grim, sad, and human; a thin, commonplace plot. Because of its barbaric treatment of human lives it will be hard for anyone to believe such one-sided fiction. Added to this exaggeration, the some fifty or more minutes of morbid delineation of prison life will displease the thought of the average adult. Added to this exaggeration, the some fifty or more minutes of morbid delineation of prison life will displease the thought of the average adult." —Variety (Hollywood), p3 F 15 '36

ROBIN HOOD OF EL DORADO. Ap 10 '36 88min MGM


Based on biography of same title by Walter Noble. "Herein is recounted the almost legendary story of Joaquin Murrieta, a Mexican peon of the California of the golden days of 1849 when Americans swarmed into the territory, and the Mexicans virtually were swept out. [Warner Baxter] in the title role portrays the farmer who turned bandit and sought an entirely justified revenge for wrongs done him and his family." (Motion Pic't Daily)

Audience Suitability Ratings

"Adults. (Racial hatred might incite children.) Legion Auxiliary." —Variety

"Wholesale slaughter might prohibit this film to sensitive audiences, though it has dash and color. Family." —Cult Cong of Par & Teachers

"Excellent. Mature." —DAR

"Adults and young people." —Gen Fed of Women's Clubs (W Coast)

"Of necessity there is much brutality and shedding of blood. Adults." —Nat Council of Jewish Women

"There is superb horsemanship projected against a background of finely photographed scenery, Mature." —Nat Fed of Business & Professional Women's Clubs

"Photography is exceptional and the life of the early days is vividly reproduced. Mature." —Nat Soc of New England Women

"This picture is anything but complimentary to the spirit of the old settlers of early Califor- nia as it shows only two men out of the large group (who struck out for gold in the Northern Region) with any sign of humanity. Mature." —S Calif Council of Fed Church Women

+ Fox W Coast Bul Mr 7 '36

Newspaper and Magazine Reviews

"We are, the screen tells us sensitively, not the people without sin who should cast the first stone. It is a valuable lesson, even though

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
it is presented in terms that are not so powerful as they should have been... Much of the narrative is vivid, moving and exciting, but unfortunately the settings, the characters, the dialogue, the episodes, the whole plan of the production, lack the incisiveness and the savage power of 'Viva Villa.'”

Richard Watts, Jr.

+ — New York Tribune p8 Mr 14 '36

“This is an elaborate production, and a dull one, mixing blatant sentimentality with brutality of the shocker variety. The fist fights, the hangings, the fightings, the separations even the separate killings of three beautiful girls, seem no more important and no more convincing than the tears the Joaquin Musa and Orestes Junco shed. The direction is confused, the story pointless. This type of blood-and-thunder drama used to be turned out by the dozen in the old days of silent movies. Children loved them; children will probably enjoy this one.”

Eileen Creelman

+ — N Y Daily News p10 Mr 11 '36

“Although 'The Robin Hood of El Dorado' is superficially a romantic and colorful saga of the famous Mexican outlaw, Joaquin Murrieta, it also happens to be a brutally frank indictment of American injustice, greed and cowardice in the years of the California gold rush... Perhaps the most satisfying aspect of the picture is the realization we bring from it that America, for all its charged suppression of free speech and expression eager to accept even so camouflaged a reflection on its morals as this. In a sense it is ironic, too, that Hollywood, in its films of 'It', 'The Thin Man', 'Paths of Glory' or the 'Forty Days of Musa Dagh' through fear of treading on foreign sensitibilities is able to restrain its honesty and its desire to point an accusing finger at certain unpalatable episodes in our national history. It would seem that the only toea we safely may tread upon are our own.”

F. S. Nelso

+ — N Y Times p10 Mr 14 '36

“It is a frequently vivid, exciting, colorful and thoroughly entertaining film—one of the few good prestige plays that have come to Broadway in the last few weeks. Telling sympathetically and sincerely, but with no great drama and without the treatment to which Mexicans living in California were subjected by Americans after the Mexican War, 'Robin Hood of El Dorado' is more than just a hard-riding, quick-sharing melodrama, because it is deeper than a mere show... It must be put down as a good but slightly pompous and overwrought show.”

William Boehnle

+ — N Y World-Telegram p15 Mr 16 '36

"Result is the goriest picture of the year, well photographed but pitifully prevented from being a second 'Viva Villa' by its sententious moralizing, its frequent digression into the light operetta..."

— Time p49 Mr 23 '36

Trade Paper Reviews

"We believe this picture will appeal strongly to all classes of film fans and that they will stamp it as most satisfactory entertainment..."

+ — Film Cur p5 Mr 14 '36

"This is a super-Western... At times the story of the injustice done to a harmless Mexican peon and his efforts to avenge the murder of his wife and brother is intensely dramatic and in other moments, goes sluggish when atmospheric shots are piled on..."

+ — Film Daily p6 Mr 15 '36

"Although well produced, this action melodrama is too brutal for most picture-goers; its appeal will be directed mainly to men... The only too accurate portrayal of entertain- ment purposes, Unsuitable for children, adolescents, or Sundays. "

— Variety p49 Mr 23 '36

"Exhibitors will have little trouble in selling 'Robin Hood of El Dorado'.... Baxter has a large established following in such roles, and if the serial as a whole fails to do satisfactory business, the foreign market is assured. Neither in direction nor in screen play does this tale of early California capture the color of its time. The material was there, but remains unrealized. Only in a few instances, and too few, does the camera become a fluid story teller. This lack is made all the more apparent by a preponderance of subtitles which break the flow of the action..."

— Hollywood Reporter p8 Mr 12 '36

"There is much in the picture to stir the sympathies of audiences, and much to stir their pulses in the rapid-fire action of a lawless era and hard-living area..."

— Motion Pic Daily p10 Mr 9 '36

[An] uncommonly exciting, colorful and well-balanced job has been done in transcribing this tale... Essentially 'Robin Hood of El Dorado' stacks up as far which bids to be a little too strong for the softer sensibilities. Men should go for it in a big way, while with children it will rate as a Western of extra-ordinarily high-powered dimensions. 'Robin Hood' can't escape from being compared with 'Viva Villa'. This is that gave 'Villa' a sweeping dramatic canvas is missing in 'Robin Hood'; and that was 'Villa's love for his fellow beings which rooked with patriotic zeal..."

+ — Variety p17 Mr 18 '36

"Warner Baxter in the title role is a marquee name to count on. His picture is placed within a favored phase of popular reading and picture theme, and merit of the film itself should give the picture a large and favorable window. Material help for business will be tieup of picture with story serialization, offering good exploitation... This picture has impressive magnitude, sweeping action and paeany of mass riding and fighting against well-established atmosphere of gold diggings and bandit rendezvous..."

+ — Variety (Hollywood) p3 Mr 12 '36

ROLLING ALONG. See Music Goes 'Round

ROSE MARIE. Ja 31 '36 110min MGM
Directors: W. S. Van Dyke
Music: Rudolf Friml. Herbert Stothart
Based on the operetta by Otto Harbach and Oscar Hammerstein II. "Story has Miss Mac- donald, an excessively subject matter falls within a favored phase of popular reading and picture theme, and merit of the film itself should give the picture a large and favorable window. Material help for business will be tieup of picture with story serialization, offering good exploitation..."

The picture has impressive magnitude, sweeping action and paeany of mass riding and fighting against well-established atmosphere of gold diggings and bandit rendezvous...

— Variety (Hollywood)

Audience Suitability Ratings

Excellent. Mature. Family." DAR
+ + — Fox W Coast Bul Ja 25 '36

"Family and juvenile matinee. Calif Cong of Film & Teachers"

"Highly recommended as one of the excep- tional musical films. Family." E Coast Preview Committee

“The entire production is one of extreme beauty and charm, sheer delight to eye and ear, [and will satisfy] even the most exacting in their demand for fine entertainment. Adults, Families and juvenile matinee." Gen Fed of Women's Club Hospitals

“Family.” Nat Council of Jewish Women

“Family.” Nat Fed of Business & Profes- sional Women's Clubs

“A picture not to be missed.” Nat Soc of New England Women
ROSE MARIE—Continued

“A distinctly entertaining and constructive picture, which will prove a great joy to all belles-lettres. ‘Family.” S Calif Council of Fed Church Women

“All age.” Mrs. T. G. Winter

“Adults. Family and junior matinees. Outstanding.” + + Jt Estimates F 1 ’36

“Adolescents, 12-16: excellent; children, 8-12: good.” Motion Pict F ’36

“Unobjectionable for general patronage.” “A Y and C: Outstanding musical comedy.” Par M p56 Mr ’36

“Adults, family and junior matinee.” Sel Motion Pict F ’36

“Family.” Wkly Guide F ’36

Newspaper and Magazine Reviews

“Most musical shows when transferred to the screen retain the plot but change all the songs. ‘Rose Marie’ is the order and turns out to be one of the most diverting in some time. . . One of the most entertaining scenes occurs in a cafe where Rose Marie, whose money has been stolen, tries vainly to recoup by singing to the motley array of characters worked up in their high-hearted conversation or quarreling, only considering when the manager puts a local entertainer whose song he likes, ready to singing and a wriggling enchants the company, Gilda Gray, too long absent from the screen, is excellent as the ‘Wop Hitter.’” M. Exchitter + Boston Transcript p4 F 8 ’36

“Jeanette MacDonald and Nelson Eddy as opera star and Mountie, give a completely satisfactory答卷 of themselves and there are enough of the old melodies to en- gender a gently nostalgic delight, there is enough of the new and spirited to make this wholly delightful entertainment.” Laura Elston + Canadian M p40 Mr ’36

“Arthur Hammerstein's colorful operetta in its new form, slightly altered from the original to give it the proper measure of charm. But production of merit in every respect.” J. P. Cunningham + Commonweal p386 Ja 31 ’36

“[It is] one of the most delightful bits of screen refinement the picture is going to find on this year’s program. . . Neither Jeanette nor Eddy ever has appeared to better advantage. Their rich and appealing voices fairly revel in the opportunities the music pro- vides, and their acting has ease and natural- ness that make them an ideal couple to share a romance. . . The photography of William Daniels is outstanding. I am a strong be- liever in the part the camera can play in enhancing the box-office value of a motion picture. . . Daniels demonstrates here the extent to which visual appeal can strengthen the entertainment value of a screen offering. He has shots of water and clouds which are of surpassing beauty.” + Hollywood Spec p9 Ja 18 ’36

“If examined too closely, ‘Rose Marie’ is easily disclosed as an overtheatric, somewhat pretentious display of what goes on beneath the surface. In the woods, but taken broadly the film has its appealing mo- ments—a great many of them. . . But even if ‘Rose Marie’ as a tale, never becomes the heart-rending thing it sets out to be, it re- mains first-flowing entertainment. Crisply di- rected by W. S. Van Dyke and given majestically natural settings, the film lets Eddy and Jeanette MacDonald sing almost continuously. And that, it would seem, is quite enough for any picture.” Beverly Hills + + Liberty p31 F 22 ’36

“Too long by at least a half hour. One might easily forgo the incredibly tasteless In- dian Dance and a good deal of the ‘When I hear you calling, yoo-hoo.’” New Theatre p24 Mr ’36

“Usually when the filmed operetta goes out- doors it grows uncomfortable and shows un- happy signs of embarrassment. But ‘Rose Marie’ turns freely about the lakes and mountains of the Canadian Northwest and never loses its poise and its sense of wide space. It is difficult to me that it is a trifle long-winded upon occa- sion, but it is invariably an exceptionally suc- cessful example of its difficult job. . . Not being an opera lover, I could have wished that Miss MacDonald had devoted less of her time in the film to singing choice airs from ‘Romeo et Juliet’ and ‘La Tosca,’ but I know that she manages them with characteristic expertness. . . Mr. Eddy, although his role is less difficult, is perhaps even more successful. He sings splendidly, and even rather thrillingly, and he handles his romantic role with engaging straightforwardness. Always he manages to seem a genuine human being, which, I suspect, is something of an achievement for a singing actor with pretensions to vocal ex- cellence.” Richard Watts, Jr. + + N Y Herald Tribune p4 F 1 ’36

“A successor to ‘Naughty Marietta’ was long enough in coming along, but it was worth the waiting. The glorious singing team of Nelson Eddy and Jeanette MacDonald will be heard again in a picture at least as good as their first one. In fact, since the story was less typical an operetta lovers, I would prefer ‘Rose Marie’ rather more than the Victor Herbert film. . . ‘Rose Marie’ is certainly the most charming of the film operettas, sufficiently dramatic, and always melodious.” Eileen Creelman + + Y Sun p8 F 1 ’36

“The result is another screen operetta which has both charm and vigor and which is as pleasant as this form of cinema entertainment is ever likely to be. Handsome, lavishly staged, imaginative, ‘Rose Marie’ is a gayly romantic and rhapsodically tuneful piece of work. Containing one of the most melodious of all the scores that Rudolf Friml has ever written, the film has the further advantage of being sung to utter perfection by Jeanette MacDonald and Nelson Eddy and to have a pace and vitality seldom found in screen operettas because of Mr. Van Dyke’s skillful direction.” William Boehnlein + + N Y World-Telegram p21 F 1 ’36

“As you can learn in your history books, a musical comedy called ‘Rose Marie’ ran for some two years in New York, perhaps a decade ago. That, you know, though not phenomenal is still a respectable record. Now up pops the movie of this masterpiece, the worthy old tale repolished and serving as a framework for a series of duets from that notable couple, Jeanette MacDonald and Nelson Eddy, where there are some tuneful items of the popular variety, a snare or two from grand opera (‘Romeo and Juliet’ and ‘La Tosca’), one or two from the musings of Indian love calls, or mating calls, and a tendency to humor; a quality I am inclined to look for in musicals, since that is so seldom find . . . The freak predication of a prima donna in a wilderness is comedy, and done well, as in ‘Rose Marie,’ Madame MacDonald appears not averse to humor. Mr. Eddy, I should say, is not so interested in the comic aspects of the situation.” J. C. Ringer + New Yorker p68 F 8 ’36

“Goodness knows, there are flaws. It follows, rather shamelessly, the scheme of situa- tion that the ‘Beulah’ series has been so popular lately.” Aside from a slight awkwardness in the out-of-door sequences, and a preposterous Indian (‘Beulah’ is a bit too prancing extras), the acting is merry and frolic- some, the scenery exhilarating, and the lines
fetchingly humorous. [Miss MacDonald and Nelson Eddy's] lines, although a bit sophisti-
cal and conventional, are still quite satisfactory reading, and their singing (you
know this already) is delightful. What I most enjoy is that it's all so much fun!"

**Stage p9 Mr '36**

"Acting with considerable charm, and burst-
ing frequently into song in the midst of Can-
dian scenes, Miss MacDonald and Mr. Eddy
should provoke an even greater box-office tri-
umph than by their first effort, Naughty Marietta."

**Time p26 F 10 '36**

"Trade Paper Reviews"

"Rose Marie" is truly a magnificent pro-
duction from every angle and a worthy suc-
cessor to Naughty Marietta. It will make
the popular team of Nelson Eddy and Jeanette
MacDonald more popular than ever. Will be a
transcendent success and establish new box-
office records everywhere. [Family]."

**Box Office p33 Ja 18 '36**

"This screen version of the stage musical
success spells box-office and has been su-
perbly done. ... It is high grade entertain-
ment in every way with an appeal to all
classed and doubt that it will draw well and please wherever shown. ... One of
those pictures that all exhibitors look for."

**Ja 15 '36**

"The Indian Love Call" is still the out-
standing number and is used in some well
contrived situations. It is gloriously sung
individually and in duet. Other songs in the
original stage production are "Rose Marie" and
the 'Tome Pol' number. ... Hunt Stromberg has
given this everything that should make it
a showman's delight."

**Film Daily p10 Ja 15 '36**

"An outstanding production, for the masses as
well as the cultured picture-goers. ... Su-
itable for all. [Family]."

**Harrison's Reports F 8 '36**

"The story is ideally suited to the talents
of Nelson Eddy and Jeanette MacDonald and
unfolds on the screen as a gripping romance
with the musical interludes spotted for their
maximum effectiveness. ... The With
definite appeal for all, the picture should draw
even those who are not confirmed movie-
goers."

**Motion Pict Daily p16 Ja 10 '36**

"Opportunity to present this picture may
actually be considered a privilege. Patrons
may be expected to consider it showing an
event of importance, an occasion of unusual
interest and satisfaction, as indicated by the
spirited reaction on the part of the paying pre-
view audience. ... Salvo's of applause, which
greeted the title and several times interrupted
the preview, may be accepted as the basis for
these remarks."

**Motion Pict Herald p4 Ja 18 '36**

"Theatres which grossed well with 'Naughty
Marietta' should expect equally as much or
more from this. ... Estimate: good box office everywhere."

**NY Exhibitor p26 F 10 '36**

"Strong impression left by the Jeanette Mac-
donald-Nelson Eddy team in 'Naughty Mariet-
ta' is surpassed in 'Rose Marie.' Metro's
operatic Western. Like the Northwest Mounted
Police film, it displays the MacDonald and
Eddy charm and is a delight. The 'Rose Marie'
music under cinematic presenta-
tion takes on additional values through the
enhancement of the orchestration and the
breathtaking Technicolor. The classic 'Indian Love Call' as it re-
sonates through the Canadian woodlands
(actual location at Lake Tahoe on the Pahoe
border, and very beautiful) means more than it
does as a conventional operetta."

**Variety p12 F 5 '36**

"Following considerably with this picture, should
be definitely established as the screen's top
together with the vocal team. ... Picture is about 90% exteriors, all made in the Lake Tahoe country which is
perfect. Scenery is eye-filling and Van Dyke
photographs every scene with the grand coun-
try."

**Variety (Hollywood) p3 Ja 9 '36**

**ROSE OF THE RANCHO**

Ja 8 '36 55min Paramount

**Players:** Gladys Swarthout, John Boles,
Charles Bickford, H. B. Warner, Willie
Howard, Herb Williams

**Director:** Marion Gering

Based on the play of the same title by
Richard Walton Tully and David Belasco.
The story is set in the days after the Mexican
War when the Spanish landholders were
victims of American adventurers, who were
stealing their lands because the proud Spaniards refused to register them.' (Motion Pict
Daily)

**Audience Suitability Ratings**

"Class A. General approval." N Y Arch-
diocese Motion Picture Guide

**Cath News p24 Ja 25 '36**

"A: Fair; Y: Fairly good. C: Little interest."

**Christian Century p95 Ja 15 '36**

"Unobjectionable for general patronage."

**Nat Legion of Decency Mr 12 '36**

"A. Y and C: Good musical romance."

**Par M p58 Mr '36**

**Sel Motion Pict Ja 1 '36**

**Wkly Guide D 21 '35**

**Newspaper and Magazine Reviews**

"It is fortunate for 'Rose of the Rancho'
that Gladys Swarthout is such an attractive
young woman and such a capable singer. For
the story of the film is a pretty leisurely and
conventional affair even for opera-lovers... Through the
recording apparatus is not too kind to Miss Swarthout's high notes, it is clear
that she has an admirable voice.
The film is all largely an excuse to bring Miss Swarthout before the camera. It is a well
meant effort and the Holiness should do better
by her than this." E. F. M. "Boston Transcript p4 Ja 11 '36"

"Miss Swarthout is undeniably lovely, and her voice
records superbly, so 'Rose of the Rancho'
is undoubtedly stand-out entertainment." Laura
Elston

**Canadian M p35 F '36**

**Christian Science Monitor p15 Ja 11 '36**

"[It] is a sad introduction to the movi-

"[It] is a sad introduction to the move-

**Stage p9 Mr '36**

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
ROSE OF THE RANCHO—Continued

"Miss Swarthout is so active, graceful and charming a figure, which her voice develops in war, that it seems a perfect shame to report that her vehicle is a clumsy and feebie singing drama, with songs often labored and clunky. Willie Howard and Herb Williams, raising their heads above the debris ... Anyway, during the musical and laborious events that accompany the romance between Miss Swarthout and Mr. Boles ... we can find time to study the interpretation of Messrs. Howard and Williams and pray that Miss Swarthout will some time be given a vehicle with her attractions. Production, story and romance may go wrong, but somehow these complexities do not interfere with Miss Swarthout's success. She is endowed with one of the Metropolitan Opera ranks. Her voice is fresh and vital; and the composer, Ralph Rainger, has given her a generous and handsome score that must have seemed more plausible in the studio conference than in the press-room. Paramount has converted David Belasco's ancient hack-piece into an elaborate musical horse opera. It is the misfortune of the film, instead of combining the most fascinating qualities of operetta and the six-shooter drama, it merely has the weaknesses of both forms in one handsome blur. Fortunately, the process of setting 'Rose of the Rancho' to music has been an enough an excellent low comedy, and that saves part of the evening ... On the whole, the enterprise is an impressive one. Gladys Swarthout is a young actress who has been debuting in the Metropolitan Opera, and she has the appropriate skills to make a first-rate musical personality in the cinema. Mr. Boles doesn't get very far away from that prettiness which made some of us regret President Lincoln's decision to save him from the firing squad in 'The Littlest Rebel.'"

'Verna Sennwald

— Y N Times p25 Ja 9 '36

"It is pretty unsatisfactory entertainment. The adjective, however, is entirely against the star. Lovely to look at, thrilling to hear and a capable actress to boot. Miss Swarthout has already much too much of the star firmament in the air. The story of 'Rose of the Rancho' continues the tradition recently established by other members of the Metropolitan Opera. Swarthout who has been debuting in front of the camera, of achieving personal successes even if their material wasn't all that it should have been."

N Y World-Telegram p29 Ja 9 '36

"The musical people will, of course, be concerned about the fate of Miss Gladys Swarthout in the 'Rancho' series. The story of the Ranchero probably isn't much of a test for the prima donna. Without any claim to the slightest degree of dramatic ability, if somehow feel very sure of my impression that the songs given her by the composers have been masterfully knocked out."

John Mosher

New Yorker p25 Feb 4 '36

Springf'd Republican p4 Ja 26 '36

"It's my story ... belongs to the sorry tradition of pre-War operetta libretts. . . By singing Contra in 'Rancho' makes it clear that, in the current operatic sweepsheets, she will not be outdistanced by the Hollywood fields. She is more than Columbr's blonde Grace Moore, but she has more chic."

Time p25 Ja 13 '36

Trade Paper Reviews

Box Office p34 N 22 '35

"It is indeed unfortunate that Miss Swarthout is out introduced to film audiences in this vehicle, it seems a delightful screen personality but this picture is poor entertainment. It is nothing like the Belasco play and it might be summed up as a glorified Western."

— Film Curb p11 Ja 11 '36

"Back in 1914 when Paramount made this for the silent screen, David Belasco's melodramatic romance of the Golden West was quite a treat for the cash customers. But to revive it twenty-two years later as a modern talkie-singe doesn't help much. The original stage play was an out and out melodrama with theatrical romantic atmosphere, and served its purpose quite fairly. Trying to embed a singing vehicle for Swarthout and Boles and still preserve the atmosphere of a melodrama produced a hybrid that you cannot classify. It is certainly an unfortunate selection as the screen vehicle for her, but her charming personality and beautiful voice. And asking her to play the daughter of an American Indian is not the most suitable."

N Y Daily p8 Ja 4 '36

"Paramount 'muffed' this picture. Although it has produced it on a lavish scale, it is nothing but a glorified Western with many defects. Good interpolations of Westerns is in poor taste and glaringly out of place in a picture of this type. Gladys Swarthout, the Metropolitan Opera singer, makes a good impression in her first screen appearance, but her singing, particularly in the high notes, is spoiled by poor recording. . . Suitable for all. [Family."

— Harrison's Reports Ja 11 '36

"Rose of the Rancho' is unique—it is the first Western to be made with music and the first one to have thrilling outlaws of the Gold Rush days stop their raiding long enough to sing a song. The suspense is a thing of wonder with the beer spigots opened in time to the music, the glasses raised with flourishes and the gunmen waiting for the glockenspiel to play their six-shooters. . . It is a strong assemblage of talent—strong enough, in fact, to support a good story if there were one."

Motion Piclet Daily p4 Ja 4 '36

"The production suffers in being loosely knit. The sequences skip from action to comedy and reverse without, seemingly, a great deal of credulity. In tune with the theme the production is lavishly produced and the photographic treatment of the picture."

— Motion Piclet Herald p52 Ja 11 '36

"Probably spotty at the box office 'Rose of the Rancho' is generally pleasant. Music seems to be woven into the whole. Gladys Swarthout personality, her swell voice, Herb Williams and Willie Howard's comedy, may draw."

— Y N Exhibitor p43 Ja 25 '36

"It's an unsuspicious debut vehicle for Gladys Swarthout. . . Despite the incidental, high-spirited, comic, background flashes of the unusual, the plot structure is too much against 'Rancho'."

— Variety p18 Ja 15 '36

"This one shouldn't count. Picture is a glorified Western with none of the thrills that usually come with that type opera. Story, dialog and direction are all off key. . . Whole thing looks as if no one knew just what was
happening. Might have been a great help had a director who understood Western technique been given the assignment. Direction of the outdoor stuff, particularly the chases, is very bad.” — Variety (Hollywood) p3 Ja '36

Trade Paper Reviews

“Visiting an unfrequented Mayan city in Guatemala, James A. FitzPatrick obtained an unusually fine subject in Technicolor.” + Film Daily p8 Ja 23 '36

“The photography in Technicolor is gorgeous.” + Motion Pict Daily p8 Ja 23 '36

“As a travelogue, particularly with the off-screen dialogue of James A. FitzPatrick describing everything, this should please.” + Motion Pict Herald p15 F 1 '36

“It will please anywhere. Very good.” + N Y Exhibitor p40 Ja25 '35

SAGEBRUSH TROUBADOUR. N 25 '35 68m Republic

Players: Barbara Pepper. Smiley Burnette. Gene Autry

Director: Joseph Kane

A Western mystery melodrama.

Audience Suitability Ratings

“Class A. General approval.” N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

“Junior matinee.” Nat Bd of R. Fox W Coast But D 14 '35

“A, Y and C Western melodrama.”

Par M p56 Mr '36

“Junior matinee.”

Wkly Guide N 30 '35

Trade Paper Reviews

Film Curb p12 D 1 '35

“First-rate Western with plenty of action and some pleasing musical numbers.” + Film Daily p8 N 19 '35

“They seem to be putting everything into Gene Autry Westerns as time goes on. Not satisfied with songs between all of the chases, Autry turns detective and solves a murder mystery in the newest of his movies.” + Motion Pict Daily p4 N 19 '35

“Family Western.”

N Y Exhibitor p54 D 10 '35

SCANDALS OF PARIS. D 14 '35 63min Regal


Directors: John Stoffard. W. Victor Hanbury

The film was made in England. In this romantic musical comedy a rich soap manufacturer’s daughter accidentally becomes an artist’s model and keeps her identity a secret. When her father’s company buys the picture for an advertisement of his soap, the way is smoothed for a happy ending to the young couple’s romance.

Trade Paper Reviews

“At any rate it provides excellent material for a dual bill. Has been well produced and recorded and given a nice production.” + Film Curb p35 Ja 11 '35

“Entertaining British-made production combining some musical numbers with romantic comedy... Miss Barrie is a very likeable heroine.” + Film Daily p6 D 31 '35

“Here’s a surprise attraction that ought to create favor... With a gay spirit, lilting music that runs throughout, some good numbers by Zelma O’Neal, this is worth more than passing interest. Family comedy with music.” + N Y Exhibitor p40 D 25 '35

SCRACOGE. D 20 '35 75m Paramount-Twickenham

Players: Seymour Hicks. Donald Calthrop. Barbara Everest. Philip Frost

Director: Henry Edwards

Based on a Christmas Carol, by Charles Dickens. The film was made in England. “The dreary, cruel tale of a miser contrasted with the joy and peace of true Christians, on a snow-covered Christmas Eve.” (Endorsed Motion Pict)

A guide to the study of Scrooge, the screen version of Charles Dickens’ A Christmas Carol, prepared by William P. Bauer, is obtainable from Educational and Recreational Guides, Inc. 125 Lincoln Avenue, Newark, New Jersey at $2.50 a copy. In his Guide, Mr. Bauer has considered the book, play, acting, photography and music.

Audience Suitability Ratings

“Class A. General approval.” N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

“A faithful reproduction of a delicate fantasy —splendid characterization. Very good.” + Endorsed Motion Pict D '35

“Charles Dickens’ Christmas classic is brought to the screen in a superb manner. Fidelity to the original story, to the costumes and appearance of the characters as he painted them, together with the faithful reproduction of the scenery, costumes and manners of the period add to the general delightful effect. The whole production merits the highest praise. Family.” E Coast Preview Committee

“Primarily a picture for the Christmas holidays. Suggested for schools and libraries. Family.” Nat Bd of R

“Fox W Coast But D 14 '35

“This production of ‘A Christmas Carol’ comes to the screen with a distinctly Dickensian flavor due in large measure to excellent casting and interesting photographic ef-
SCROOGE—Continued

ffects... Holiday audiences will revel in this particularization of the familiar story. Adults & 14-
18: very good; S-14: good. Family." Calif Con-
gress of Professional Teachers

"Unusual and artistic photography, interesting
lighting effects, a fine maintenance of at-
mosphere and an appropriate musical back-
ground add much to the entire production.
Notable are the characterizations of Sir Sey-
mour Hicks as Scrooge and Donald Calthrop
as Cratchit Family." Nat Council of Jewish
Women

"Unusual settings, quaint costumes and man-
ners lend interest to this emotional Christmas
picture, Adult." Nat Fed of Business & Pro-
fessional Women's Clubs

"An inspiring interpretation of Dickens' 'Christmas Carol,' beautifully acted and photo-
graphed. A particularly attractive film for holi-
day audiences." Nat Soc of New England
Women

"This English production with its artistry of
settings, fine camera work, exceptional por-
trayal of the characters, understanding direction,
is one that will give delight to all audiences.
Family and junior matinee."

+ Green Fed of Women's Clubs (W Coast)
D 16 '35

"The direction has not made this picture a
ghost story thriller but, with fine restraint, has
kept the supernatural elements within the
realms of fantasy. Family. Outstanding social
drama."

+ Jt Estimates D 15 '35

Mo Film Bul p176 N '35

"Fidelity to the original story, to the cos-
tumes and appearance of the characters as he
painted them, together with the faithful re-
production of the scenery, customs and man-
ners of the period add to the general deli-
ful effect. The whole production merits the
highest praise. Family."

+ Sel Motion Pict D 1 '35

"A well produced and interesting picture for
those who like Dickens. . . Suggested for
schools and libraries. Family."

+ Wkly Guide N 30 '35

Newspaper and Magazine Reviews

"The appealing early Victorian costumes are
worn with easy grace by all concerned, and
the settings are delightful, particularly the
grandiose homes. Scrooge occupies a splendid
Tudor bed with linenfold paneling that would make a collector moan with envy. . . The famous Christmas dinner is exactly as described on the printed page,
with the goose and pudding, looking too small
for such a large family, just as they should be,
but eaten so zestfully and with such pleasure." M. E. L.

- Boston Transcript p7 D 20 '35

"A notable cast of all-English players has
captured with fine artistry Dickens' rejuvena-
tion of the squeezing, wrenching, grasping,
scrapping, clutching, covetous old sinner. The
performers and merry ol' England herself in
the background give it that Dickensonian
touch of P. Cunningham +

- Commonweal p272 Ja 3 '36

Manchester Guardian p13 D 21 '35

"A faithful, tender and mellow edition of
Dickens's 'A Christmas Carol.' A splendid
adaption of the story... Granting it is less than perfect technically—it suffers
from underlighting and occasional recording
lapses, still deserves one's affectionate
regard. It is superbly played, its lines are
plucked straight from the source book, and,
thanks to understanding adaptation and direc-
tion, it carries on at a pace which preserves
the Dickensian flavor without denial of mod-
ern insistence upon more rapid story develop-
ment. The danger of adapting so widely read
an author as Dickens is usually present, but
there has been that the mortals chosen to fill the
roles will prove so much less human than the char-
acters he created one might well describe his
genius. Happily, there is no such disappoint-
ment here. . . Sir Seymour's portrayal of Scrooge
is one of the finest ever conceived for the pho-
toplay. . . Mr. Calthrop's Bob Cratchit
could not be bettered." F. S. N.

+ N Y Times p11 D 11 '35

"Beautifully acted and faithful to the letter
and spirit of the original story, it is a film that
merits the highest praise. . . Although it is not
lacking in invention and originality, this little
ghost story which has warmed and uplifted
millions by its message, must have been partic-
ularly difficult to screen. It has been
directed in such an intelligent manner that it
comes over with freshness and charm. The
pease, the plot—right—what slows or
fast—the costumes and the characters are as
Dickens painted them, and the customs, man-
ners and scenery of the period are faithfully
followed so that the entire production has a
warming glow about it. . . It is, in short, a
performance that deserves Scrooge's phrase
Screened as Dickens imagined him." William
Boehnel

+ N Y World-Telegram p29 D 17 '35

Springfield Republican p6 D 22 '35

"Projected with tenderness but without senti-
mental overtones is the rousing Christmas of
the Cratchit family."

+ Time p36 D 23 '35

Trade Paper Reviews

Film Curb p20 D 15 '35

"Catching the Dickens spirit with fine effect,
this British production makes an excellent spe-
cial offering for the Christmas season as such
its entertainment values are not confined to
that time of the year alone. Though the
dialogue is a bit British-accented, the human
interest nature of the story makes it easily
assimilated and will evoke response from audi-
ences generally."

+ Film Daily p4 N 30 '35

"Some of the poignant suffering of Scrooge
in a dream sequence leading up to his reform
is drawn out to a climax that may prove
depressing to holiday audiences, but the picture
as a whole is extremely well done. . . It can
be sold as a family picture and its appeal is
aimed at adults as well as children. Women's
groups and high school and college English
classes and all those who love the
so-called 'better things' will take to it, too."

+ Motion Pict Daily p15 N 27 '35

"All the charm of the Dickens story has been
transferred from the printed page to the
mobile screen and the characters are sketched
with such artistry as to provide abundance of
the elements for a favorable audience reaction
to the production as a whole." +

- Motion Pict Herald p53 D 21 '35

N Y Exhibitor p39 D 25 '35

"Whoever selected the supporting cast pos-
sesses an uncanny knack for picking types to
fit the story which, of course, is laid in England
around 1840. They wear the clothes of the
period as if accustomed to doing so. Photog-
raphy is unique in that most of it is shadowy,
and suggests a lot more than it reveals. With
close effect of the massive settings, interiors
and exteriors provide an atmosphere that
grants the impression one is seeing the genuine
locations, an only criticism to be made is the
amount of footage. With only one situation—a
simple one—there is too much repetition of in-
cidents leading up to the change of heart of
the old miser who sees the error of his mis-
spent life and reforms on Christmas Day." +

- Variety p64 D 11 '35

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
SECOND BUREAU. F 16 '35 100min Le Pelle-
tier
Players: Jean Murat. Vera Korene. Jeanne
Crispin
Director: Pierre Billon
Based on the novel of the same title by Charles
Buchanan, the film was made in
France and has English sub-titles. Also
known as Le Deuxième Bureau, Bertha
Plied&rarr;off as the Canadian agent of the German
Intelligence Service, is called into action to find
out how the second bureau of its French coun-
terpart has learned the secret behind German
gas. Against her is matched the handsome
Benoit, sent from Paris to the town where the
gas is being manufactured to get more details.”
(N Y Times)

Audience Suitability Ratings

“An efficiently-handled melodrama of espio-
age in peace-time... The continuity at the
beginning, however, is distinctly confused, and
for a short while there is even some difficulty in
determining which of the characters is
which, particularly as we know that at any
given moment they may be endeavouring to
disguise their identities. In addition, although
the performances are restrained, with a
authenticity, it is sometimes hard to know
where particular sequences are located—whether in
France, Germany, or the neutral country be-
tween.”
Suitability: adults.”
X — Mo Film Bul Ja '36

Newspaper and Magazine Reviews

“Le Deuxième Bureau” has the speed of
action of American films and the fertility of
unending shots. The picture, you are halted abruptly, hung up as it were,
by the sheer imagination of certain episodes... The opening scene... is a beautiful example
of a restrained approach to terror. The
heroine, by the way, is an actress... Perhaps
this is but another example of the unexpected
which, while it would not be tolerated in
American films, is common enough in any
French picture that arises above trash.” — W. V.
Buchanan + Canadian Forum p15 Ja '36

“Second Bureau” makes no pretensions to
being anything more than a fastest way out, however, a good melodrama. The director has
kept his characters plausible and his events
realistic, and has made skilful use of many
opportunities for excitement in spy-films.”
X Manchester Guardian p17 Ja '36

“The dialogue is in French, with English
subtitles, and to this reviewer, the confusion
of the piece was heightened by the fact that so
many of the male characters look alike, or
at least, give the impression of being to the
same bureau. The picture has been
badly edited and cut, apparently, or else it is
confusingly and amateurishly directed.” — M. T.
X — N Y Herald Tribune p10 F 17 '36

“Second Bureau” is a drama of espionage, and
a livelier and more amusing tale than we are accustomed to find in continental studios...
The cast is a good-looking one, with both Vera Korene and Jeanne Crispin up to
Hollywood standards...剪辑, one too, keeping the highly conventional plot
up to a quick pace.” — Eileen Creelman +
N Y Sun p16 F 17 '36

“Followers of espionage films will not have
trouble in anticipating the ending of
Second Bureau... This picture is excellently
photographed and contains many highly inter-
esting scenes. The English titles are well
made and are numerous.” — H. T. S.
+ N Y Times p21 F 17 '36

“When the various French and German spies
stop tripping over each other in Second Bureau,”
and the debris is cleared up, you find
that the film is just another spy story with
very little in it to recommend, in spite of the
fact that according to reports, it was selected
as one of the ten best French films of the last
year by a well-informed capacity judge at the
Aubert Palace in Paris... Confused, stumbling,
ponderous and pedestrian, “Second Bureau”, has
none of the shrewdness and slyness one
expects from a spy film, even one that takes itself
seriously. There is a nice display between the
sneaky French methods and casual manner
in which the French go about their spy work
and some of the acting, especially by Jean
Murat as Benoit and Vera Korene as Erna, is
good, but on the whole the film is pretty feeble
and unsatisfactory entertainment.” — William
Boehnel
— N Y World-Telegram pl3 F 17 '36

“‘Second Bureau’ is a rather dull film... It is
a great pity, for what an amusing film of the
secret service could be made if the
intention was satiric and not romantic, the
treatment realistic and not violent.” — Graham
Green + + Spec p91 Ja 17 '36

Trade Paper Reviews

“While the story lingers along on heavily
emphasized sequences, it offers no
imagination capable of the climax,
this account of the activities of the French
military intelligence bureau registers as another
compromise spy drama.”
+ + Motion Pict Daily p6 F 20 '36

” ‘Newly’ estimated: for restricted audiences.”
+ — N Y Exhibitor p59 Mr 10 '36

“Despite its one hundred minutes’ length.
‘Second Bureau’ is one of the most
interesting entertaining films to come across the
Atlantic in some time. Credit should be
split up between adapter, director and uniformly
excellent cast. (It) looks like a sure bet for
art films, however, not accustomed to view-
ing superimposed titles. Otherwise it will have
to obtain its grosses from foreign-language
houses of which there is a limited number in the
United States.”
— Variety p12 F 19 '36

(‘) SEEING NELLIE HOME. D 20 '35 111min
Educational
Players: Carol Deis. Charles Henderson
Director: William Watson
“The skit gives opportunity for the harmon-
ing of a choir of children and male voices on
some of the old sentimental rural melodies,
topping of course with ‘I Was Seeing Nellie
Home.’” Film Daily

Audience Suitability Ratings

“Very good singing of old songs. Family.”
+ Wkly Guide D 25 '36

Trade Paper Reviews

“Charles Henderson and His Master Singers
put this one over nicely in the rustic at
mosphe of an old-time barn festivity in
winter time, featured by a basket auction... It
has the old rustic flavor that makes it a time-
ly number for winter showing with the snow
atmosphere outside. Good singing and plenty
of youthful enthusiasm.”
+ + Film Daily p11 Ja 7 '36

“Plowed in a homey, rustic setting with some
old fashioned choir singing by the Henderson
Master Singers. This effort should be average
short entertainment... The singing is good.”
+ + Motion Pict Daily p4 Ja 8 '36

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

SEVEN KEYS TO BALDPATE. D 6 '35 80min RKO

Players: Gene Raymond, Margaret Cullahan, Eric Blore. Grant Mitchell

Directors: William Hamilton. Edward Killy

Based on a play of same title by George M. Cohan, which in turn was based upon a novel of same title by Earl Derr Biggers. "Author goes to abandoned inn to write, thinking he has the only key. Six other people also have keys with plenty of mystery and complications resulting." (Box Office)

A Photoplay Study Guide, prepared by Thomas R. Cook, is obtainable from Educational and Recreational Guides, Inc. 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents per copy. The Guide stresses theatrical and dramatic procedures and techniques.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide


"Good." + Endorsed Motion Pict Ja '36

"Easy performances are given by every member of a well chosen cast. Audults and children: 8-15." Calif Congress of Par & Teachers

"Mature." DAR

"A competent cast takes full advantage of the complicated situations and cleverly subordinates the acting to the plot. Adults and young people." E Coast Preview Committee

"Very amusing. Family." Nat Bd of R

"Scene suspense and mystery are maintained by a well chosen cast and good direction, which has with it lightness and humor. Family." Nat Council of Jewish Women

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

"The picture is well cast and moves rapidly with good dialogue and many dramatic scenes. However, suspense in the picture seems carried too long, whereas in the play it did not seem so, and the dialogue is carried forward so rapidly that confusion results towards the climax. This is no doubt due to a theme overworked through the years, as it by this time has lost some of its freshness and vividness. It is nevertheless very good entertainment. Family and junior matinee." Women's Unly Club, Los Angeles

"Fox W Coast But D 14 '35"

"The picturization of Earl Derr Biggers' mystery story provides light, amusing entertainment. . . Settings, music and lighting effects worthy of special mention. Family maturity." + Gen Fed of Women's Clubs (W Coast) D '35

"Family." Jt Estimates D 15 '35

"Good. Family." Motion Pict Guide Mr '36

"Very amusing. Family." + Nat Bd of R M Ja '36

"Unobjectionable for general patronage." Nat Association of Decency Mr 12 '36

"A, Y and C: Mystery without horror." Par M p56 Mr '36

Sel Motion Pict Ja 1 '36

"Very amusing, Family." + Wkyt Guide D 7 '35

exceptionally Good; Good; - Fair; - Mediocre; Poor; - Exceptionally Poor

Newspaper and Magazine Reviews

"While it contains more action than you normally will find in a dozen pictures, the film's chief handicap is that it ambles along at too leisurely a pace. Otherwise there should be no complaints." T. M. P.

+ - N Y Times p11 D 14 '35

Springfield Republican p6 Ja 16 '36

Time p44 D 16 '35

Trade Paper Reviews

"Good offering for the family audience, packed with thrills, laughs and melodrama, without horror." + Box Office p17 F 22 '36

"Seven Keys to Baldpate is an entertaining and exciting picture." + Canadian Moving Pict Digest p10 D 21 '35

"Raymond does nicely in lead role, Blore handles part of detective remarkably, balance of cast are excellent. Nice production and good direction. Above average program entertainment." + Film Curb p21 D 15 '35

"This mystery comedy makes good entertainment program fare. Everyone connected with the production has caught the spirit of the piece, and the result is enjoyable material." + Film Daily p4 N 30 '35

"This seemingly perpetual favorite holds its own on the screen with a pleasant intermingling of mild mystery and comedy." + Motion Pict Daily p12 N 27 '35

"The picture, following the spirit of the story, moves fast and is well acted. It doesn't make any bones about acknowledging that audiences will not know what it is all about. Consequently it is strictly closely to the original plot. Characterizations are convincing. Those that are supposed to be dramatic are dramatic in the vein of the story; so are those who are supposed to be comic and funny. The suspense that threaded the original still functions." + Motion Pict Herald p68 D T '35

"Most moviegoers around will probably think they have seen somewhere sometimes. Family comedy drama." N Y Exhibitor p39 D 25 '35

"Too much conversation and too little action makes this a weak comedy, old stage success, only fairly amusing. Good enough as secondary program material."

+ - Variety p12 D 18 '35

SHADOWS OF THE ORIENT. (Release date not determined) 65min Empire

Players: Regis Toomey, J. Farrell MacDonald, Esther Ralston, Oscar Apfel

Director: Burt Lynwood

"It is a story of Chinese smuggling. It tells of the activities of a new kind of G-man, a young immigration inspector, an in-the-rut veteran who was just smart enough to be on the job at the right moment, a suave behind-the-scenes racketeer and a girl who had a penchant for bringing herself in all kinds of romantic and dramatic trouble." Motion Pict Daily

Trade Paper Reviews

"Good action-thriller loaded with suspense and Oriental intrigue." + Box Office p17 F 22 '36

"It provides good entertainment of its kind with many thrilling sequences and should do well in movie market." + Film Curb p18 F 15 '36
"Providing the maximum amount of thrill action, embellished by romance, drama, melodrama and comedy, this is geared to appease the appetite of the amusement-adventure fans as well as those who like a little freshness in their entertainment fare."

+ Motion Picture Herald p44 F 15 '36

"With such a title, with a yarn packed with action, 'Shadows of the Orient' looks like a swell melodrama for popular, blood and thunder houses."

+ N Y Exhibitor p37 F 25 '36

"All hands connected in the making of 'Shadows of the Orient,' dealing with smuggling of Chinese, from Mexico, were generous in marshalling surefire elements of entertainment for market at which it is directed."

+ Variety (Hollywood) p3 F 5 '36

SHE COULDN'T TAKE IT. O 20 '35 86min Columbia

Players: George Raft, Joan Bennett. Walter Connelly. Billie Burke

Director: Tay Garnett

An ex-gangster takes over the management of a pampered millionaire's family when the millionaire dies in prison where he shared a cell with the gangster.

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

"Adults and young people."

Gen Fed of Women's Clubs (W Coast) N 4 '35

"Fair. Adults."

Motion Pict Guide Mr '36

Nat Bd of R M N '35

"Light amusing entertainment with its humorous situations, bright dialogue and good acting. Family." + Nat Council of Jewish Women N 1 '35

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A and Y: New version of gangster film; C: Unsuitable." Par M p56 Mr '38

"Under the handicap of such a plot, the well known actors of course add little to their laurels and there is little profit for any audience in their efforts." — Sel Motion Pict D 1 '35

"Family." Wkly Guide O 19 '35

Newspaper and Magazine Reviews

Christian Science Monitor p33 N 9 '35

"The sleek George Raft is given a role for which he is eminently suited." + Liberty p22 N 16 '35

"It gives the lovely Miss Bennett her chance to play what is coming to be the most popular current type of film heroine, the gently nitwit ingenue." Richard Watts, Jr. N Y Herald Tribune p19 N 7 '35

"The story, which had tried laboriously for a madcap atmosphere, slides slowly into sentimentality."

+ N Y Sun p23 N 7 '35

"It is commonplace both as humor and as melodrama."

Andre Sennwald + N Y Times p27 N 7 '35

"First-rate entertainment, even if it is terrifying to find out that death and kidnapping can be made so diverting." William Boehnel + N Y World-Telegram p13 N 7 '35

"There are occasional surprises and a fair amount of excitement." John Mosher + — New Yorker p100 N 16 '35

Trade Paper Reviews

"George Raft gets an ingratiating portrayal of a reformed racketeer in a fast-moving comedy which is fair enough to make one wish it had been a great deal better." + — Box Office p25 N 30 '35

"It has been well handled and while plot is somewhat old they have managed to insert some new angles that make it satisfactory film entertainment." + — Film Curb p8 O 1 '35

"It is timeworn material that has been presented on the screen again and again." — Motion Picture Herald p64 N 16 '35

N Y Exhibitor p34 O 10 '35

SHE MARRIED HER BOSS. S 19 '35 92min Columbia

Players: Claudette Colbert, Melvyn Douglas, Michael Bartlett, Edith Fellows

Director: Gregory LaCava

"A bride craving affection gives impetus to Claudette Colbert's newest film. After her marriage to her employer, the battle rages. The secretary's disappointment when she discovers the woman she dreamed of was merely a dream, and how she eventually makes it a reality, is the gist of the plot." Springf'd Republican

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A and Y: Clever farce; C: Mature." Par M p56 Mr '38

Newspaper and Magazine Reviews

Christian Science Monitor p16 N 16 '35

"The lines are fresh enough to make you forget the rather familiar framework." Don Hove

+ — Life p26 D '35

Springf'd Republican ptc S 22 '35

"Routine drama is brought to a finish without a general walkout by a series of polite antics at which Miss Colbert is expert." + — Time p29 S 30 '35

Trade Paper Reviews

Box Office p33 N 16 '35

SHE SHALL HAVE MUSIC. N 28 '35 75min Twickenham-British

Players: June Clyde, Marjorie Brooks, Griffiths, Desper, Jack Haydon

Director: Leslie Hiscott

The film is made in England. "Essentially it is a series of good musical and comedy numbers with a thin but sufficient story link in the fact that Hylton's Band, broadcasting as a stunt from a yacht in the South Seas, is up against the myrmidons of a rival shipping line who want to kill the broadcast. Ingeniously used here is the idea that a wrist-
SHE SHALL HAVE MUSIC—Continued
watch television set enables the disabled yacht to get into visible and audible touch with home, so that the stranded musicians get back in time for a theatre opening, while the yacht owner is enabled to give instructions defeating a market raid on his shares." (Motion Pict Herald)

Audience Suitability Ratings
Mo Film Bul p200 D '35
"A, Y and C: Bright musical comedy."
+ Par M p56 Mr '36

Trade Paper Reviews
"It's a case of stringing a series of acts and musical numbers on a radio or stage celebrity and the thinnest thread of story and giving the public the variety it may be pinning for, per film. Here the key attraction is Jack Hylton and his band, probably the best of its type in England. It isn't staged like an American musical, but it is definitely bright entertainment."
+ Motion Pict Daily p10 D 9 '35
"'She Shall Have Music' is a production which should please in any community where a variety-starved public will welcome the same type of material by day of the week."
+ Motion Pict Herald p53 D 21 '35
"There are no dull moments. The film even has a plot—a melodramatic one, not at all bad, and well brought out. There are snatches of the work of artists who are only given a couple of minutes and who could hold attention for much more. There are so many of these that it becomes a trifle bewildering."
+ Variety p12 D 18 '35

SHIP CAFE. N 1 '35 68min Paramount
Players: Carl Brisson, Arline Judge. Mady Christians, William Frawley
Director: Robert Florey
A ship's stoker is given a chance to sing in the ship's cafe where a countess admires him. She lures him away from his partner with whom he is in love. In the end he returns to the ship and his partner.

Audience Suitability Ratings
"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment."
NY Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36
"Good."
+ Endorsed Motion Pict D '35
"Several pleasant musical interludes fail to redeem the unattractive personal and disagreeable locale of this picture. Adults: fair; 8-18: doubtful." Calf Congress of Far & Teachers
"Mediocre music. Cheap environment. Adults." DAR
"When one sees a cast of characters which is notable, it is very disappointing to find its members so exploited as in this inane, stupid picture which is poorly directed and with a story so hackneyed and uninteresting. The entire production is a waste of time on the part of the producers, actors, director and audience."
Nat Council of Jewish Women
"The picture has a rather unwelcome atmosphere—somewhat relieved by the delightful music and singing of Carl Brisson. Matter of taste, adults." Nat Fed of Business & Professional Women's Clubs
+ + Exceptionally Good; + Good; —Fair; — Mediocre; — Poor; —— Exceptionally Poor

"Mediocre production which is hardly worthy of any one's time." Nat Soc of New England Women

"A sophisticated unconvincing picture. Ma-
ture." Calif Council of Fed Church Women
"Depicting a somewhat tawdry life, with its jealousies and loyalties, it maintains a low-pitched tempo which is only briefly lifted to other levels in moments of song and comedy. Adults." Mrs T. G. Winter
"The story of 'Ship Cafe' is neither novel nor well-told. . . Acting and direction are only fair. Even the love story and club scenes are devoid of any real gaiety or amusement. The film is lifted from utter banality by the bright dialogue and rapid-fire comments which are admirably suited to the situations. 8-12: objectionable; 12-16: poor." Women's Univ Club, Los Angeles
Fox W Coast Bul D 7 '35
"Carl Brisson has a pleasing voice and per-
someness, and gives a convincing characterization of the Danish lad, as does Arline Judge of the cabaret dancer, but a cheap atmosphere pervades the picture, and it is intensified by an offensive dance sequence. Adults."
+ Gen Fed of Women's Clubs (W Coast) N 25 '35
Mo Film Bul p59 D '35
"Fair. Adults."
Motion Pict Guide Mr '36
"A: Mildly entertaining; Y: Poor; C: Ob-
jectionable." Par M p56 Mr '36

Newspaper and Magazine Reviews
Boston Transcript p8 O 30 '35
Springfield Republican p6c D 1 '35

Trade Paper Reviews
Box Office p58 N 16 '35
Film Curb pl4 N 1 '35
"Brisson's role gives him a somewhat better chance than in his previous appearances, and he makes the most of it."
+ Film Daily p7 N 9 '35
"Family comedy drama."
+ Exhibitor p36 N 10 '35
"'Ship Cafe' provides suitable but weak starring material for Carl Brisson. . . While a lot of stale and lifeless dialog is to be found in the adaptation, there is some good comedy to compensate for the lack of punch the story otherwise delivers."
+ Variety pl4 N 27 '35

SHIPMATES FOREVER. O 12 '35 109min War-
er
Players: Dick Powell, Ruby Keeler. Lewis Stons, Ross Alexander
Director: Frank Borzage
Music and lyrics: Harry Warren. Al Dubin
"Four years at Annapolis, a girl and innate heroism make a loyal man out of a cynical crooner."
Wkly Guide

Audience Suitability Ratings
"A: Fine of kind; Y: Excellent; C: Strong but good." Christian Century O 30 '35
"A delightfully entertaining picture. . . There is a charming love story and the picture is further enhanced by stirring scenes and beautiful photography. The well chosen cast give
**Most satisfying performances. ... Family and junior matinees.**

**Gen Fed of Women's Clubs (W Coast) O 1 '35**

Mo Film Bul p150 D '35

"Family and junior matinees."

Nat Council of Jewish Women O 1 '35

"A: Tuned comb. X" and C: Excellent."

Par M p66 Mr '36

"Splendidly photographed record of life at the Naval Academy, and many moving and amusing incidents, though the plot is familiar." 

— Wkly Guide O 5 '35

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**Newspaper and Magazine Reviews**

Christian Science Monitor p13 O 26 '35

"The latest story of Annapolis, underscores all the traditions and by now faintly hackneyed symbols associated with the midshipman's progress in the cloistered beauty of the Academy's halls. The discipline is noted through several incidents; mess hall jollity is noted in one or two. Here, the Ring Dance is noted, and then, of course, is the usual funeral rite, with bugles blowing, wet-eyed formations of midshipmen at attention, and the lowering of the flag. . . . The music and lyrics by Harry Warren and Al Dubin are catty and the authenticity of the settings is satisfactory. As a picture showing certain of the customs at Annapolis, 'Shipmates' is to be applauded; as a story, it is not fresh." 

Marguerite Tazelaar

— N Y Herald Tribune p19 O 18 '35

"Although its story is routine, its humorous moments are many, its romantic interest not too obtrusive and it manages to be entertaining most of the way. . . . It is the best of the recent war cycle. It moves rapidly despite its long running time." F. S. N.

— N Y Times p29 O 17 '35

"One ceremony, that is not only impressive, but beautifully staged, takes place at the naval academy. But it involves the cadets, principally the members of the new second year class. This is the famous Ring Dance, that celebrates the entrance into the second class."

— Springfiled Republican p6c O 13 '35

Stage p10 N '35

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**Trade Paper Reviews**

Box Office p54 N 16 '33

Film Curb p20 O 1 '35

"Not overly different in plot. Family."

— N Y Exhibitor p35 O 10 '35

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**SHOW THEM NO MERCY.** D 6 '35 75min 20th-century-Fox


Director: George Marshall

"An innocent young couple, en route to California with their baby and a lovable terrier, are forced to find shelter in an abandoned house when their car becomes mired during a storm. Their predicament assumes proportions of a brutal and deadly drama when they find that their refuge is the hideout of a quartet of kidnappers whose capture is sought by an outraged nation." 

— Wkly Guide O 10 '35

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**Audience Suitability Ratings**

"Class A. Approved for adult audiences."

N Y Archdiocese Motion Pic Guide

Cath News p24 Jt 25 '36

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

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**"Good."

— Endorsed Motion Pic D '35**

"Shows crime does not pay. Good cast." DAR

"Members of the cast give splendid performances—its general appeal is doubtful, however, as many of the audiences of this will resent the manner in which the gangster uses the churches to pass the 'hot money.' Novel, possibly, but certainly a breach of taste that is hardly understandable. Splendid acting, Grin theme."

Nat Fed of Business & Professional Women's Clubs O 1 '35

"Many will find its stark realism and brutality so trying that its entertainment values are quite overshadowed. Adults." Nat Soc of New England Women

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"Skillful direction is responsible for the naturalness of the characters. Cleverly interspersed comedy touches somewhat relieve the emotional tension which is sustained to the final scenes. 12-16: too much killing; 8-12: no, too exciting and brutal."

Women's Univ Club, Los Angeles, Calif.

— Wkly Guide O 9 '35

"This picture expertly directed and realistically acted is particularly interesting because of its sharp delineation of a prevalent of the times attitudes and young people."

— Gen Fed of Women's Clubs (W Coast) N 4 '35

"Adults.

— Estimates N 1 '35

"Very good. Adults."

Motion Pic Guide Mr '36

Nat Bd of R M Ja '36

"A and Y: Well done melodrama; C: No."

— Par M p66 Mr '36

"While not recommended as family entertainment, the law-abiding citizens will do well to consider this picture as a crushing indictment against crime in general and the kidnapper in particular. Adults."

See Motion Pic D 1 '35

"Mature.

— Wkly Guide D 7 '35

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**Newspaper and Magazine Reviews**

"It is all pretty grim, and it involves a terrific amount of shooting. But it is tremendously exciting."

B. L.

— Boston Transcript p4 N 22 '35

Christian Science Monitor p13 N 23 '35

"The G-Men make 'go-out-there-and-die' speeches, stick pins in maps, race their motorcycles, and behave otherwise very G-Manly in 'Show Them No Mercy.' . . . But the pattern of this picture is in many ways fresh and it will give you a good idea of goose flesh unless your skin is a lot tougher than this guinea pig's." Don Herold

— Life p21 F '36

Reviewed by Otis Ferguson

New Repub p185 D 25 '35

"There is suspense, but the picture does seem dragged out a little too much. . . . 'Show Them No Mercy' is a man picture differing from the rest, and for that reason, if for no other, is worth seeing."

M.

— N Y Sun p34 D 9 '33

"Originally the work was entitled 'Snatched,' which summed up the raw and ugly violence that informs this arresting topical melodrama, inspired by the Waverhauser kidnapping case. It turns the spotlight on four gunmen who have just completed a successful 'snatch,' and tells how they manage to get away because of their private jealousies and the relentless man-hunt staged by the Department of Justice. As a modern morality tale, it breaks out of cold brutality and macabre humor, it presents the screen in its..."
SHOW THEM NO MERCY—Continued

rarest journalistic vein. Despite the witless change of title, [it] provides a frightening experience in the cinema." Andre Sennwald

N Y Times p23 D 9 '35

"To surpass, or even equal at this late date, some of the previous compactly written, sharply spoken, savage and snarling films dealing with the exploits of the government agents in their war on organized crime would seem at almost impossible, so vigorous and vital have most of them been. But Show Them No Mercy does just that. . . . It is a taut, straightforward and murderous melodrama, which in addition to being excellent and nerve-wracking entertainment, is virtually a case history of the manner in which the Department of Justice agents cracked a recent famous Western kidnaping case. What makes this screen melodrama worthy of your attention in addition to its blazing and gripping story, is its fine display of superb acting." William Boehnel

+ N Y World-Telegram p18 D 9 '35

Reviewed by John Mosher

New Yorker p117 D 14 '35

Trade Paper Reviews

Box Office p30 N 30 '35

"This one is not anywhere near as good as many that have preceded it. It strives to show that kidnapping does not pay but not in a very convincing way."

+ Film Curb p22 D 15 '35

"Fans who like tense drama will get a good stretch of it in this kidnapping yarn. It carries suspense from start to finish. The kidnapping part of the story is not elaborated upon in the least, but merely sets the opening groundwork for the campaign of the government men in tracking down the bad men." + Film Daily p7 D 7 '35

Motion Pict Daily p2 O 26 '35

"Family melodrama." + N Y Exhibitor p37 N 25 '35

"Probably had the Hays office permitted this to go out under its original title of 'Snatched' this would have gotten over to bigger business than it will do under the clumsier title which supplanted it. Putting a moral slant into the title will not disguise the fact that it's a kidnap story... The casting is uniformly good. Well-staged and directed with unusually good taste, the feature gives full satisfaction." + Variety p19 D 11 '35

SILLY BILLIES. Mr 20 '36 65min RKO

Players: Bert Wheeler, Robert Woolsey Dorothy Lee, Harry Woods

Director: Fred Guiol

A western comedy of covered wagon days.

Audience Suitability Ratings

"A witless comedy. Family." Calif Cong of Par & Teachers

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


"Very well photographed, the film offers some good laughs, interspersed with few vulgarities of dialogue than usual and will please the average family audience." Nat Soc of New England Women

"A typical Wheeler and Woolsey farce with plenty of slap-stick comedy and impossible situations. Very good although a drinking scene had to be introduced to add a few more ridiculous situations. Family." S Calif Council of Methodist Women

Fox W Coast Bul Mr 7 '36

"If you are a Wheeler and Woolsey addict, this is just what the doctor ordered, a madder, merrier, sillier picture than their last. Adolescents, 12-16: good; children, 8-12: excellent." + Motion Pict R Mr 8 '36

"This pair of comics clown their way through a mediocre and uninteresting vehicle in a vain attempt to be funny [and] their success is doubtful. Matter of taste for the family." — Nat Council of Jewish Women F 25 '36

Newspaper and Magazine Reviews

"Silly Billies," as I saw it, was slow in many places, a weakness that often is eliminated after a preview: consequently I presume it will move with more briskness when you see it. However, this picture never could be re-edited enough to receive a complimentary review from me. While the general reaction of the preview audience seemed favorable, I personally was not at all entertained by the film, due to my inability to find enjoyment in Wheeler and Woolsey. . . [Their] fans will like the movie much as ever. They always bore me frightfully." Allan Hersholt

— Hollywood Spec p11 Mr 14 '36

Trade Paper Reviews

"A Wheeler and Woolsey whimsy which won't get above the lower-bracket spots. There it will serve as a none-too-vigorous support number, though it will do less to make money as fast as its predecessors. . . The lads work hard but the laughs are none too frequent."

— Hollywood Rep F 22 '36

"The bright idea of putting Wheeler and Woolsey in a Western fails to work out according to hopes, resulting in the least funny offering of the comedies to date, and giving exhibitors little to promise except the usual antics of the buffoons against a new background." + Motion Pict Daily p11 F 25 '36

"Understood and marketed as a nonsensical, idiotic fun feature which burlesques the straight formula Western entertainment idea, it has ingredients to satisfy the Wheeler and Woolsey following and those who like to see standard patterns given a lot of changing around and alteration." + Motion Pict Herald p46 Mr 7 '36

"Wheeler and Woolsey fans may go for their favorite comics in this one but the general reaction will be doubtful. Main trouble is a mediocere script containing few laughs. Production is okay but evidently lacked supervision. Direction, too, is off balance. Starring team work hard but the gags for the most part are meaningless, carried too far. . . Picture will do average Wheeler and Woolsey business but comics should get a better break in material." + Variety (Hollywood) p8 F 22 '36

SILVER SPURS. F 10 '36 60min Universal

Players: Buck Jones. Muriel Evans, Bruce Lane

Director: Ray Taylor

A western melodrama.

Audience Suitability Ratings

"Family and Junior matinee." Nat Bd of R Fox W Coast Bul F 8 '36

Trade Paper Reviews

"Estimate: good." + N Y Exhibitor p27 F 25 '36
SINGING KID. Ap 11 '36 85min Warner
Director: William Keighley
"Jolson plays himself, a big-hearted musical cornballer who owes his singing and showbusiness to a wealthy dweller and who loves to swing and give away money. But he is cleaned out by a crooked lawyer, his sweetheart walks out on him, and he loses his voice. A songless interlude in the country brings him a new and tender love affair and he returns to town to new triumph." — Hollywood Reporter

Trade Paper Reviews
"A typical Jolson songfest to which has been added the swellest kind of comedy and romance... Nothing more could be asked for from entertainment of this kind." + Film Curb p36 Mr 14 '36

"This is one of the best shows Al Jolson has ever done. It should hit at the box-office to some sweet returns. And it isn't all Al, there are the Yacht Club Boys who are terrific, Cab Calloway, and Sybil Jason, Allen Jenkins, and Beverly Roberts. The latter is new to the public, and she shows herself clearly. The moment the picture opens with Al singing songs from his Broadway shows and pictures to the very end, the picture rolls. The Singing Kid has a fast moving show loaded with swell musical entertainment." + Film Daily p6 Mr 18 '36

"An Al Jolson vehicle that ranks with his best for songs, pep and production values. The slight story is a harmless variant of the backstage formula and the only lack is a due allowance of real comedy. It's a good show, on the whole, with plenty to sell the Jolson following and it is in for big takes at the wicket all over the place." + Hollywood Reporter p3 Mr 10 '36

"A gay combination of gags, musical comedy, drama and romance, flavored with a girldecorated backstage theatre spectacle, it has those qualities which will surely please exhibitors and audiences... Jolson is the traditional Al Jolson that people like to see and hear. The comedy provided by the Yacht Club Boys, Hawaii, and Sybil Jason is full of gay fun." + Motion Pic Daily p18 Mr 11 '36

"Good entertainment reflecting credit in all departments, 'The Singing Kid' should be a substantial musical, and if it works hard, finishes stronger than he has done in his past two pictures. Of the three numbers in the picture, he is in grand fashion by the Yacht Club Boys without whom the picture would have a tough struggle." + Variety (Hollywood) p3 Mr 10 '36

SINGING VAGABOND. D 16 '36 57min Republic
Director: Carl Pierson
In the far west in frontier days a girl and other members of a theatrical troupe, who are traveling with a California by overland trail, are rescued by a plainsman from a group of bandits and horse thieves. An enemy of the plainsman pins a treasonous charge on him and he is convicted and sentenced to face a firing squad. He escapes and after a thrilling flight with Indians, turns up the real culprit.

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pic Guide

SKULL AND CROWN. D 12 '35 58min Reliable
Players: Regis Toomey. Jack Mulhall. Molly O'Day
Director: Elmer Clifton
A border patrolman swears vengeance on an outlaw who killed his sister and tried to help his young friend. With the dog's help he is able to track down and arrest the outlaw who is the leader of a smuggling gang.

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pic Guide

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"A. Y and C: Harmless but mediocre Western." Par M p56 Mr '36

Trade Paper Reviews
"Below the Western standard; crudely produced, with its chief appeal directed to the habitual Western fans." — Box Office p23 D 21 '35

"Another more than satisfactory Autry Western. The star sings nicely as usual and there is plenty of top-notch action. That lovers of this sort of film crave. Up to standard of the series." + Film Curb p21 D 15 '35

"Although the story is familiar material, the players handle their roles well and Carl Pierson's direction gives this number plenty of action." + Film Daily p4 D 11 '35

"A musical Western, this is an interesting entertainment. Although modernized in dialogue and made a bit different by the inclusion of Gene Autry's singing, its action and technique are a clever capitalization of the old silent excitement thriller. Sophisticates may not appreciate the outdoor adventure loving fans and the youngsters should indicate their reactions with much whooping and shooting. Autry and his famous plainsman ditties in solo and with Miss Rutherford is novel and effective." + Motion Pic Daily p7 D 11 '35

"Basically the feature is a musical Western. Actually, with the production technique that made Westerns so popular in the silent days expertly regenerated, it's the U. S. cavalry to the rescue. The well contrived situations move with speedy continuity... The intent of the picture graphically is geared to arouse mass enthusiasm and to appeal strongly to the younger audience contingents." + Motion Pic Herald p52 D 14 '35

"Family Western," N Y Exhibitor p40 D 25 '35

"This vehicle is crammed full of the action stuff that made hoos oppy's popular during the early periods of the cinema. It further serves to give Autry the opportunity to sing several old-fashioned songs of the plains, with excellent choral and musical accompaniment... Story is trite, Oliver Drake having thrown in a mixture of pretty much everything that has gone before in Westerns, with the result. It's a bush two. Third is handled in grand fashion by the Yacht Club Boys without whom the picture would have a tough struggle." + Variety (Hollywood) p3 D 7 '35

CATHOLIC DIGEST. p24 Ja 25 '36

"Unobjectionable for general patronage." N Y Archdiocese Motion Pic Guide

Cath News p24 Ja 25 '36

"A. Y and C: Action melodrama." Par M p56 Mr '36

"Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; — Exceptionally Poor"
SKULL AND CROWN—Continued

Trade Paper Reviews

"Family." Box Office p33 D 25 '35
Film Curb p15 Ja 4 '36

"With Rin-Tin-Tin, Jr., doing some of the finest dog work yet seen, this picture should be bang up entertainment for dog lovers and action fans. The events follow one another well and one's interest is held throughout. The fights between the men are well handled, but those between the dogs and the outlaws are great."
+ Film Daily p17 D 17 '35
"Estimate: good." + N Y Exhibitor p34 Ja 10 '36

"The intelligent dog, Rin-Tin-Tin, Junior, alone offers a remarkable performance, both in relationship to story and in behavior under direction. He fights with furious, savage earnestness when required to battle villainy, and manages with canny understanding to simulate affection and loyalty for delight of all who will see him." + Variety (Hollywood) p3 D 12 '35

SKYBOUND. S 25 '35 55min Puritan
Players: Lloyd Hughes, Lona Andre, Eddie Nugent, Grant Withers
Director: Raymond K. Johnson

A melodramatic Western of the government border air patrol.

Trade Paper Reviews

"With its principal strength resting in its aerial scenes, while romantic interest plays only a minor part, this drama revolving around the border patrol is fair entertainment. Scattered along the action is a good amount of fighting and aerial thrills, with the latter being enhanced by excellent camera work." + Film Daily p7 N 12 '35

"Action lovers who like to see good flying, spectacular photography, and fights, will be pleased. Family action drama." N Y Exhibitor p38 O 10 '35

SNOWED UNDER. (Release date not determined) 63min Warner
Players: George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh
Director: Raymond Enright

Based on the novel of the same title by Lawrence Saunders. "Seeking solitude in his mountain cabin, a twice married playwright manages to finish his play satisfactorily despite complications caused by the unexpected arrival of his ex-wives, an infatuated young girl and a blizzard." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary
"Possibly for family." Calif Cong of Par & Teachers

"Though it is an artificial little comedy, treading on delicate ground at times, it is well done. Nature." Nat Fed of Business & Professional Women's Clubs

"Light comedy with amusing situations very cleverly handled. Audiences over 14." Nat Soc of New England Women

"Trashy and boring. Waste of time. Mature." S Cali Council of Red Church Women
+ Fox W Coast Bul Mr 7 '36

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

"Adults and young people."
Gen Fed of Women's Clubs (W Coast) F 24 '36

"Adolescents, 12-16; no; children, 8-12; no."
Motion Pic R Mr 35


Newspaper and Magazine Reviews

"Warner's Hollywood was filled to capacity when 'Snowed Under' was previewed. There were few quiet moments during the showing, the current of laughter being almost continuous. The picture, being a comedy made only to provoke laughs, achieves its purpose. I concede it was built on fundamental comedy situations, that it is well cast, well produced, and shot from a competently written screen play. But I did not enjoy it. Motion pictures are offered as entertainment. I cannot understand how a director expects an audience to be entertained by a group of players who howl at one another." — Hollywood Spec p9 Mr 14 '36

Trade Paper Reviews

"They'll get many a laugh out of this one. ' . . Second best over in most any theatre."
+ Film Curb p15 F 22 '36

"The fans who enjoy a lot of good laughs will like this number. The plot becomes somewhat involved, but it all ironizes itself out and the audiences that are not overly discriminating will be very well pleased."
+ - Film Daily p6 Mr 13 '36

"A forced and rather strident farcical comedy of social relations concocted for uncritical laughter. The original story, currently serialized, provides a battery of diverting lines. Neverthe- less a Hollywood preview audience laughed and laughed till it drowned out the dialogue, and unsophisticated audiences everywhere will doubtless do the same. The box office will be aided also by a quartette of names—George Brent, Genevieve Tobin, Glenda Farrell and Patricia Ellis—an all-girl cast that lends verve to this rather racy affair."
+ - Hollywood Reporter p3 Mr 9 '36

"The picture has a nonsensical quality that should appeal to mass patronage. . . The production is expertly directed by Raymond Enright, and played in the same key by the entire company in a manner which keeps the laughs coming fast and furious without regard to rhyme or reason. For those who like their fun in broad and copious quantities this should be a mighty hit."
Motion Pic Daily p6 Mr 10 '36

"Estimate: pleasant programmer."
N Y Exhibitor p34 Mr 10 '36

"This is bang-up comedy packed with laughs that should click with all classes of audiences. It is rapid fire farce with a background of a stage producer's office and a playwright's country home in Connecticut."
+ Variety (Hollywood) p3 F 12 '36

SO RED THE ROSE. N 22 '35 82min Paramount
Players: Margaret Sullivan, Walter Con- nolly, Randolph Scott, Janet Beecher
Director: King Vidor

Based on novel of same title by Stark Young. "Randolph Scott, a pacifist, joins the Southern Army when his uncle and cousin are killed. The man heodata, daughter and son are left to handle the plantation. The slaves revolt, the house is destroyed, everything seems to go against the tide but the mother does not despair. With the end of the war, [Scott] returns to the girl who has been waiting." (Film Daily)
**Audience Suitability Ratings**

- "Class A. General approval," N Y Archdiocese Motion Pic Guide
- "A and Y: Fine of kind; C: Doubtful." Christian Century p1665 D 25 '35
- "Not as powerful as the book. Very good." + Endorsed Motion Pic D '35
- "Adults: very good; 14-18: good; 8-14: mature. Possible for family." Calif Congress of Parents Nov.
- "Despite changes, the essence of S. Young's enthralling novel of Confederate life and War's havoc has been retained in this moving tragic romance." Mature; 14-18.' + DAR
- "Family." Gen Fed of Women's Clubs (W Coast)
- "Simply told, without undue elaboration of plot, the film attains a dignified and haunting beauty through restrained action and a skilled director's unerring sense of human values. An unforgettable production. Family." Nat Soc of New England
- "Fox W Coast Bul N 30 '35
- "Mo Film Bul p200 D '35
- "Very good. Family." Motion Pic Guide Mr '36
- "A and Y: Splendid romance of Civil War; C: If interested on Par M p56 Mr '36'
- "Excellent for the family." + + Sel Motion Pic D 1 '35
- "The story becomes over sentimentalized in parts. Family." + - WKly Guide O 16 '35

**Newspaper and Magazine Reviews**

- Christian Science Monitor p10 D 5 '35
- N Y Herald Tribune p21 N 28 '35
- "The picture has something of the grace of Mr. Young's best-selling novel and its romanticism. It has much of its charm. From the wealth of characters Mr. Young depicted, King Vidor and his scenarists picked only a few. You may miss some of the McGehees, the Bedfords, and the Ruffins. You won't find any of the four Colies. Surely there could have been one big family party with Vallette singing and the McGehees discussing Jefferson Davis behind their backs. But this is simplification. 'So Red the Rose' has kept the atmosphere of contentment, good will and luxury that ran through the novel." Eileen Creelman
- N Y Sun p8 N 27 '35
- "All during 'So Red the Rose,' one-half of my mind was being flooded with the sentimentality of this nostalgic drama of the Old South, while the other half was sorrowing to see a man like King Vidor titter away his time on such glamorous taffy. Although this is a neat and often touching reworking of Stark Young's novel, it is as far from the screen drama of the civil war. Parts of it are humorous and picturesque and tender. But I must balk a bit about the picture that scene and the way the excitement seeps out of it. In spite of everything, I should say that it is better than苍白 Entertainment..." Eileen Creelman
- N Y Times p7X D 8 '35
- "Although it is beautifully photographed and well acted and directed, I must admit to mixed feelings about this masterpiece of the civil war. Parts of it are humorous and picturesque and tender. But I must balk a bit about this thing that scene and the way the excitement seeps out of it. In spite of everything, I should say that it is better than苍白 Entertainment..." Eileen Creelman

**Trade Paper Reviews**

- "Beautifully produced, with each important role portrayed with sympathy and conviction, inciting sincerity in this heart-moving narrative of the Confederacy. Outstanding is the fine work of Margaret Sullivan, who veritably lives the part of the petite Southern belle whose heart is stirred by the harrowing experiences which the war between the states brings home to her. Not unusual in theme, the story wins distinction because of its underlying tenderness and understanding treatment." + Box Office p25 N 30 '35
- "You cry, and laugh, and are deeply touched by the beautiful romance of the south, very timely indeed when there is a war and there is a war. It proves what happens to a family—anybody's family—in wartime. This [is] an outstanding credit to the producer." + Canadian Moving Pic Digest p10 D 21 '35
- "Above average entertainment." + Film Curb p8 N 15 '35
- "The screenplay contains comedy, sentiment and a sequence of events that are always interesting." + Film Daily p7 N 9 '35
- "The drama is poignant to the point of being tragic. Romantic and natural comedy conflicts are of a character that stir sympathetic heart interest. The impersonations, accomplished acting and direction, plus inspiring background effects give the picture a powerful human character." + Motion Pic Daily p6 N 5 '35
- "The picture has the entertainment values for appeal to any type of audience." + Motion Pic Herald p53 N 16 '35
- "Taking a dramatic romantic novel of the Old South during Civil War days, Paramount has created a production that should be a box office success from current fast-moving everyday fare. Family entertainment." + N Y Exhibitor p57 N 25 '35
- "'So Red the Rose,' is frequently a fine and distinctive cinematic transmutation, and almost as often dray and uncertain." + Variety p15 D 4 '35

**SOAK THE RICH.** Ja 17 '36 88min Paramount
- Players: Walter Connolly, Mary Taylor, John Howard, Lionel Stander
- Directors: Ben Hecht, Charles MacArthur
- "The impractical millionaire who complains of the carping attitude toward million-

+ + Exceptionally Good; + Good; + - Fair; + + - Mediocre; - Poor; + + - Exceptionally Poor
SOAK THE RICH—Continued
aires and especially the 'Soak the rich' taxation and then finds that his daughter, a student in a college which he has built, has fallen in love with a radical college leader who is head of a factoir sounding the call for the oppressed and poor. Eventually she turns against the young man and he finds that romance wins above all principles. By the end in true farce comedy manner, this satire ends with the erstwhile radical group enjoying the millionairess's champagne and singing his praises.

Audience Suitability Ratings
“A well developed plot, filled with humor and pathos, clever dialogue and very well acted throughout. Adults and young people.” E Coast Preview Committee
+ Fox W Coast Bul F 8 '36

“Adults: amusing; 14-18: good; 8-14: uninteresting.” Calif Cong of Par & Teachers

“Good. Mature.” DAR

“Adults.” Nat Council of Jewish Women


“Mature.” S Calif Council of Fed Church Women
Fox W Coast Bul F 22 '36

“Family.” Gen Fed of Women’s Clubs (W Coast) F 10 '36

“A diverting comedy, with a pleasant romance, sincerely satiric and critical, cleverly developed, and a practical lesson in common sense, for alarmists who worry over student activities. Audiences over fourteen.”
+ Jt Estimates F 1 '36

“Good. Adults and young adults.” Motion Pict Guide Mr '36

“This is a film untainted with propaganda, although the title used is a popular political slogan. . . Adolescents, 12-16: yes; children, 8-12: too mature to interest.” Motion Pict R Mr '36

“Adults.” Nat Council of Jewish Women F 15 '36

“Objectionable in part.” Nat Legion of Decency Mr 12 '36

“The fine acting of Walter Connolly highlights a story of the conflicts between a rich man, his scatter-brained family and a group of young college students . . . Adults and young people.” + Sel Motion Pict F 1 '36

Newspaper and Magazine Reviews

“There is some excellent satire and much amusing dialogue, with Walter Connolly at his best; and something is going to happen that is going to make it look at least as good as anything else.” Laura Elston
+ Canadian M p12 Mr '36

“Ben Hecht and Charles MacArthur are regular devils, cut-ups, mentally wild men of Broadway, whose caperings are convulsing. They admit all this. Therefore we must accept with appreciation anything they deign to give us in the way of motion picture entertainment. If it fails to entertain us, it is because we are of low mentality, because we lack a sense of humor. I think it is one of the worst motion pictures I ever saw, but that, of course, is ridiculous because Ben Hecht and Charles MacArthur made it, and they are clever fellows who’ll just make you die laughin’ at their jokes.” — Hollywood Spec p8 F 15 '36

“All of this might conceivably have been good fun were not for the unhappy act that, after the first few minutes of the photoplay, the Hecht-MacArthur wit, humor and dexterity collapsed with the weighting completeness. The first five minutes, it should be reported, are brilliant and hilarious with Walter Connolly, and the creative brilliance of the fable, devoting some of the wittiest lines of the season—the authors of ‘First Lady’ should envy them—sardonically satirizing the complexities of the New Deal. Soon, though, the epigrams cease to flow and the story gets down to business, which consists of a routine satirical story of the romance between the boy radical and the rich girl who would like to play with radicalism to prove her devotion to him.” Richard Watts, Jr
+ — N Y Herald Tribune p11 F 5 '36

“The Messrs. Hecht and MacArthur prove again, in the so-called ‘Soak the Rich,’ that their gift for writing dialogue and situation is perhaps the most brilliant of all the movie scenarists. They prove it not in this picture, that they have little talent for directing or producing. Both in their choice of cast and in their handling of it they destroyed the work. . . ‘Soak the Rich’ is still witty; but its authors would have been wise to have hired a reliable director and casting director, so the acting can spoil the best of lines.” Eileen Creelman
+ — N Y Sun p27 F 6 '36

“Collegiate radicals come in for a rather cruel lampooning at the hands of those old die-hards, Ben Hecht and Charles MacArthur, in the anti-war ‘Soak the Rich’.”

“Poor. This film is the best of the year. It contains the most laughter of any picture made this year. It is a satire that is so mean and bitter as to be disliked by all except persons of low mentality.” — N Y Times p14 F 5 '36

“If Charles MacArthur and Ben Hecht were not the authors and producers of ‘Soak the Rich,’ this story of social mediocrity would have very little news value. But since the Messrs. Hecht and MacArthur recently demonstrated with “The Scoundrel” how expertly they can produce films when they put their mind to their work, their latest offering cannot be dismissed so blantly. Although ‘Soak the Rich’ has an excellent idea for a social satire, it is pretty badly bungled, and except for its first minute is an awkward, amateur and tedious exhibit.” William Boehnlein
 + — N Y World-Telegram p55 F 5 '36

“‘Soak the Rich’ is perhaps the drollest of the lot, but it somehow doesn’t quite come off as the outrageous comedy it should have been.” J. J. Blisher
 + — New Yorker p65 F 15 '36

“The worst of the Hecht-MacArthur pictures, illuminated by the single mad moment when Lionel Stander enters the scene as a one-man radical movement.” — Stage p8 Mr '36

Trade Paper Reviews

“General suitability of this Hecht-MacArthur original depends on how many audiences like satire of the ultra-modern school.”

Box Office p17 F 22 '36

“It is our duty to report that this latest Hecht-MacArthur effort at screen entertainment is poor stuff. There are very few laughs and

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
the attempt to work up the comedy situations falls down badly. . . The action drags and it would seem as if the best this one can hope for is a fair ~ bill. Without comedy it is mighty difficult to make something of the picture but even a good actor can't work with dull material.

— Film Curb p11 F 8 '36

"Ben Hecht and Charles MacArthur, who did triple duty as producers, authors and directors of this picture, have again turned out high-brow hokum that is 'different,' but despite much flashing wit and even broad comedy it is neither acceptable for drawing-room nor artistic sense nor as entertaining from a general standpoint as some of their previous efforts."

— Film Daily p9 F 8 '36

"Just a moderately entertaining comedy. It lacks action, giving the spectator the feeling as if a stage play had been transplanted to the screen. . . Not for children or adolescents. Adult entertainment."

— Harrison's Reports F 1 '36

"As comedy, it has some mildly amusing moments, but, as in the case of other of the pair's pictures, it is pointed, but perhaps not very accurately, for the sophisticated screen audience, offensively so, only more of a stage play lifted bodily to the screen, and it is open to question whether the average film playgoer can be entertained. It is, on the whole, a typical Hecht-MacArthur concoction, not, however, nearly so promising as certain of their earlier efforts. Some of their horse-play in this is not very funny and much of it is questionable in taste and judgment."

— Motion Picture Daily p7 Ja 20 '36

"The first sequence and several others could be presented independently as very short shorts acceptable for drawing-room or little theatre purposes. Strung together, they unfold an undergraduate romance that would rate as routine if the precocious adolescents performing it were not crammed full of Hecht-MacArthur wisecracks and sophistry. As it is, the plain cash customer is quite likely to consider it a highly artificial and probably not at all necessary business.

— Motion Picture Herald p48 F 15 '36

"Whether Hecht and MacArthur can make box office pictures is still a question. 'Soak the Rich' proves the pair can produce a different type of picture, but the box office may not particularly benefit."

— N Y Exhibitor p39 D 25 '35

"In their present offering [Hecht and MacArthur] have offered a good idea, but fail to come through with it. They have tried for comedy this time and the result is interesting but unamusing. To be questioned whether the picture can stand alone in any location. Not going to be of any particular help in a show. And there's only Walter Connolly to play up on the marquee. . . The photography is good, the direction keeps the actors moving around, even though they do not advance the story, and the settings are impeccable. But it all adds up to inadequate entertainment."

— Variety p18 F 12 '36

"In 'Soak the Rich' Hecht and MacArthur have produced a nine-piece of satire, but satire is hard to sell to picture fans."

— Variety (Hollywood) p3 F 6 '36

SOCIETY FEVER. O 1 '35 67min Invincible

Players: Lois Wilson, Lloyd Hughes, Hedda Hopper

Director: Frank Strayer

"This domestic comedy deals with the trials and tribulations of a large family experiencing new poverty after the death of a wealthy father. Expensive tastes and lack of business experience bring the family to the verge of eviction after nearly all the furniture has been sold from the mansion. The situation is complicated by the necessity for a formal dinner to [rich friends]." Motion Pict Daily

— Audience Suitability Ratings

"Class A. Approved for adult audiences."

N Y Audiences Motion Pict Guide

Cath News p25 Ja 25 '36

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

"A. Y and C: Fair."

Par M p57 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p13 N 13 '35

Trade Paper Reviews

Box Office p54 N 16 '35

Film Curb p13 N 1 '35

"This plot has had so many treatments already that the present [result] comes as a routine affair best suited for the not too discriminating."

— Film Daily p10 O 20 '35

Motion Pict Daily p9 O 28 '35

"Family comedy."

— N Exhibitor p34 O 10 '35

"[A] creditable story is marred by stilted and weak performances, with part of responsibility falling on director. . . Several mawkish scenes result when actors are permitted to stand around in dialogues at each other."

— Variety p30 N 27 '35

SONG AND DANCE MAN. Mr 13 '36 70min 20th Century-Fox

Players: Claire Trevor, Paul Kelly, Michael Whalen. Ruth Donnelly

Director: Allan Dwan

Based on the play of the same title by George M. Cohan. The plot concerns a team of vaudeville 'artists,' perpetually between egress. The man marries a ten-twenty-thirty loofer who fondly believes himself better than Astaire. The girl remains faithful to the partnership because of loyalty to the man who taught her all she knows. Then comes the girl's break through the interest of a wealthy playboy."

(Hollywood Reporter)

— Audience Suitability Ratings

"A slow-moving, cheaply constructed comedy-drama in which the principals are afforded small opportunity to utilize such talents as they may possess. Mature." Calif Cong of Par & Teachers

"Mature. Mediocre." DAR

"Family." Nat Soc of New England Women

"Considerable drinking throughout, having little bearing on the plot, makes this picture of no particular value; just light entertainment, easily forgotten. Mature." S Calif Council of Fed Church Women

— Fox W Coast Bui F 1 '36

"Family."

Great Fed of Women's Club (W Coast) Ja 22 '36

"Adolescents, 12-16: yes; children, 8-12: possible."

Motion Pict R F 6 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
SONG AND DANCE MAN—Continued

"With its flavor of backstage, this dramatic
film interpretation of a successful stage play
is slow-moving but interesting. FAMILY." + — Sel Motion Pict F 1 '36

Newspaper and Magazine Reviews

"When George Cohan's 'Song and Dance
Man' first was offered on Broadway, its theme
may have been unfamiliar. Today, stage and
screen speculators know it. The man who wrote
this Twentieth Century-Fox presentation of it
will be provided with genuine entertainment.
Their acquaintance with it will be of great
interest. I have been able to find no fault with
the picture. From every angle, its treatment is
terrible." + Hollywood Spec p13 F 15 '36

"While the picture is slow in starting, once
it begins to pick up it proves to be a colorful
store of an emotional appeal as poignant as
ever. Due, perhaps, to the excellent perform-
ance of Mr. Kelly, which, oddly enough, recalls
that hauntings eloquent one of the late Mr.
Hal Skelly in 'Burlesque,' the piece is lifted
above its rather commonplace film mold, offer-
ing entertainment that, especially in the
sequences, pulls at the heartstrings... The
picture, while not record-shattering in any
sense, is colorful and interesting." Marguerite
Tazlaar + N Y Herald Tribune p11 Mr 12 '36

"Nothing about the tale seems new, nor
does much seem like the one in the 'Song and
Dance Man' except of course, its Broadway
sentimentality. It isn't a bad little picture,
just a weak one. The chaotic script and direc-
tion, is amiable and unimpressive. This
is the kind of picture which makes neither
friends nor enemies." — Eileen Creelman
+ — N Y Sun p20 Mr 12 '36

"Instead of frankly consigning this story of
an older Broadway to the period department
(other films have done it), he has given it
screen adapters have packed up its ancient properties
and settings, including even a perfectly
preserved vaudeville rooming house, and have set
them down bodily in the present decade... Wherever
dey have been keeping Mr. Cohan's play
all these years, it seems to have been im-
properly campified and the mohos of time
have [gotten] into its trunks and backdrops." B. R. C.
— N Y Times p18 Mr 12 '36

Trade Paper Reviews

"Good programmer based on the George M.
Cohan play. It should please in the smaller
situations." + Box Office p17 F 22 '36

"Unsatisfactory screen version of the well
known stage play. It is a backstage story and
the general idea has been done many times.
There are a few musical numbers which are
not such-a-much." — Film Curb p17 F 15 '36

"Taking its title from the George M. Cohan
stage vehicle, but adapted in somewhat dif-
ferent form due to the absence of the central
character, this is generally pleasing
picture of backstage life, not much different
from other yarns of the type." + Film Daily p18 Mr 12 '36

"Song and Dance Man' is solid entertain-
ment, due for healthy grosses wherever it plays.
It tells an unpretentious, but familiar back-
stage story. But, in remaining true to its
themes, it retains a fine sincerity that will
send its audiences away completely satisfied." + Hollywood Reporter p3 F 8 '36

"This modernized version of George M.
Cohan's stage vehicle should please, although
it lacks the fire of the original. + Motion Pict Daily p6 F 10 '36

"Well acted and directed, the picture, mak-
ing no pretensions other than being straight-
away entertainment, moves speedily as it
sticks continually to its basic plot. It is family
type entertainment that provides many show-
manship angles that can be easily adapted to
arouse patron interest." + Motion Pict Herald p62 F 22 '36

"Satisfactory programmer of the back stage
type which should fit in nicely on any double
bill. Picture has a chance to stand by itself in
less important spots." + Variety (Hollywood) p3 F 8 '36

SONG OF THE DAMNED. See Escape from
Devil's Island

SONG OF THE SADDLE. F 22 '36 63min First
national

Players: Charles Middleton, George Ernest.
Esotna Granville, Alma Lloyd. Dick Foran
Director: Louis King

"A cowboy Robin Hood returns to the fron-
tier village where he was raised and the
death of his father, killed years before by the cruel and merciless
boss of the town." Jt Estimates

Audience Suitability Ratings

"Stirring horsemanship, lifting tunes of the
open spaces and stage-coach hold-ups lend
reality to the homestaging days of the '50's.
Possible for family." Call Congress of Par & Teachers

"Good direction, a well chosen cast, lovely
scenery, fine photography and beautiful horses
are combined to make this 'Western' melo-
drama good entertainment. Good for the family and junior matinees.
Nat Council of Jewish Women

"A very beautifully photographed Western,
filled with action and good singing. The
fact that the hero takes the law into his own
hands, even if it is with great provocation,
will make this film doubtful for juvenile

"This picture of the good old pioneer days
has all the elements of a good Western, and
is capably acted and directed. FAMILY." + Gen Fed of Women's Club (W Coast)
D 16 '35

"There is a real plot, a romance, and better
than usual acting in this Western, and, while
ethically it is unwise and unlawful to take the
law in one's own hands, the time and plot
make such transgressions understandable.
Interesting [example] of its type. Family, (Uni-
versity Women and New England Women con-
sider it questionable for children.)" + Jt Estimates p15 '35

"Objectionable in part." Nat Legion of Decency Mr 12 '36

*A Y and C: Good Western." Par M p57 Mr 36

Trade Paper Reviews

"Couple of songs add to enjoyment of pic-
ture. Story is a bit better than the usual
Western. Direction is well handled and it is
a well done production." + Film Curb p6 Ja 4 '35

"Here is a Western to delight the fans who
like villains thoroughly bad, heroes triumph-
antly good and plenty of thrilling riding.
For good measure, there are two catchy melo-
idies for Dick Foran." + Motion Pict Daily p7 D 24 '35

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
"Better than his first Western, new hero Dick Foran indicates in 'Song of the Saddle' that he must be considered soon in the front outdoor ranks. Estimate: good Western."

"Direction by Louis King is ably adapted to material. He romps the picture along with swift action, never relaxes suspense and [gives it] as fine an assortment of riding, chases, battles, hand-to-hand encounters, simple comedy and heroics as the Simon-pure Western fan could demand. All these elements are lavishly provided and neatly assembled in William Jacobs' story, handled for average audience entertainment without ever becoming too heavy."

Variety (Hollywood) p8 D 20 '35

SPANISH CAPE MYSTERY. O 25 '35 73min Republic
Players: Donald Cook, Helen Twelvetrees
Director: Lewis D. Collins
Based on the novel of same title by Ellery Queen. It "shows up the stupidity of the local investigators in solving the strange murders that were perpetrated at Spanish Cape." (Wkly Guide)

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p21 Ja 25 '35

"A: Mediocre; Y: Perhaps; C: No."
Christian Century p155 Ja 15 '36

"Good. Suitable for mature audiences." Internat Fed of Cath Alumnae

"Ellery Queen, famous detective of fiction is here depicted as a smart-aleck of the most offensive type. 12-16: passable; 8-12: little interest." Women's Univ Club, Los Angeles

"— Fox W Coast Bul N 16 '35

"Fair. Adults."
Motion Pict Guide Mr '36

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

"A and Y: Good; C: Doubtful."
Par M p57 Mr '36

"Family."
Wkly Guide O 12 '35

Newspaper and Magazine Reviews
"Mystery with flippancy appears to be the favorite movie formula of the season. 'The Spanish Cape Mystery' seems determined to apply the methods of knockabout farce to a succession of grisly homicides, but succeeds in being neither scary nor diverting."
M. E. P. — Boston Transcript p4 N 25 '35

Christian Science Monitor p13 N 23 '35

Trade Paper Reviews
Box Office p50 N 16 '35

"Holds the attention from start to finish and has been given a high grade production."
Film Curb p8 O 15 '35

"Competent acting by competent cast, story which holds interest till very end, dialogue which sparkles with urban wit are features. Family mystery drama."
N Y Exhibitor p34 O 25 '35

"Fairly intriguing detective mystery."
Variety p39 N 20 '35

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

SPECIAL AGENT. S 11 '35 75min Warner
Players: Bette Davis, George Brent, Ricardo Cortez, Jack LaRue
Director: William Keighley

"Federal conviction of a powerful public enemy is presented from a new angle in a series of thrilling episodes. High moral standards and a hearty respect for Government methods are maintained throughout." Jt Estimates

Audience Suitability Ratings
"A: Good of kind; Y: Unwholesome; C: No."
Christian Century p155 O 22 '35

"A competent cast supports the fine acting of the principals. Mature." Jt Estimates S 1 '35

Mo Film Bul p156 D '35

Nat Bd of R M S '35

"Family."
Nat Council of Jewish Women S 1 '35

"A: Tense G-man film; Y: Unsuitable; C: No."
Par M p57 Mr '36

Newspaper and Magazine Reviews
"Well acted and vigorously produced. It belongs to the short tradition of its school and it should have proved to be an entertaining, a passably good melodramatic fun, but it might have been something more than that had it not run into a curious ethical handicap." Richard Watts, Jr.
N Y Herald Tribune p6 O 21 '35

"A fast, well-made story of another mobster biting the dust... Special Agent' although no 'G-Man,' is an exciting gangster tale." Eileen Creelman

— N Y Sun p22 S 19 '35
Springfield Republican p6c O 20 '35

"A workmanlike, journalistic melodrama, made by specialists in this type of entertainment."
Time p29 S 30 '35

Trade Paper Reviews
Box Office p60 N 16 '35

SPLENDOR. N 23 '35 77min Goldwyn-United artists
Players: Miriam Hopkins, Joel McCrea, Helen Westley, Katharine Alexander, Paul Cavanaugh
Director: Elliott Nugent

A proud but penniless old New York family hopes that the son will lift them out of poverty by marrying an heiress. When he brings home a poor little Miss Nobody, the family contrive for her to exert her charms on a wealthy cousin who helps her husband. People talk and the girl leaves. Eventually her husband finds a job and goes back to her.

Audience Suitability Ratings
"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocese Motion Pict Guide
Cath News p21 Ja 25 '36

"A: Depends on taste; Y: Unsuitable; C: No."
Christian Century p63 Ja 8 '36

"Miss Crothers' witty dialogue and the exceptionally fine acting by the whole cast add..."
**Trade Paper Reviews**

"Outstanding is the fine performance of Miriam Hopkins who is at all times convincing in a difficult role."  
+ Box Office p25 N 30 '35

"It is smart and sophisticated, and presented with all the attention to lavish production values that the Broadway play gives. These assets may make up for the fact that all the drama is motivated by the selfish conspiracies of a group of rich people, not troubles at all from the point of view of the average moviegoer."  
+ Motion Pict Daily p01 N 19 '35

"Adult, melodrama."  
N Y Exhibitor p55 D 10 '35

"The production will be a delight to those who can appreciate a perfect ensemble in a well written vehicle."  
+ Variety p16 N 27 '35

**SPY 77. Ja 15 '36 76min First division**

**Players:** Greta Nissen, Don Alvarado, Carl Diehl. Lester Matthews. Esne Percy

**Director:** Arthur Woods

This film was made in England. "The romance of an Italian woman spy and an Austrian officer ends in tragedy, as the Austrian officer does his duty for his country."  
(Motion Pict Daily)

**Audience Suitability Ratings**

"Unobjectionable for adults."  
Nat Legion of Decency Mr 12 '36

**Newspaper and Magazine Reviews**

"Esne Percy contributes an excellently drawn characterization in the comparatively minor role of Bluentz, a very mysterious person indeed. Short and stocky, with a large moonlike face and amazingly expressive eyes and lips, he repeatedly steals scenes from the principals. But even Mr. Percy cannot compensate entirely for the familiarity of the story and its rather dull treatment." T. M. F.  
+ + N Y Times p15 F 10 '36

"To come right out and say so, it isn't bad entertainment of its kind. But then, neither is it good. It is just enough of it to warrant a fairly fine performance by Carl Diehl in the role of an Austrian officer who is unjustly accused of selling war secrets to the Italians, and who, instead of committing suicide according to army traditions, becomes a spy to exonerate himself. 'Spy 77' would pass completely unobserved. . . All of which is the testimony of one who found parts of 'Spy 77' exciting but not exciting enough to recommend the film wholeheartedly." William Boehnel  
+ + N Y World-Telegram p33 F 11 '36

**Trade Paper Reviews**

Box Office p23 Ja 4 '36

"A bit above the average English-made film."  
+ + Film Curb p12 F 15 '35

"Fairly entertaining spy drama with familiar plot only for the popular stars."  
+ Film Daily p7 F 11 '36

"This film has an occasional note of suspense, and a fair portion of action, against a background of secret service intrigue during the World War."  
+ Motion Pict Daily p5 F 12 '36

"The plot is stereotyped in its handling of World War espionage and differs from the usual only in its ending. . . The action is slow for the most part, with occasional sequences
of activity. The acting is good but the cast is comparatively unknown and presents a selling problem."

"Humor is strikingly missing from picture. While not overly dramatic, the business-like workings of the intelligence departments of two nations at war and the grimmer side of a big conflict are kept constantly in the foreground. As a moving tale of warfare, Arthur Woods, who concocted the story and also directed, has succeeded. In addition to a cohesive story that dovetails even on finer details, Director Woods has handled megaphone masterfully. Element of suspense is held from middle of story clear through to ultimate capture of Spv 77. Few obvious film heroics have been employed."

Variety p18 F 12 '35

STARS OVER BROADWAY. N 23 '35 89min Warner
Director: William Keighley
Music and lyrics: Harry Warren. Al Dubin
Dances: Busby Berkeley. Bobby Connolly

From a novelty, Thin Air, by Mildred Cram. It depicts the rise to operatic fame of an ex-busboy named Harry. His career includes a period of singing in a night club and over the radio before he is finally successful.

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"Very good."
Endorsed Motion Pict D '35

"Smooth direction, fast moving action, three destined-to-be-popular songs, and two stunning feminine personalities lend quality to this story. Adults and 8-18; very good. Possible for family and junior matinees." Calif Congress of Par & Teachers

"Mature: 14-18." D AR


"Family audiences." Nat Soc of New England Women

"Constructive and wholesome. Family." So Calif Council of Church Women

"Family." Mrs T G Winter

"The whole thing is geared to a fast pace and should please anyone looking for a light entertainment. It provides a good deal of beautiful music but evidently Melton's singing and the rendition of classical arias are not supposed to be the chief attraction. 12-16; entertaining; 8-15: amusing but mature."
Women's Univ Club, Los Angeles

Fox W Coast Bul N 16 '35

"Family."
Gen Fed of Women's Clubs (W Coast) N 12 '35

"Though the story is treated in a serious manner, delightful music, romance, and light comedy sequences make it entertaining for the average audience. James Melton's voice dominates the picture. Very good for mature family."
Pt Estimates N 1 '35

Mo Film Bul p200 D '35

"Good. Family."
Motion Pict Guide Mr '36

"A and Y: Entertaining; C: Mature but amusing."
Par M p57 Mr '36

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor

Sel Motion Pict D 1 '35
"Family."
Wkly Guide O 16 '35

Newspaper and Magazine Reviews
Boston Transcript p4 D 14 '35
Christian Science Monitor p13 D 7 '35
Reviewed by Marquardt Tazelaar
N Y Herald Tribune p18 N 15 '35
Reviewed by Eileen Creelman
N Y Sun p19 N 14 '35

"This is Mr. Melton's first picture and there is no reason to feel it will be his last. Brought into the film fold chiefly because of his possession of a mellow tenor and a pleasant smile, he proves within the limited opportunities of his role that he can handle a comic scene and roll a romantic eye fully as well as he sings 'Celeste Aida' or 'Carry Me Back to the Lone Prairie.'" F S N

N Y Times p17 N 14 '35
Spring'd Republican p6 Ja 16 '36

Trade Paper Reviews
Box Office p27 N 23 '35

"If the picture did nothing more than bring James Melton to film audiences it would have accomplished its purpose."

Film Curb p15 N 15 '35
"Good musical entertainment."

Film Daily p7 N 5 '35

"The range of musical numbers, including 'Celeste Aida' and 'Ave Maria,' as well as popular tunes, should make the picture satisfactory to most audiences."

Motion Pict Daily p5 O 29 '35
Motion Pict Herald p61 N 3 '35

"Family musical."
N Y Exhibitor p36 N 25 '35

Variety p18 N 20 '35

STEAMBOAT ROUND THE BEND. S 6 '35 80min 20th century-Fox
Director: John Ford

Adapted from the novel of same title by Ben Lucien Burman. "As captain of the 'Clarence,' a ramshackle old tub, Will Rogers is involved in a romance in which Anne Shirley and John McGuire are the principals. Their happiness is threatened when McGuire kills a man in the girl's defense, gives himself up on Rogers' advice and is condemned. The spectacular event of the story shows a steamboat race down the Mississippi river." (Spring'd Republican)

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

Mo Film Bul p150 D '35

"A, Y and C: Excellent."
Par M p57 Mr '38

Newspaper and Magazine Reviews
"In the rich comic tradition of Mark Twain and those great days on the Mississippi." Andre Semnwald

N Y Times p17 S 20 '35
STEAMBOAT ROUND THE BEND—Continued
"Some of the excitement and some of the comedy of life along the Mississippi in the old days.
+ New Yorker p4 O 12 '35
+ Springf'd Republican p6c O 20 '35

Trade Paper Reviews
Box Office p55 N 16 '35

(4) STEEL AND STONE. Ja 25 '36 11min Vitaphone
Players: Milton J. Cross
Director: E. M. Newman
"This number of the 'Our Own United States' series covers the construction of bridges and tunnels. . . There are excellent views of the Key West spans, the Pulaski Skyway, the Huey Long bridge in New Orleans and others." Motion Pict Daily

Audience Suitability Ratings
"Family."
Sel Motion Pict F 1 '36
"Excellent educational short. Suggested for schools. Family Pict Guide"
+ Wkly Guide Ja 18 '36

Trade Paper Reviews
"The idea is a novel one for the screen and should find general acceptance."
+ Box Office p26 F 1 '36

"Skillfully narrated by Milton J. Cross, this will find favor in all sections of the nation, for there is no territory that is not represented with some famous example of a bridge, tunnel or highway."
+ Film Daily p7 Ja 24 '36

"Aside from its educational angle the film is both interesting and entertaining. Should be well received."
+ Motion Pict Daily p10 Ja 27 '36

"This subject should please, if only on the merits of its geographical and historical values."
— + Motion Pict Herald p8 Ja 28 '36

"Good."
+ N Y Exhibitor p41 Ja 25 '36

STORM OVER THE ANDES. S 16 '35 84min Universal
Players: Jack Holt, Mona Barrie, Antonio Moreno
Director: Christy Cabanne
"A soldier of fortune, an intrepid flyer, joins the Bolivian forces to defeat the ace flyer of the opposition. At a chance Fiesta meeting, he falls in love with the wife of his commanding officer. His mistake is rectified when, in a thrilling aerial encounter, he saves the officer's life, narrowly escaping with his own." JT Estimates

Audience Suitability Ratings
"Class A. General approval."
N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36
"A: Elementary; Y: Doubtful; C: No." Christian Century p538 O 23 '35

"Interesting photography. Adults."
+ JT Estimates S 15 '35
Mo Film Bul p151 D '35

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

"Fair. Adults & young adults."
Motion Pict Guide Mr 36
"Family."
Nat Bd of R M S '35

"A good cast prove insufficient to surmount the mediocrity of this rambling tale of aerial conflict and a triangle love affair. Family."
— + Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

Newspaper and Magazine Reviews
"There is a good deal of color and adventurous bravery to the story. . . . "Storm Over the Andes" is really very satisfying."
+ Springf'd Republican p6 D 13 '35

Trade Paper Reviews
Box Office p60 N 16 '35
Film Curb p10 O 15 '35

STORMY. N 11 '35 68min Universal
Players: Noah Beery, Jr. Jean Rogers. J. Farrell MacDonald
Director: Louis Friedlander
From a novel of same title by Cherry Wilson. The "story of the struggle of a young homeless boy to keep and raise a wild colt, that he feels belongs to him." (Gen Fed of Women's Clubs)

Audience Suitability Ratings
"Class A. General approval."
N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36
"A: Good of kind; Y: Good; C: Exciting but good."
Christian Century p583 D 18 '35

"While there is bitter conflict and gun play as in all Westerns the fine understanding direction, the natural and realistic acting of the leads, and the intelligent work of the beautiful horse, Rex, makes this a delightful and entertaining picture for all ages. Family and junior matinee."
+ Gen Fed of Women's Clubs (W Coast)
O 5 '35
Mo Film Bul p176 N '35

"Very good. Family."
Motion Pict Guide Mr '36
"Family and junior matinees."
Nat Council of Jewish Women O 1 '35

"A, Y and C: Splendid Western."
Par M p57 Mr '36

"With a background of the Great Painted Desert of Arizona, attention is focused upon Rex, the wild horse, who usurps the lion's share of the action. Good photography and direction."
Sel Motion Pict N 1 '32

"A delightful and unusual picture, filmed in the beautiful Painted Desert. Family. Junior matinee."
+ Wkly Guide O 5 '35

Newspaper and Magazine Reviews
"The elusive qualities that make 'Stormy' the distinctive little picture it is cannot be recreated on paper. Full of photographic gems and set in a country that lends itself beautifully to the camera, the picture is best remembered for those bits that have nothing to do with the plot. The wild stampede scene alone makes 'Stormy' a worth-while risk."
+ Liberty p22 N 16 '35
**MOTION PICTURE REVIEW DIGEST**

**Trade Paper Reviews**

**Box Office** p60 N 16 '35

"Family Western."

**N Y Editor** p35 O 25 '35

"Except for an effective stampede of horses in the final reel, 'Stormy' has nothing to disinguish it from run-of-the-mill, sagebrush sagas of minor importance." + Variety p19 D 11 '35

**STORY OF LOUIS PASTEUR. F 22 '36 55mmin Warner

Players: Paul Muni, Josephine Hutchinson. Anita Louise, Donald Woods

**Director:** William Dieterle

"The story is of Louis Pasteur, French chemist, whose researches revolutionized theory and practice of medicine and medical science. Moving in an aura of deep human interest, it merely tells of a man's ambitions and accomplishments, disappointments, fear of failure, the motion toward a purpose and the triumph that is his when the heretofore bitterly opposed world of science recognizes him and his works." Motion Pict Herald

**Audience Suitability Ratings**

"While this reviewer is not sufficiently acquainted with the life of Pasteur to pass judgment upon the historical accuracy of the picture, it is safe to say that the producers would not be at all likely to take advantage even of dramatic license in a picture of this kind. Paul Muni gives a highly satisfactory rendering of the title role." + Bks & Films F '36

"Class of General approval." N Y Archdiocese Motion Pict Guide

*Cath News* p24 Ja 23 '36

"Beautifully presented, this film contributes a new and significant phase of scenario development. In its conclusive evidence that the lives of great figures of the past can prove as gloriously thrilling film material as any concocted in the Hollywood fiction mills. . . . Excellently directed and expertly photographed. Adults; 5-13: excellent." Calif Cong of Par & Teachers

"Abundant with charm, romantic appeal and the thrill of adventure this glimpse into the life of a great scientist makes outstanding and valuable entertainment. Perfection on detail, costumes of the day and clever, beautiful stage settings give this story a careful research." Nat Council of Jewish Women

"Paul Muni does not act the part of Pasteur—he IS Pasteur;—no higher tribute can be paid an actor. The sympathy and understanding that he injects into this picture stimulate the others in the cast and the audience will feel that they are a part of the loyal household watching jealously the hero as he comes to the beloved chemist rather than doubt and humiliating. This is the cost outstanding production of the year because of its biographical and historical values, the careful research made that he is authentically, the careful choice of actors, the beauty of the photography, and the definiteness of the direction by William Dieterle. Family—mature." Nat Fed of Business & Professional Women's Clubs

"Careful settings and photography enhance this rarely satisfying film which is notable for its human appeal and definite dramatic structure. Family." Nat Soc of New England Women

"This picture should be seen so that the present generation can realize that the now common protective measures have only been attained by courage, hard work and a determination to benefit and relieve mankind. Family." S Calif Council of Fed Church Women

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

"This film has beauty, significance and nobleness, and at the same time is absorbing in its story and in its atmosphere. In fact, the story is one that should not be missed—one that glorifies the finer qualities in human life—as well as captures the imagination. Many boys and girls will find it understandable by children."

Mrs T. G. Winter

"Paul Muni's interpretation of Pasteur is very genuine; the scientist seems to live again. The story is convincing, as is the case, and the direction shows unusual understanding and subtlety. It is a story which challenges the imagination of the child, and endeavor for youth of today who may carry on his high standards in the name of humanity. Adorable performances splendid; children: good but mature." Women's Univ Club, Los Angeles

+ + Fox W Coast Bul D 11 '35

"The story, sets, direction and acting are of the highest order, while the seemingly difficult theme engrossing and full of dramatic situations. Paul Muni gives another of his marvelous performances and is given strong support by each member of the cast. The whole production is very thoughtfully, artistically and sympathetically presented with especially beautiful and interesting photography. Family—mature." + Gen Fed of Women's Clubs (W Coast) D 4 '36

"A valuable chronicle of the indefatigable pioneer. The romance between Pasteur's lovely daughter and his young assistant lends color. Excellently directed and expertly photographed. Family—mature." Nat Legion of Decency Mr 12 '36

"A: Extraordinarily fine film depicting drama of scientist's fight against disease and ignorance; Y: Thrilling and educational; C: Mature but educational." Par M p57 Mr '36

Sel Motion Pict Jc 1 '36

"Intensely human and a genuinely uplifting picture. Recommended for school, library and church use. Worth being kept permanently available. Recommended to the Committee on Exceptional Films by the Family-junior." + + Vwky Guide Ja 15 '36

**Newspaper and Magazine Reviews**

"The acting, not only of Mr. Muni as Pas- teur, but the rest of the cast holds to a high standard. . . . The merit of the story lies in Pasteur himself, his work and his struggles; and the most significant of the acting, quite properly is that of Mr. Muni." E. F. M. + Boston Transcript p1 F 15 '36

"Paul Muni throughout this picture, actually seems to embody the spirit as well as the physical likeness of Louis Pasteur; he contributes what must be acclaimed as an unforgettable screen portrayal. . . . No dry history or routine character sketch this—It is vivid romance and genuine drama." Laura Elston H. C. M p16 F '36

"The motion picture enters still another new field, and Catholics the world over will rejoice at the selection of Pasteur as the subject of the first biographical film depicting the life of a great man of science. . . . From the viewpoint of entertainment, 'The Story of Louis Pasteur' is substantially a gripping picture from the outset and holding attention by its human- ness." J. P. Cunningham + Chicago Sun p565 Ja 24 '36

"It is to be included among the honor films of the new year." + + Lit Digest p20 F 1 '36

"A series of triumphs is doubtless less dramatic than a single big one toward which everything has tended, but that is merely..."
STORY OF LOUIS PASTEUR—Continued
another way of saying that "The Story of Louis Pasteur" is not quite so sustained a success as "The Prisoner of Shark Island."  "Mark Van Doren
NATION p233 Mr 4 '36

"The first criticism is that the story is un-dramatic; that Pasteur's conflict is either against an intangible enemy, as the Yeomen's beards of the academy, or against a group of characteristics that are too overdrawn, dull and fatuous for a good bit of entertainment.  Pasteur's character is of drawing in general: Pasteur is too good and meek, his wife is too patient and gentle-souled, his scenes are invariable as to be tiresome.  Most of the fault, that is, seems to lie in the story and dialogue, plus the way story and dialogue were in several instances invested in weak screen characters, plus the way William Dieterle as director did little to repair this."  Otis Ferguson
— + New Repub p363 F 5 '36

"A dignified and at times thrilling biographical film.  It may not be Muni's best, but it is his best performance to date.  The film has its faults—its structure is occasionally not unlike the antiseptics used in surgical operations.  Still vastly superior to the usual output."
+ New Theatre p24 Mr '36

"The Story of Louis Pasteur," written and directed by Louis N. Collings and Eileen Creelman, has a quality of heroism and nobility that actually makes you proud of the petty, hapless and bewildered human race.  If by any unfortunate chance the idea should get about that "The Story of Louis Pasteur," because it deals with adventure and romance, rather than in romantic homicide, was a pedantic and laborious work that deserved merely a polite attention, it would be a mistake.  Pasteur, as it was a fine educational thing for the children to see, then a great error will be made by criticism and publicity.  For the truth of the matter is that the picture is far more exciting and heart-warming than the run of films celebrating presumably less cerebral topics."
— Richart Watts, Jr.  + + N Y Herald Tribune p8 F 10 '36

"[It] is of course a picture that should be seen by everyone from pre-school children up to children eager for adventure.  "The Story of Louis Pasteur," a dramatic show as well as a noble human melodrama, is decidedy on the must list."  Eileen Creelman
+ + N Y Sun p24 F 10 '36

"The Story of Louis Pasteur" is an excellent story about a great scientist as it is a fine play, dignified in subject, dramatic in treatment and brilliantly played by Paul Muni, Fritz Leiber, Josephine Hutchinson and many other members of the cast.  Pasteur's life is warm and vital, of itself.  It has lost none of that warmth through Mr. Muni's sensitive characterization, through the gifted direction of William Dieterle and the talents of the perfect cast.  It may not be an adventure picture and probably it was not the primary motive—of a Hollywood studio to create a film which is, at the same time, the biography of a man, but "The Story of Louis Pasteur" is truly that."
— F. S. Nugent
+ + New York Times p15 F 10 '36

"Not only is 'The Story of Louis Pasteur' a gallant film adventure, it is also as exciting and thrilling in its own way as 'G-Men,' and I have had a hard time explaining it as such.  "[It] illustrates conscientiously and is one of the world's greatest benefactors with great dignity and respectability."
+ William Boehm new York World-Telegram p6 F 10 '36

"High among the very great of history whom I should rank as the least likely subjects for screen material would be Louis Pasteur.  It would not have occurred to me that a life dedicated to chemical research would supply those incidents one thinks essential to drama.  Warner Brothers have apparently had no such hesitation, alleging from "The Story of Louis Pasteur" the first in this new category to be given, I can well imagine that they can unearth and dramatize the existence of any saint or scholar that ever lived.  . . . Paul Muni gives a plausible picture of the great French scientist but it is in characterization than that recently shown on the screen by Sacha Guitry, in a negative French dissertation.  "So John Mosher
+ New Yorker p77 F 22 '36

"To date, the best Paul Muni has done on the screen.  This film will undoubtedly start a trend toward straightforward biographical stories, as indeed it should."
+ Stage p9 F 36

"So well has Paul Muni caught the spirit which immunized the great French scientist against despair that even cinemagoers who know they are fanatic will not cavil at the introduction of a villain, Dr. Charbonnet (Fritz Leiber); at the 18-year postponement of Pasteur's paralytic attack; at other slight tinkerings with the facts.  Josephine Hutchinson as Pasteur's unsensible and understanding wife is likewise without flaw, helps to make Muni's interpretation of the man complete."
+ Time p4 F 17 '36

Trade-Paper Reviews

"A sincere offering, done with a fine touch of effect, acting and photography.  . . . Paul Muni is superb in the title role."
+ Boxoffice p29 D 7 '35

"Undoubtedly one of the prize productions of the year.  . . . Pasteur's story is given with masterly production, which is destined for something finer and grander than just box-office appeal.  It will have that, of course, but it is a picture.  It is such an impressive reminder of conditions, as they existed in 1860, in regard to human, animal and vegetable diseases, and there is so much more to it than just a picture.  It is a story that grips from the start."
+ Film Daily p8 N 23 '35

"Excellent entertainment!  Without resorting to the usual chaparron, they have produced a picture which, because of its simplicity, should be understood, appreciated, and enjoyed by everybody.  Outstanding for all, especially for all families."
+ + Harrison's Reports F 15 '36

"So absorbing is this theme that the film is sure to win terrific word-of-mouth endorsement.
. . . Paul Muni lends intensity to the role of a man whose fight against careless doctors and over-hastily used instruments brought first laughter, then tears, and finally the highest gratitude from orthodox medicals. The story and science are by Sheldon Ewbank and Pierre Collings rearranges the events of Pasteur's life for dramatic emphasis, but gives a faithful portrayal of the man and the main events."
+ + Motion Picture Daily p6 N 21 '35

"In this picture the screen makes a great departure from prosaic formula.  The story is simple—the philosopher Paul Muni is not a single trace of theatrical artificiality.  What is seen is drama, expertly acted, directed with feeling, unfolding and spreading its power to create and hold interest immediately griped the preview audience and kept it in hushed
silence all the way through. Enthusiastic, ap
dpreciative applause broke out at the conclu
dion. Here is a picture the worth of which is almost certain to impress both class and mass alike.

- **Motion Pict Herald** p58 N 30 '35

- "Here is a production that will not only stand as a monumental achievement from Warner Brothers, but which will be added to that outstanding list which includes shows known throughout the picture world. In a season where good pictures have been many, this stands out with the best. Everyone—studio, performer, writer, director—have cooperated to produce, an A-1 show from every angle. Family drama.

- **N Y Exhibitor** p53 D 10 '35

- "Here is another splendid film, carefully and intelligently produced and a credit all around. Whether or not it will repay the energy and coin expended on its making by way of box office is a moot question. Chances are that it will be no record-breaker by way of grosses, but it should do a fair amount of business and will get good breaks from critics plus word of mouth to balance. Certainty of Europe

- **Variety** p16 F 12 '36

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**STREAMLINE EXPRESS.** O 29 '35 Timin Mascot

Players: Evelyn Venable, Victor Jory

Director: Leonard Fields

"The scene is laid on a new streamline train during its record transcontinental run and the plot concerns a young, runaway, her fiancée, a crook and several others." Nat Bd of R M

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**Trade Paper Reviews**

Box Office p32 N 23 '35

Film Curb p6 O 15 '35

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**STRIKE ME PINK.** Ja 17 '36 99min United artists

Players: Eddie Cantor, Ethel Merman, Sally Eilers, William Frawley, Brian Donlevy

Director: Norman Taurog

Based on the novel, Dreamland, by Clarence Budington Kelland. "Cantor is cast as a meek campus tailor who acquires courage from a correspondence school course and goes on to manage an amusement park. Complications are provided by the efforts of Brian Donlevy as head of a gambling ring, to install slot machines in the story thread is used mostly to motivate an exciting chase which climaxes and ends the picture." (Motion Pict Daily)

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**Audience Suitability Ratings**

Class A. Approved for adult audiences. N Y Archdiocese Motion Pict Guide p71 Ja 29 '36

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"This is a well-written farce, developed according to tried and true formulae, such as the 'chase' and the 'custard-pie throwing' of old silent films. The dance ensembles, beautifully staged, especially in the black and white chorus number, are subjects for unusual photographic effects. Characters are sympathetic but Cantor fans will enjoy his farcical fun." S. M. Mullen

- **Scenic Guide** p30 Mr 7 '36

- **Wkly Guide** Ja 25 '36

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**Newspaper and Magazine Reviews**

- "It all depends upon whether one is a rabid Cantor fan, or whether he is interested in this particular picture of his will appeal. Calculated to draw audiences who want this easy-to-watch-without-straightforward intelligence. Ethel Merman can not, of course, be the kind of singing I prefer. . . . Another defect in my screen inclinations is that I demand some suggestion of real emotion in even the roughest comedy. Here we have a gang of extremely villainous villains parading through the picture without even being given reason why the au

- "For instance, if you enjoyed the pictures Harold Lloyd made ten years or so ago and wish to repeat the thrill his 'Safety Last' gave you, by all means see 'Strike Me Pink' for it does all the Lloyd stuff over again, with just enough change in the mechanics involved to give it a new touch of novelty. Ethel Merman could not get where she is with her singing if there were no demand for it. I concede that, in the way of singing, Cantor fans will be the kind of singing I prefer. . . . Another defect in my screen inclinations is that I demand some suggestion of real emotion in even the roughest comedy. Here we have a gang of extremely villainous villains parading through the picture without even being given reason why the authorities should not be appealed to. . . . Another weakness in my equipment as a critic is my inability to appreciate pictures that present values for its whole audience and not for that part of it that is recruited on Broadway. Strike Me Pink is a picture of that kind, not for Main Street, where the bulk of its support should be expected from." Hollywood Expo p18 Ja 15 '36

- "Mr. Cantor depends on action for his best pranks and in 'Strike Me Pink' there is no complaint because of inaction. He is never still and, therefore, the picture is the best he ever made, and the funniest." Lit Digest p19 Ja 25 '36

- "'Strike Me Pink' is at its best when it reaches its climax and goes in heroically and unashamedly for a splendid finale in the best tradition of the immortal Keystone comedies. There is Cantor's theme and the police dogs jump into the air before starting off, but the glorious tradition of the chase, which is the finest farce, everything from the Okla

- "Eddie Cantor deliberates upon an important question. "The Mouse?"" Ja 17 '36

"and, by the end of 'Strike Me Pink,' is able to answer joyfully that he is a man. This pleasant and funny is filled with the laughter of a Goldwyn musical and the excitement of a melodrama. Directed by Norman Taurog as slapstick it is for the most part, mad and merry comedy. It takes a good while get

- "Once it's really started, however, 'Strike Me Pink' goes into a whirlwind finish, a wild, gigantically funny, crazily exciting chase sequence, with the diminutive Eddie pursued by cops, other police, men and acting like Keystone cops, through a lunatic amusement park. The comedy is not for the dainty Mr. Mullen's taste, but his merriest, but the dialogue writers were not always inspired. The gags as well as the
MOTION PICTURE REVIEW DIGEST

STRIKE ME PINK—Continued

wise cracks are sometimes both forced and obvious. Only the speed of the film and the skill of Mr. Cantor keep the film going smoothly through these sequences. Mr. 'Strike Me Pink' is grand fun, one of Mr. Cantor’s best." Eileen Creelman

— N Y Sun p19 Ja 17 '36

"[It has] considerably less hilarity than we have come to expect of the annual Goldwyn-Cantor shows. ‘Strike Me Pink,’ the latest shift from the Ziegfeld of the Pudgie, appears to lack some of his customary expansiveness and much of the comic invention that has made him America’s father of five one of the screen’s most likable funny men. Perhaps this is an ungrateful way of summing up a lavish cinema enterprise which does, after all, present several extended moments of low comedy, some handsomely executed dance spectacles and the always enjoyable singing of Ethel Merman and of Mr. Cantor himself." F. S. Nugent

— N Y Times p15 Ja 17 '36

"[It begins] in a leisurely fashion, picks up in its middle portions and ends in a riot of laughs. The houseful of guffaws is produced by one of the most successful of all cinema devices—the chase. ... Here is a somewhat inventive situation and probably hilariously for an otherwise amusing, unimportant but luxuriously produced and sometimes funny musical comedy. Perhaps Mr. Cantor had not done better with more amusing material in some of his previous films this column would not be so lukewarm in its praise of ‘Strike Me Pink,’ which, after all, is as good as most musicals and better than some of them." William Koenen

— N Y World-Telegram p21 Ja 17 '36

"I must say at once, lest I misguide the world, that ‘Strike Me Pink’ is by no means as funny as [A Night at the Opera.] [With its acrobatics, whether actual Cantor contortions or tricky camera stunts, and general activity this is a superlative film. The wild and crazy comedy of the old school. Old school with new machinery. Science having advanced, so has the scope of the Sennett technique. The classic Sennett chase is here developed, one would think, to its final heights. It’s on the grand scale, if anything ever was." John Mosher

— New Yorker p63 Ja 25 '36

"What makes ‘Strike Me Pink’ slightly superior to Cantor’s more recent predecessors in the series of pictures made by Cantor and Goldwyn is not so much the elaborate production numbers, in which real unmodified vaudeville acts are used as function as decoratively as usual, but the activities of an animated young woman named Ethel Merman." Time p47 Ja 27 '36

Trade Paper Reviews

Box Office p33 Ja 18 '36

"It has everything that a high class musical should have. If it isn’t the best picture Eddie Cantor has ever made we’d like to see the one that was better. The star in perfect form registers every moment he is on the screen and he’s in evidence most of the time." — N Y Sun p16 Ja 15 '36

"This is one of the best Eddie Cantor pictures. It has plenty of comedy, action, dance numbers and some catchy songs." — Exhibitor 17 Ja 14 '36

"Good! Eddie Cantor romps through the picture in his usual comic fashion. ... Suitable for all. [Family.]" — Variety 17 Ja 14 '36

"Eddie Cantor’s latest effort ... provides smash entertainment. The musical numbers are well spotted and photographed with unusual pizazz making the dance routines seem new, Miss Merman’s first number, ‘High and Low,’ is made particularly effective by unusual camera angles. . . . The screen play . . . occasionally crossed the border of strict good taste in dialogue and situation, but is a capable job for its part." + Motion Pict Daily p4 Ja 11 '36

"There are lots of things to amuse and sell in this picture. . . . There are instances in dialogue and action, particularly a torrid dance number and one trick chorus sequence, that may require delicate handling in spots. The mildly extended speed of the first half of the picture is more than equalized by the dizzy pace it takes in the concluding phases." + Motion Pict Herald p35 Ja 25 '36

"Many and varied gags, majority of which land, combine with a set of good songs and individual performances to make Eddie Cantor’s latest good entertainment, Cantor is aces all the way. In some instances he’s actually cuter, but he isn’t singing so much in ‘Strike Me Pink,’ having only two numbers." + Variety p14 Ja 22 '36

"‘Strike Me Pink’ comes near topping Eddie Cantor’s previous picture efforts, due mainly to an excellent screen play and Norman Taurog’s direction. . . . Samuel Goldwyn has given Mr. Cantor ‘Pink’ and some Nothing to make it entertainment. Special work done on the finish, a chase sequence on a rollercoaster, packed with thrills, looks like a heavy investment but was worth whatever it cost." + Variety (Hollywood) p3 Ja 19 '36

SUICIDE SQUAD. D 25 '35 60min Puritan
Players: Norman Foster. Joyce Compton
Director: Raymond K. Johnson

"An exciting story of the firemen who daily face death." Wkly Guide

Audience Suitability Ratings

"A: Worthless; Y: Poor; C: No." — Christian Century p207 Ja 29 '36

Nat Bd of R M Ja. '36

"A, Y and C: Revealing drama." — Par M p57 Mr '36

Wkly Guide Ja 4 '36

UN Sentinel

Players: Buck Jones. Dorothy Dix. Charles Middleton
Director: Ray Taylor

"Buck Jones saves the granddaughter of a rancher from an unwilling marriage by exposing her dance as a rustler." Endorsed Motion Pict.

Audience Suitability Ratings

"Good." — Endorsed Motion Pict Ja '36

"Expert rough riding, beautiful scenery and a well-knit plot combine to make particularly good entertainment. Family." — E Coast Preview Committee p57 Ja 18 '36

+ Fox W Coast Bul Ja 4 '36

"A story of the old lawless cow country, interesting, with many good types. Family." — Film Daily Ja 14 '36

"A, Y and C: Western melodrama." — Par M p57 Mr '36

Sel Motion Pict Ja 1 '36

Trade Paper Reviews

"Family Western. Good." + N Y Exhibitor p34 Ja 10 '36

++ Exceptionally Good; + Good; ++ Fair; — Mediocre; — Poor; —— Exceptionally Poor
SUPERSPEED. S 1 '35 57min Columbia. 
Players: Norman Foster, Florence Rice, Mary Carlisle, Arthur Hohl 
Director: Lambert Hillyer 
A gang of crooks convice against a young college football hero who is the inventor of a superspeed device. They damage the test car which he is to drive. Two girls, one the daughter of a motor car company owner and the other a tom-boy motorboat enthusiast provide romantic interest. 

_Audience Suitability Ratings_
Mo Film Bul p176 N '35

_Trade Paper Reviews_
"Just a fair program picture with main weakness being in story idea. With a story that is very much of routine construction, this production never rises to much of a grade as entertainment.

+ — Film Daily p10 D 2 '35
"Entertaining. Please despite acting and casting flaws. Excellent supporting cast goes far in making something of run-of-mill story."
+ — Variety p15 D 4 '35

_SWEET SURRENDER. N 25 '35 77min Universal_
Players: Frank Parker, Tamara 
Director: Monte Brice 
"Getting mixed up with blackmailers and suave crooks on [the] S. S. Normandie leads a noted tenor and famous dancer to well-paid engagements in Europe and also a wedding.
Box Office

_Audience Suitability Ratings_
"Class A. Approved for adult audiences."
N Y Archdiocese Motion Pict Guide 
_Cath News_ p21 Ja 25 '35
"A: Waste of time; Y: Poor; C: No."
Christian Century p150 Ja 22 '36
"The plot is ordinary and lacks cohesion and for no good reason some propaganda is inserted.

— Endorsed Motion Pict D '35
"Waste of time; very poor."
DAR 
— Fox W Coast Bul D 28 '35
Mo Film Bul p201 D '35
"A: Fair; Y: Doubtful; C: Unsuitable."
Par M p57 Mr '36

"Supposedly a music show but with little music. Frank Parker is good when he sings and Tamara dances beautifully but not enough. Most of the action takes place aboard the Normandie. Family."
— Wdry Guide O 16 '35

_Trade Paper Reviews_
"Mediocre story with plenty of everything dragged in by the neck and choked to death before it amounts to anything."
— Box Office p29 D 7 '35

"A likeable story, specially interesting because of a new dancer, Tamara whose solo dance is second to none."
Canadian Moving Pict Digest p10 D 9 '35

Filmy Curb p23 D 15 '35

"[A] weak musical handicapped all the way from unconvincing story to poor casting."
— Film Daily pl D 14 '35

"The story falters in spots and there is a sequence of war shots designed to build up an emotional effect for a peace song by Parker that falls to jell, but on the whole the picture is eye-filling and tuneful."
+ — Motion Pict Daily p8 D 17 '35

"[The] story is inconsequential. Family musical."
— N Y Exhibitor p53 D 10 '35
Variety p12 D 18 '35

_SWIFTY. D 15 '35 59min First division_
Players: Hoot Gibson, June Gale 
Director: Alan James 
Based on the novel, Tracks, by Stephen Payne. A western melodrama.

_Audience Suitability Ratings_
"Fair. Suitable for Church halls, Catholic schools, or family night programs. Cary Grant, Brian Aherne, Edmund Gwenn, Natalie Paley 

Director: George Cukor 
Based on the novel of the same title by Compton Mackenzie. A ne'er-do-well and his daughter try various illegal schemes to make a living. They join forces with a larceny-smuggler. The daughter falls in love with a traveling artist who joins them but she finds a rival for his affections. After she reforms and induces the group to mend their ways, they tour the English countryside as a traveling minstrel show. When the rival runs away with the larceny smuggler, the way is clear for the young girl's romance with the artist.

_Audience Suitability Ratings_
"Class B. Pictures in this classification are adjudged to be unsatisfactory and recommended because of subject matter or treatment."
N Y Archdiocese Motion Picture Guide 
_Cath News_ p21 Ja 25 '35
"A: Notable; Y: Good; C: Little interest."
Christian Century p63 Jan 8 '36

"A fantastically rambling scenario makes 'Sylvia Scarlett' a picture unworthy of the talents of Hepburn and Grant. Family: entertaining; 14-18: doubtful; 8-14: interesting."
Calif Congress of Par & Teachers
"Mature." DAR
"Mature." Nat Bd of R
"Family." Nat Council of Jewish Women

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — + Exceptionally Poor
SYLVIA SCARLETT—Continued

"Very beautiful and picturesque settings off-

set some of the really comedy, adults." Nat Fed of Business & Professional Women's Clubs

"A far-fetched story very realistically told, with


"Swift moving, dramatic and somewhat un-

expected in development, this continental
drama with its farcical moments, is directed
with skill. The acting of Katharine Hepburn
is notably fine, with Cary Grant, and Brian
Aherne, making worthy contribution."

+ Gen Fed of Women's Clubs (W Coast)

D 16 '35

"Good. Adults." Motion Pic Guide Mr 36

"Objectionable in part."

Nat Legion of Decency Mr 12 '36

"A: Amusing farce; Y: Confused ethics; C: Maturity." Par M p57 Mr '36

"Hepburn's effective playing of a double part

of boy and girl contributes far more than the

story." Wky Guide D 21 '35

Newspaper and Magazine Reviews

"In spite of a high admiration for Katharine

Hepburn and an equal amount of good natured
toward men—including Hollywood—it is im-
possible to be very enthusiastic about 'Sylvia
Scarlett.' The best explanation is that the
picture has been worked over and over so
many times that it has lost its original iden-
tity without even finding a new one. There
are moments when it is entertaining." E. F. M.

+ Boston Transcript p10 D 26 '35

"The movie goers who have exalted Kath-

arine Hepburn into a little niche of her own
will probably like this picture, for Miss Hep-
burn makes a personal triumph of what is rather
obviously only a very average picture. The
story is crammed with incidents of a rather
confused and unaccepted type and only Miss Hep-
burn's performance saves the picture from
actual boredom this story of a vagabond Ody-
ssey." Laura E. Eston

+ Canadian M p37 F '36

Christian Science Monitor p18 D 28 '35

"'Sylvia Scarlett' [is] an amateur movie as

embarrassing as the ideas induced in by Uncle
Charlie when he dons Aunt Martha's hat at
Aunt Ida's birthday party. I finally had to
walk out on 'Sylvia Scarlett' for a breath of
Sixth Avenue monoxide. . . . The whole pic-
ture is a case of bad judgment on the part of
everybody concerned, a bad job of kithenish
whimsey which doesn't begin to come off."

Don't Harold

+ Life p29 Mr '36

"I am forced to say that her vehicle is a

sprawling and ineffective essay in dramatic
chaos and situations en-

meshed in vague obscurities, but for Miss
Hepburn's performance I have only admira-
tion. The whole thing is a rather futile
oddity, but the eerie suggestion of oddness
that goes with the star's characteristic type of
impersonation, is far more successful with this
sort of tale than it ever did when she
assumed to be a small-town wall-

flower in 'Alice Adams.' Care

'Sylvia Scarlett' a bit, but I do think that
Miss Hepburn would better of it than she
was as the Booth Tarkington heroine." Richard
Watts, Jr.

+ Y Herald Tribune p15 Ja 10 '36

"Katharine Hepburn, whose last talkie, 'Alice

Adams' was also her best, is once again in
a new film 'Sylvia Scarlett,' which is, by a
wide margin, her worst. . . . It seems diffi-
cult to imagine just why Mr. Berman selected
such a rambling, unbelievable story in the
first place, nor why, in the second, Miss
Hepburn consented to play so graceless and
trivial a part. Mr. Cukor is theatrical direction
and the star's artificial performance are among
other unpleasant problems of the day." Eileen
Clemens

— N Y Sun p29 Ja 10 '36

"Probably it is unkind to say of 'Sylvia

Scarlett' that it begins at 12 sharp and
ends at 1:46; but that is the truth. The
whole effect. . . . As the awkward, imaginative,
tremulously frustrated heroine of the tale,
Miss Hepburn, is on her home grounds, and
she plays the part with a richness of
understanding that compares favorably with her
performance in 'Alice Adams.' Individual
scenes of laughter and heart-break come
through cleanly, but the story and its people
seem purposeless and possess the blurred out-
lines of shapes that are being projected through
a veil." Andre Sommervell

— + N Y Times p16 Ja 10 '36

"Except for the excellent people in it, and,
even the beautiful and talented Katharine
Hepburn, who animates the title role with a
vibrant performance, the story is a total
failure. There is very little to recommend in the
[film]." William B. Aldrich

+ + N Y World-Telegram p23 Ja 10 '36

"'Sylvia Scarlett,' taken from Compton

Mackenzie's novel of 1918, is a story of a
set of people whom the main stream of life
has pushed a little to one side, sharpening
and coloring them unforgettable in the process.
It is made memorable by a role that almost
steals the picture from the star of the romantic
and comic scenario, Carry Grant's superlative
depiction of the cocky . . ."

Time p42 Ja 13 '36

Trade Paper Reviews

Box Office p36 D 7 '35

Film Curb p12 Ja 4 '36

"Although the cast is a good one, the pic-
ture is not. It is a pitifully small, sharpening
and coloring them unforgettable in the process.
It is made memorable by a role that almost
steals the picture from the star of the romantic
and comic scenario, Carry Grant's superlative
depiction of the cocky . . ."

Film Daily p4 D 12 '35

N Y Exhibitor p33 Ja 10 '36

TALE OF TWO CITIES, D 27 '35 120min MGM

Players: Ronald Colman, Elizabeth Allan,
Donald Woods, Blanche Yurka, Basil
Rathbone, Henry B, Walthall

Director: Jack Conway

Based on the novel of same title by Charles
Dickens. Set against the horror of the fall
of the Bastille in the last days of the French
Revolution, this familiar tale tells of the im-
prisoned Dr Manette, his daughter Lucie, her
condemned husband, and Dr Manette's act of
sacrifice made by Sidney Carton who takes Darney's
place on the guillotine so that Lucie whom he
loves may find happiness with his husband.

Dr. Marion C. Sheridan has prepared a

Photographic and Guide to Recreational and

Educational and Recreational Guides, Inc, 125 Lin-

coln Avenue, Newark, New Jersey at fifteen cents
per copy.
Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p21 Ja 25 '36

"Not for small children. Excellent." + + Endorsed Motion Pict Jan 15 '36

"Charles Dickens' immortal story of sacrifice comes to the screen in with faithfulness to spirit and letter which could but delight its author. [It] is beautifully photographed, with delightfully finished characterizations. The scenes of bloodshed, Revolution and La Guillotine are not depicted with breath-taking verity. The final dramatic scene when Carton speaks the unforgettable 'It is a far, far better thing that I do than I have ever done.' is given a new depth, a new color, through its transmission to the screen. Blanche Yurka, whose interpretation of Ibsen roles has maintained the highest standards of the theatre, depicts the role of Madame De Farge with fire and power. Ronald Colman, as Sydney Carton, plays the latter scenes with an effective fatalism, a quiet joy, in sharp contrast to the devil-may-care, bilious barrister of earlier sequence. ... The research, feeling, and artistry which have gone into this production has resulted in a sequence of scenes which will take its place with 'David Copperfield', with 'Mutiny On The Bounty.' Adults & 14-15: excellent; younger and oldsters confused; children. Possible for family." Calif Congress of Pat & Teachers

"Colorful; skillfully enacted and produced. Schools should see this fine historical classic." DAR

"The musical and sound accompaniments are excellent and give the true feeling of the period buttressing. Family. Farm. Nat Fed of Business & Professional Women's Clubs Country Woman p51 Ja 20 '36

"No list of superlatives can do justice to this tremendous panorama of humanity swayed by the emotional extremes of France during the Terror. This distinguished, exceptionally intelligent direction provides a vivid and stirring picture of one of the most dramatic periods of history. Family, exclusive of young children." Nat Soc of New England Women + + Fox W Coast Bul D 7 '35

"A noteworthy production which will have wide appeal. Farm. Family, too tense for young children." + Ken Fed of Women's Clubs (W Coast) N 25 '35

"Once again Metro-Goldwyn-Mayer has transmitted to the screen a Dickens' classic retaining, with authenticity, the story and maintaining throughout the beauty and interest of the original. ... There is every evidence of deep research in the planning for the stage settings of early Paris and London as one is transported into the unhappy days of the French Revolution, with its starving people, cruel executions and savage revenge. Finished, expert, realistic direction, very fine photography, sustained suspense add all to the interest. Excellent for the family, but not for small children." + Jt Estimates N 15 '35

"Technically it is nearly flawless. It is mounted on big lines and is lavishly and carefully considered for realistic and dramatic effects." ... Ronald Colman makes the smiling, sardonic character of Cinna the Great characters of the screen, whose nature is revealed more through his face upon others than in his own speech and action, until his final sacrifice. + + Motion Pict & Family p1 Ja 15 '36

"Excellent. Adults & young adults." Motion Pict Guide Mr 30 '35
Nat Bd of R M Ja '36

"Unobjectionable for general patronage." + + + Exceptional Decent of Decen Chrsn Pict of Yr 1935

"A and Y: Superbly produced classic drama; C: Tense." Far M p57 Mr '35

"Once again Metro-Goldwyn-Mayer has transmitted to the screen a Dickens classic retaining, with authenticity, the story and maintaining throughout the beauty and interest of the original. A notable and capable cast sets the period back in to the life of Ronald Colman's unforgettable portrayal of Sydney Carton." + Sel Motion Pict D 1 '35

"Suggested for schools and libraries. Recommended to the Committee on Exceptional Photoplays." + + Wkly Guide D 21 '35

Newspaper and Magazine Reviews

"Hollywood to its great joy has found that its particular gift - the artistic profits well from the immortal Charles Dickens. 'David Copperfield' in spite of excellences and deficiencies, was by and large worthy of its popular success. Now comes a photoplay version of a story which, as such, is not only among the better knitted and sustained of all the full-blooded company of Dickens' novels, but is probably most widely remembered by adults and schoolboys. 'A Tale of Two Cities' is this version. It is too much. Full-blooded, magnificent episodes packed with incredible generosity and realism between the covers of a single volume, offers to all ages a fresh and deeper understanding of life. All advance information on the latest excursus into the field of Dickensian caricature and naturalism prompts to a commendable assist." + + + + Boston Transcript p3 D 21 '35

Christian Science Monitor p15 Ja 4 '36

"The story has been used before for films, notably in the silent days, but this M-G-M successor to its 'David Copperfield' is a stirring, faithful adaptation calculated to make as well up among the best films of the year."

+ + Lit Digest p21 D 11 '35

"The tragic tale of Sydney Carton... has been brought to the screen brilliantly in the unusually faithful version of 'A Tale of Two Cities.'" Richard Watts, Jr.
+ + N Y Herald Tribune p9 D 26 '35

"'A Tale of Two Cities' is a picture that makes you feel like shouting. ... The producer and director have combined their art to create qualities, good taste. With showmanship added, and a generous hand in supplying background for the troubles, the result is a Christmas present that should keep audiences happy for several weeks. ... Real justice demands impartial consideration of course, but it is connected with the picture from photographer and costume designer to the script-writers who kept all the humor as well as the drama of the Dickens novel." Eileen Creelman

+ + + + N Y Sun p30 D 27 '35

"'A Tale of Two Cities'... for more than two hours crowds the screen with beauty and excitement, sparing nothing in its recital of the Englishmen who were caught up in the blood and terror of the French Revolution and of Sydney Carton, who gave his life for his friends. The drama achieves a crisis of extraordinary effectiveness at the Guillotine, leaving the audience quivering under its emotional sledgehammer blows. ... Produced in the studio's best through and through and a good broad film err, if at all, on the side of plenty. It impresses me as rather too long for comfortable cinéma-viewing. ..." Andre Sennwald

+ + + + New York Times p21 D 26 '35

"The most ambitious bundle of the lot, and probably the most disappointing, is 'A Tale of Two Cities.'" John Mosher

- - - - New Yorker p57 D 28 '35

+ + Exceptionally Good; + Good; + - Fair; - - Mediocre; - Poor; - - Exceptionally Poor
TALE OF TWO CITIES—Continued

"Tale of Two Cities" is among the best pictures of this waning year, a document in which both drama and comedy are awesomely blended."—Louise Mace

+ + Springfield Republican p2 D 26 '35

"The whole picture constitutes a record of one of history's most melodramatic moments told in an idiom equal to its subject, from a skeleton designed by a novelist of genius. Like all realizations of the general and particular, it achieves the difficult feat of relating the particular with an emotional intensity that never lets down from the first shot of cough whee being pulled through the mud of an English road to the last shot, in which the camera swings up from the dying Courtesan with the words, 'The French. "

+ Time p16 D 30 '35

Trade Paper Reviews

"Embracing both art and entertainment, this is one of the perfect pictures to reach the screen in many months... The offering moves forward with absorbing interest, gathering momentous momentum to the opening of the Bastille, and the sacrifice of aristocratic heads to the hungry blade of the guillotine. The startling, or rather revengence never once destroys the impressional... personal sacrifice, making the entire offering one of winning power and tragic beauty."

+ Box Office p17 D 14 '35

Film Curb p18 D 15 '35

"Fine performances and excellent direction make this one of the outstanding pictures of the year."

+ Film Daily p4 N 30 '35

"Excellent. It is an outstanding picture... The scenes that show the gathering of the murder of the Revolution. Something that people will not soon forget... so thrilling are they... Suitable for all. [Family.]"

+ Harrison's Reports D 25 '35

"With the great effort expended in its production reflected on the screen, this picture will long be recalled as an outstanding contribution to the entertainment. Dickens enthusiasts will have no quarrel with Producer David Selznick or Adaptors W. P. Lipscomb and for the first time playing the book, even at times using subtitles to keep the audience posted on transitions and background... It should rate as a credit to the industry."

+ Motion Pict Daily p12 N 27 '35

"'A Tale of Two Cities' is one of those films in which every single element mingles to make a coherent whole. Audiences should be impressed with the fact that this film is of such exceptional historical interest and entertainment value that it must not be missed."

+ Motion Pict Herald p66 D 7 '35

N Y Exhibitor p33 D 25 '35

"Metro achieves in 'A Tale of Two Cities' a screen presentation which for sheer dramatic force excels in thrilling the variables to terror... and from which the country has profitably absorbed. This being so, there seems to be little reason why the terrific grip of this tragic story of renunciation should not fare very well. Technically it is about as flawless as is possible." + Variety p44 Ja 1 '36

TANGO. Ja 1 '36 66min Invincible

Players: Marian Nixon, Chick Chandler.

Director: Phil Rosen

Based on novel of same title by Vida Hurst. A model in an advertising agency falls in love with her employer's brother. When the employer learns of their marriage he tries to break it up because of her father's social standing. In the end after she has had to support herself and baby, she is reconciled to her husband.

Audience Suitability Ratings

"Unobjectionable for adults."

Nat Legion of Decency Mr 12 '36

Trade Paper Reviews

"This tale of an advertising agency model offers good entertainment and it will be liked in the neighborhoods. This should go its way doing fairly well although it will, of course, never break any records."

+ Film Curb p16 Ja 18 '36

"A pretty entertaining human interest drama. It has been given a good production. But there is one situation that is in bad taste; it is where George Meeker, seeking means to bring about a separation between his young brother and the young man's wife, convinces his brother that she has been intimate with him... Because of this situation it may prove unsuitable for children, adolescents, or for Sunday showing. But it is harmless for adults."

+ Harrison's Reports Ja 11 '36

"Estimate: good for subsequent, twin bills."

+ + N Y Exhibitor p12 Ja 25 '35

TEMPO MASSIMO. Mr 12 '36 78min World


Director: Mario Nattoli

Based on a novel of same title by Mario Nattoli. Italian dialogue film made in Rome but does not contain English sub-titles. "The story tells of the modernization of a young man, who has been raised by his wealthy aunt in a strictly old-fashioned manner. When he accidentally meets an attractive girl, and falls in love with her, he completely revolutionizes his mode of living in order to win her." (Motion Pict Daily)

Newspaper and Magazine Reviews

"None of [it] is particularly new, nor is the direction brisk enough for farce. Vittorio de Sica and his leading woman, known only as Milly, are at their best in the looking team who do well enough by their parts. The plot, because of its familiarity, is easy enough to follow; but the picture can be recommended only to those who really want to see and hear the Italian talkie."

Eileen Creelman N Y Sun p30 Mr 15 '36

"As last a fast-moving, merry, romantic comedy has reached here from Rome. 'Tempo Massimo' (Full Speed), is well named. It is filled with action. There are some lovely views of rural Northern Italy."—H. T. S.

+ N Y Times p27 Mr 13 '36

"The one and only lively moment you're likely to get is when the day is won... The product of this Italian film is at the very end, when the shy Harold Lloyd-like hero suddenly as- serts himself and the players are attractive and capable, even if the story and the direction aren't anything to write home about. Yesterday after- noon's audience, which was nearly all Italian, liked it. This reporter thought it was nothing to pant about."

William Joyce

+ N Y World-Telegram p31 Mr 18 '36

Trade Paper Reviews

"This Italian-produced picture probably will be found reasonably entertaining by those understanding the Italian language, and of little
consequence to those lacking a knowledge of it... It appears obvious that the film will mean nothing to the average American audience, and that it may be sold most effectively in those theaters, probably in large metropoli
centers, which can rely upon an audience predominantly Italian.

**MOTION PICTURE REVIEW DIGEST**

**THANKS A MILLION.** N 15 '35 87min 20th
century-Fox

Players: Dick Powell, Ann Dvorak, Fred
Allen, Patay Kelly. Paul Whiteman
Director: Roy Del Ruth

"Fred Allen heads a troupe stranded in a
small town, decides to ballyhoo for a gubernator
candidate who likes to drink. When the
candidate overdoes it, Sinker Powell is
substituted, wins the election after compli-
cations." N Y Exhibitor

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**Audience Suitability Ratings**

"Class A. General approval." N Y Arch
diocese Motion Picture Guide

*Cath News* p24 Ja 25 '36

"A: Depends on taste; Y and C: Amusing,
but effect and value doubtful." Christian Century p1744 D 4 '35

"Very good." + Endorsed Motion Pict D '35

"An amusing satire... with unusually good
songs and snappy dialogue. Family, but ma-
ture for children." DAR

"Fred Allen's witty lines and Paul White-
man's orchestra add much to the entertain-
ment. Very good. Family," Internat Fed of
Cath Alumni

"Because of many drinking sequences, it is
unsuited to young audiences. Very good.
Adults." Nat Fed of Business and Professional
Women's Clubs

"This tuneful farce is filled with a spirit of
youthful gaiety, and offers many sly digs at
politics and politicians which will bring ap-
preciative chuckles. Good fun for family
audiences although of no interest to children.
" Nat Soc of New England Women

"A rather untimely picture when thought
should be toward building respect for the Gov-
ernment. Adults realizing this is farce, will not
take it seriously, while children might have
an idea that such situations could exist.
"Motion Picture So Calif Council of Fed Church
Women

"One of the best of its kind. Family." Mrs T.
G. Winter

"The picture has a delightful tongue-in-the-
cheek attitude towards officia land. 12-16: good;
8-12: yes." Women's Univ Club, Los Angeles

+ Fox W Coast Bul N 16 '35

"Refreshing music, romantic interest and
cheerful comedy are the high-lights of this
hilariously amusing satire... Interesting and
pleasing is the introduction of Rubinoff and
his violin. Paul Whiteman and his band, Fred
Allen, radio comedian, the riotous singing of
the Yacht Club Boys and Dick Powell with his
catchy songs especially Thanks A Million.
" Family." + Gen Fed of Women's Clubs (W Coast)

"Family audiences, although of no interest to
children." Jt Estimates N 1 '35

Mo Film Bul p177 N 35

"Good. Family." Motion Pict Guide Mr '36

"A and Y: Entertaining tuneful comedy; C:
All right." Par M p57 Mr '36

"This tuneful farce is filled with a spirit of
youthful gayety and offers many sly digs at
politics and politicians which will bring ap-
preciative chuckles. Good for family
audiences, although of no interest to children.
" + Film Pict D 1 '35


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**Newspaper and Magazine Reviews**

"Fred Allen in his first feature film role, is
probably the production's biggest asset.
Although his brand of humor will inevitably be
compared to that of Ned Sparks, it is still suf-
ficiently individual to command a wider variety
of celluloid characterizations and of film fol-
lowers. It is understood that Mr. Allen con-
tributed a good many of the film's gags. And
they're excellent gags no matter which player is
assigned to them, but particularly when Mr.
Allen himself draws them in his inutterably
flat accents." B. L.

+ Boston Transcript p17 D 6 '35

Christian Science Monitor p13 D 7 '35

"The work is gay, tuneful and entertaining,
but it is the idea of sneering at two popular
species rather than any brilliance in the treat-
ment of the theme that makes Thanks A Mill-
on such vigorous entertainment. The
mercy quips and expert vaudeville that have
been added to the story make it an expert and
likely entertainment... [It] is at its best
when it forgets both its romantic interludes
and its hints of satire and goes in for the
sheer fun of its high spirits, its antic hilarity
and its expert showmanship." Richard Watts,
Jr.

+ N Y Herald Tribune p13 N 14 '35

"This is a merry picture, a tuneful one, and,
although neither distinguished nor outstanding,
a pleasant piece of entertainment." Eileen Crelleman

+ N Y Sun p18 N 14 '35

"The photoplay is particularly successful in
its use of the songs, which pop into the story
with gay irrelevance. Even with the difficulties
imposed on it by the conventional amorous
dificulties of the stars, it is superior fun." Andre
Sennwald

+ N Y Times p17 N 14 '35

"Fred Allen is a blessed relief in "Thanks A
Million," and some very quick, nimble lyrics." John Mosher

+ New Yorker p86 N 23 '35

""Thanks A Million" is a very amusing mu-
sical short," Granville Green

+ Speck p1025 D 20 '35

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**Trade Paper Reviews**

Box Office p27 N 23 '35

Film Curb p17 N 1 '35

"It has popular songs, comedy and satire
and should please all types of audiences."

+ Film Daily p10 O 25 '35

N Y Exhibitor p31 N 10 '35

Variety p16 N 20 '35

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**THESE THREE.** Mr 6 '36 93min United
artists-Goldwyn

Players: Miriam Hopkins, Merle Oberon.
Joel McCrea, Bonita Granville, Marcia
Mae Jones

Director: William Wyler

Based on the play, Children's Hour, by
Lillian Hellman. "The story concerns two
college art graduates who remodel an old
farmhouse as a school for young girls. A
docor in the village lends a helping hand and
a close friendship grows between these three.

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

THese THREE—Continued

Hollywood trio wins. Beloved by both ladies, he proposes to one. Her answer: the room of the other by a calculating student." (Hollywood Reporter)

Audience Suitability Ratings

"It is not a happy theme, but it is a dynamic one. The story is all done that the screen will care to miss it. . . . Adolescents, 12-16: mature; but carrying its tragic lesson; children, 8-12: no; too emotional."  
Motion Picut R Mr' 36

Newspaper and Magazine Reviews

"Memory falls to bring to my mental screen another Sam Goldwyn picture which for sheer brilliancy of production matches 'These Three.' To those interested in the screen as a medium, 'These Three' will appeal primarily by virtue of its excellence as an example of screen craftsmanship. On the basis of motion picture appreciation will find it a profitable subject for study. It is a talkie, of course, but it leaves heavily on the screen as a story-telling aid. The dialogue is business-like; it confines itself to telling the story in the fewest possible words and is pure and telling without the distracting element of stage declamation." Allan Hesholt

"The most difficult screen-adaptation job of the year has been accomplished superbly. . . . Mr. Miss Hellman not a satiric thing. He engaged Miss Hellman to do the screen version, believing that if anyone would be precisely aware of the desires potential for a motion picture, the original author would. She was. And the result is 'These Three,' a stalwart, deeply affecting, and stunningly told motion-picture."  
+ Lit Digest p22 Mr' 14 '36

"Out of the difficult cinema material of her brilliant stage play, 'The Children's Hour,' Miss Lillian Hellman has wrought a stirring, mature and powerful motion picture that is in every way worthy of its celebrated original, and perhaps, in one or two ways, surpasses it. . . . In addition, the change in the ending, which does away with the suicide of one of its heroines, does not soften the film or any of it. It appear the result of a cowardly refusal to face tragedy. In fact, it is a more reasonable, if not a more palatable ending and it serves to bring the picture to a close a genuinely distinguished photograph that is a vast tribute to all concerned in its production."
Michael Watts  
+N Y Herald Tribune p16 Mr' 19 '36

"From a magnificent play Samuel Goldwyn has produced, as he sometimes does, a magnificent picture. . . . The screen play is not so harrowing as the play. Perhaps in that sense, it is not so strong. Its punch, in spite of this quite logical happy ending, is still double that of any film since 'The Informer,' which it resembles not in the slightest. 'These Three,' although a play to bring bitter tears to your eyes, has its share of real gayety. It's not likely any one will miss this." Eileen Creelman

+ + N Y Sun p30 Mr' 19 '36

"Miss Hellman's job of literary carpentry is little short of brilliant. Upon the framework of her stage success she has constructed an absorbing, tautly written and dramatically vital screen play. To it, in turn, a gifted cast has contributed lavishly of its talents, aided by superb direction and exceptionally fine photography. In its totality the picture emerges as one of the most distinguished for many years. . . . You can be reasonably certain that it will find its way into the ranks of the year's best ten."  
+ + N Y Times p22 Mr' 19 '36

" 'These Three' is an honest, sensitive, beautifully acted film that deserves the admiration of all moviegoers. . . . [It] is, in many ways, finer than the play that suggests it. . . . See 'These Three,' and in doing so see a film of real distinction." William Boehle

Trade Paper Reviews

"Grand entertainment for mass and class, destined to create a word-of-mouth campaign that will fill seats everywhere."  
+ + Film Office p55 Mr' 36

"In this screen version of 'The Children's Hour' all objectionable material has been eliminated. It is an excellent drama that should have good box result and will do well in both the big cities and small towns. . . . As a matter of record it may be said that there have been but few better dramas that have found their way to the screen. This should be a box-office clean up."  
+ + Motion Curb p19 F 29 '36

"S severe, dramatic, this is one of the most powerful pictures that has come to the talking screen. . . . It will create much word-of-mouth comment, which will mean excellent business at the box-office."  
+ Film Daily p9 F 25 '36

"While four adults are directly concerned as the objectives of the plot, it is created, carried on and brought to completion by two children. In those roles excellent performances are contributed by Bonita Granville, who played the part, and Mari Blanchard, whose performance is not a children's attraction. . . . Previewed in Pantages Theatre at Hollywood. The picture, in which the story is told holds the audience in tense suspense."  
+ + Hollywood Picut p3 F 22 '36

"Achievement of adapting substance of Lillian Hellman's stage play, 'The Children's Hour' to avoid taboo angles and at same time to preserve screen version. The whole world is another conventional, and even innocuous social drama, has been remarkably done in Samuel Goldwyn's hands. This picture is an extraordinary offering for women especially. In the key spots it will do smash business, and in many of the subsequent as well, while from dramatic and artistic standpoint it will compare favorably with the best of the conventional. The picture is for adults, but has been done with discretion and restraint which will not offend older children."  
+ Variety (Hollywood) p3 F 22 '36

THINGS TO COME. Mr' 13 '36 110min London films-United artists

Players: Margaretta Scott, Raymond Massey, Guy Standing, Richardson

Director: William C. Menzies

Based on the novel, The Shape of Things to Come, by H. G. Wells. The film was made in England. ['The story outlines the collapse of civilization after another Great War, initiated without notice by thousands of planes bombing without direction. The whole world is impoverished, machines rust and collapse and cannot be replaced; a primitive society evolves in which men live in the ruins of once splendid towns and petty dictators exercise tribal authority. Plague stalks the earth. Order is restored by a boy who, in giant planes, bomb the dictators into submission by a 'gas of peace' which causes unconsciousness and no worse. Peace is estab-
lished on the basis of world rule and mankind sets out on an age of progress founded on science." (Motion Pict Daily)

**Audience Suitability Ratings**

"The magnitude of the theme and the vast compass of the story are apparent even in a brief outline; and it is perhaps inevitable that such a film should be vulnerable on scores of details; 'Things to Come' could not but require examination from a scientific, political, or sociological point of view... The potentialities of the moving picture as a medium for the presentation of such problems are recognised and demonstrated. It is for this reason all the more unfortunate that 'Things to Come' should possess a number of faults which might have been avoided: at times the film is slow;... the speeches... are pompous and poorly constructed. The characterisation is romantic and the acting, as a whole, is only competent; none of the cast, with the exception of Raymond Massey, are able to make real men and women out of the parts they are given... Adults & adolescents 15-21.

**Newspaper and Magazine Reviews**

There is no dispute that the picture is a photographic masterpiece, technically a supreme achievement of the cinema. No author or producer could ask for more than the grace of wonder with which its magnificence is created. The sequence of spectacular and technical imaginative resources, hitherto unparalleled by anything the cinema has produced, but isograpically speaking, it represents a gigantic milestone in the history of the moving picture. It will be remembered and talk for years as one of the most unforgettable films ever made and whether he has succeeded in getting it over... New Statesman & Nation p293 F 20 '36

**Trade Paper Reviews**

"The picturisation of H. G. Wells' vision of the future, is so complete, so masterful, so technically a supreme achievement of the cinema, that it is not just a film, but an event. The sequence of spectacular stage and technical imaginative resources, hitherto unparalleled by anything the cinema has produced, but isograpically speaking, it represents a gigantic milestone in the history of the moving picture. It will be remembered and talk for years as one of the most unforgettable films ever made and whether he has succeeded in getting it over..."

Donnison Thorntom p + + Canadian Moving Pict Digest p9 Mr 7 '36

"It renders forever obsolete the hollowed phrase 'Up to Hollywood standard' as the highest tribute to British production. Decisively, and by a wide margin, it sets new standards of technique far exceeding the most striking of past achievements, from America or from anywhere... It is not just a film, but an event..."

Motion Picture Daily p4 Mr 4 '36

"When America sees this film it probably will regard it as the most important ever to come out of its studios. From such a dispassionate viewpoint a critic might say that America may claim, it seems that America will be right... Previewed at Leicester Square Theatre, London. The audience found the glimpses of the future breath-taking and applause was prolonged for individual sets and effects. Women and some men criticised the lack of 'story'. Objection to the arid Wellsian world was common; but its picturisation was thought 'marvellous'.

**Variety** p26 Mr 4 '36

THIRTY-NINE STEPS. As 1 '35 35mm G. L. Biritsh-20th century-FOX


Director: Alfred Hitchcock

From the novel of same title by John Buchan. "An exciting well told mystery story wherein the quick thinking and acting of a young man, not only outwits his pursuers but presents an international spy ring from selling information valuable to the British Government." (Gen Fed of Women's Clubs)

**Audience Suitability Ratings**

"Class A. General approval." N Y Arch-diocese Motion Pict Guide Cath News p24 Ja 25 '36


"A picture of unusual merit, surpassingly well acted, expertly directed with clever dialogue, tense dramatic action and beautiful outdoor Scottish scenery. Family." + Gen Fed of Women's Clubs (W Coast) Oct 3 '35

"The use of appropriate music and moments of absolute silence are most effective while the photography is of the best. Family." + Nat Council of Jewish Women O 1 '35

**Newspaper and Magazine Reviews**

"A brilliantly stylised spy melodrama, in the vein of the earlier Hitchcock film..."

+ N Y Times p55 N 16 '35

**Trade Paper Reviews**

Box Office p55 N 16 '35

**This is the Life.** O 15 '35 35mm 20th century-FOX

Players: Jane Withers, John McGuire. Sally Blane. Sidney Toler

Director: Marshall Neilan

A wounded fugitive, escaping pursuing police, enters the increasing room of a child actress. She runs off with him because she has...
THIS IS THE LIFE—Continued
been exploited and mistreated by her foster-parents. Her protector is declared innocent, marries and offers a home to the little orphan.

Audience Suitability Ratings

"A: Perhaps; Y: Good; C: Probably good." Christian Century p143 N 6 '35

"A delightful, wholesome picture. Family." + Gen Fed of Women's Clubs (W Coast) S 18 '35

"A well-blended mixture of pathos and comedy." + Jt Estimates S 15 '35

MOTION

Recent Reviews

Film Bulletin p291 D '35

Fair. Family." Motion Pict Guide Mr '36

"A light, entertaining comedy. Family and junior matinees." Nat Council of Jewish Women S 1 '35

"A, Y and C: Delightful." Par M p57 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p15 O 19 '35

Trade Paper Reviews

Box Office p55 N 16 '35

Film Curb p10 O 15 '35

THREE GODFATHERS. Mr 6 '36 88min MGM

Players: Chester Morris. Lewis Stone. Walter Brennan

Director: Richard Boleslawski

Made previously in several silent versions. Based on the novel of the same title by Peter B. Kyne. A western melodrama.

Audience Suitability Ratings

"Family." Am Legion Auxiliary

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

"Good. Mature." DAR

"Adults & young people." Gen Fed of Women's Clubs (W Coast)

"Skillfully and carefully directed, clear-cut portrayals by the three leading characters, and fine photography characterize this somewhat unusual film. The director has been careful not to sentimentalize the desperadoes... Family-mature." Nat Council of Jewish Women's Clubs (W Coast)

"Despite excellent acting and good comedy relief, the film is far too long and for the average audience, very harrowing. Mature." Nat Soc of Church Women

"The picture has no ethical value and nothing to recommend it but the acting of the principals. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 29 '36

"Adults." Jt Estimates F 15 '36

"It is a somber but well-sustained theme with good acting especially on the part of Lewis Stone, who gives a sincere, finished performance as the bad man who has once known a life of culture and ease... Adolescents, 12-16: possible: children, 8-12: no." Motion Pict R Mr '36

"Basically a psychological study this picture will prove thoughtful entertainment for adults." Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Adults. Slow Motion Pict F 1 '36

"Little of the usual hullabaloo and fast action, which makes it slower than customary, but interesting for unusual qualities. Family." + Wkly Guide F 7 '36

Newspaper and Magazine Reviews

"It is all quite edifying and, upon occasions, the drama which seems lost when water in the desert is effectively portrayed, but on the whole the sentiment is laid on too thick for comfort.

The atmosphere of 'Three Godfathers' is effective and believable, but unfortunately that is more than can be said for the reform wave." Richard Watts, Jr.

+ — N Y Herald Tribune p6 Mr 7 '36

"By its disregard of that modern cinema imperative, the happy ending, 'The Three Godfathers', has retained horse-opera success in catching the spirit of the Westerns of two decades back, when bad men could be heroes too." — N Y Times p20 Mr 9 '36

"Sentiment is drawn out to the point of pain in 'Three Godfathers' the new Western, thereby destroying whatever effect some of its more rugged and believable moments may have. It must be said, however, that Chester Morris, Lewis Stone and Walter Brennan play the roles of the three bad men so well that at times you forget to laugh at the film's lachrymose situations." — Hollywood Reporter p45 Mr 7 '36

"Three Godfathers' is good family fare. It will make a neat profit in the hinterlands, where they will eat up the story of the regeneration of the three bandits by the naive girl they find on the desert. On the whole, 'Three Godfathers' will please the less critical and will look everywhere. It proves the familiar adage that direction and scripting by men from the Class A ranks make even a Class B picture look like money." + Hollywood Reporter p23 F 12 '36

"This tale of three outlaws develops as an interesting character study motivated by a heart-gripping theme after starting as an average action feature." + Motion Pict Daily p10 F 13 '36

"The picture has an impressive quality not ordinarily associated with outdoor Western entertainment... Brought to the attention of patrons as something entirely new and different, it is legitimate to anticipate that it will prove a popular attraction with just as much, if not more, interest for women than men." + Motion Pict Herald p26 F 22 '36

"Programmer that will probably not get more than that attention, 'Three Godfathers' is, nevertheless, the type material that neighborhood audiences like." N Y Exhibitor p41 Mr 10 '36

"Despite minor flaws in direction and story adaptation of Peter B. Kyne outdoor yarn, 'Three Godfathers' seems destined to get its share of the grosses in neighborhood houses. It constitutes a strong film for double billing but
should prove big enough to stand alone if only because of the presence of Lewis Stone and Chester Morris. This is a case of the cast surmounting uneven direction and meandering plot development.

+ Variety p15 Mr 11 '36

"There's plenty of entertainment value in this production, running overlength at preview. It seems jerky and disjointed in spots but Richard Boleslawski evidently had a difficult time in preventing a repetition of former [versions] of the yarn."

+ Variety (Hollywood) p3 F 12 '36

THREE KIDS AND A QUEEN. O 28 '35 90min Universal

Players: May Robson, Henry Armetta, Charlotte Henry, Frankie Darro

Director: Edward Ludwig

"The outlook on life of an eccentric, wealthy elderly spinster is entirely changed for the better when she is, by accident, thrown into the home of a poor Italian family with three little sons. Through the ministrations of these kindly people, she finds true happiness, much to the chagrin of relatives who are using every means to control her vast wealth." Jt Estimates

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

"Humor, pathos, excitement and near tragedy combine to make this picture highly entertaining. Family."

+ Gen Fed of Women's Clubs (W Coast) O 12 '35

"A sequence with gangsters, guns and gangmen is unnecessarily prolonged. Family."

+ Jt Estimates O 15 '35

Mo Film Bul p177 N '35

"Good. Adults & young adults." Motion Pict Guide Mr '36

"Family."

Nat Bd of R M N '35

"Wholesome, uplifting entertainment for the family with some fine comedy."

+ Nat Council of Jewish Women O 1 '35

"A: Diverting; Y and C: Entertaining."

Par M p57 Mr '36

Newspaper and Magazine Reviews

Boston Transcript p8 O 30 '35

Reviewed by Beverly Hills

"Rubbert p29 N 23 '35"

"It belongs with 'Anne of Green Gables' and 'Way Down East' in its homespun appeal and emotional quality, but is raised a bit above the level by the excellence of Miss Robson's performance and Mr. Armetta's character-acting." Marguerite Tatzelnar

N Y Herald Tribune p6 N 7 '35

"A simple, homely, sentimental comedy-drama made just for this kind of audience, the parents-and-children genre." Eileen Creelman

+ N Y Sun p13 N 11 '35

"It is patterned along familiar lines and contains all the popular ingredients of sentimental farce-melodrama, but these materials are so well managed by the authors, director and players that, in spite of its obviousness and deliberate appeal to the heart-strings, the film has grand fun." William Boeheim

+ N Y World-Telegram p11 N 11 '35

Trade Paper Reviews

Box Office p60 N 16 '35

Film Curb p17 N 1 '35

"Ideal family picture."

+ N Y Exhibitor p31 N 10 '35

THREE LIVE GHOSTS. Ja 10 '36 70min MGM

Players: Richard Arlen, Beryl Mercer, Claude Allister, Charles McNaughton, Cecilia Parker, Dudley Digges

Director: H. Bruce Humberstone

Based on a play of the same title by Frederic S. Brannan and Max Webster. "The picture is located in London, timed to the Armistice. Jones, Spooky and Gubbins arrive home to find they are listed as dead. Though Mrs. Gubbins welcomes her son Jimmy Gubbins home, her happiness is tinged with tragedy as the money-mad old lady realizes that his insurance payments will be cut off. Her grief is further tempered when she recognizes in Jones an American whom an investigator has told her is a wanted man for whom there is a big reward posted. She makes good for the loss of Jimmy's insurance money by turning him in." (Motion Pict Herald)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

"An interesting story, whimsically treated, in which effective direction and excellent characterizations by all members of the cast, provide light, refreshing entertainment for the family."

+ Gen Fed of Women's Clubs (W Coast) Ja 6 '36

"Unobjectionable for general patronage." N Y Legion of Decency Mr 12 '36

"A, Y and C: Lively comedy."

Par M p57 Mr '36

Newspaper and Magazine Reviews

Christian Science Monitor p15 Ja 11 '36

"The Isham play pays its third visit to the screen... Those who remember the values developed in previous film story when it reached the screen before, will find the new version much less satisfactory. On its first screen visit it sparkled buoyantly and was very funny... [A] member of the cast who scores a success in the part she formerly made outstanding, is Beryl Mercer. Again she is addicted to gin drinking with greater frequency than seems necessary. I do not agree with directors who feel there is comedies value in constant imbuling, I like my characters to be normal in their reaction to situations. When they are inspired by the contents of a gin bottle they lack impressiveness and suggest the assumption that if they were sober they would behave differently."

+ Hollywood Spec p15 Ja 18 '36

Trade Paper Reviews

"Picture starts slow, but gathers momentum and should prove entertaining." Box Office p57 Ja 11 '36

"Very entertaining comedy-drama considerably above average program grade. The sort of picture that will satisfy most any audience."

+ Film Curb p1 Ja 11 '36

"'Three Live Ghosts' is a very enjoyable comedy-drama that should make good program entertainment. It will discuss problems situations bring forth a lot of laughs. The drama is of the lighter type and there is enough story to make things interesting. The piece is well pro-
THREE LIVE GHOSTS—Continued

It is of Humberstone. He handed it to Walter Abel as d’Artagnan. Mr. Abel is an able and intelligent stage person, but lacks the swish and swash and Cellophane for a picture-book chore like this.

Dom Herald

‘The Three Musketeers’ are definitely above the cinema average in production and interest.”

— N Y Herald Tribune p18 N 1 ’35

30. Mr. Abel does some fine work of her characterization, but is far from the usually sweet mother parts handed to Miss Mercer, and she plays it stoutly, in some spots brilliantly, especially the impressive comedy scene where she is caught with jewels given her by the irresponsible ‘Spoofy.’"

 Variety (Hollywood) p3 D 27 ’35

Audience Suitability Ratings

“Class A. General approval.” N Y Archdiocese Motion Picture Guide

Cath News p24 Ja 25 ’36

“A and Y: Excellent; C: Mature but good.” Christian Century p1374 D 4 ’35

“An artistic and lavishly spectacular production. It is directed and acted with rare understanding and skill, and beautifully costumed. In all, a most stimulating and entertaining picture. Family.”

 Gen Fed of Women’s Clubs (W Coast) O 5 ’35

Mo Film Bul p201 D ’35

“Very good. Family.” Motion Picture Guide Mr ’36

“This spectacular drama, with its fine musical background, lovely photography and beautiful costumes is most admirably directed and expertly cast. Family and junior matinees.”

Nat Council of Jewish Women O 1 ’35

“Unobjectionable for general patronage.” Nat Legion of Decency Mr 12 ’36

“A, Y and C: Excellent costume adventure drama.” Par M p07 Mr ’36

“Suggested for schools and libraries. Family. Junior matinee.”

Wkly Guide O 12 ’35

Newspaper and Magazine Reviews

“Only sporadic in the display of liveliness and verve that one would naturally expect from the ever popular story.”

— LIBERTY p23 N 16 ’35

“Being a hokum, romantic picture, it needs more of a romantic actor, more of a ham, if you will, than Walter Abel as d’Artagnan. Mr. Abel is an able and intelligent stage person, but lacks the swish and swash and Cellophane for a picture-book chore like this.”

Dom Herald

From the novel of same title by Alexandre Dumas. “Amid tumult and flame and saber stroke d’Artagnan again saves the honor of the Queen of France by defeating the conspirators of the traitor Richelieu, the sly Rochefort and that most fascinating of all villainesses, the fatal Milady de Winter, while French Athos and Aramis cheer him on to victory.” (N Y Herald Tribune)

30. Mr. Abel does some fine work of her characterization, but is far from the usually sweet mother parts handed to Miss Mercer, and she plays it stoutly, in some spots brilliantly, especially the impressive comedy scene where she is caught with jewels given her by the irresponsible ‘Spoofy.’"

 Variety (Hollywood) p3 D 27 ’35

THREE MUSKETEERS. N 1 ’35 93min RKO


Director: Rowland V. Lee

From the novel of same title by Alexandre Dumas. “Amid tumult and flame and saber stroke d’Artagnan again saves the honor of the Queen of France by defeating the conspirators of the traitor Richelieu, the sly Rochefort and that most fascinating of all villainesses, the fatal Milady de Winter, while French Athos and Aramis cheer him on to victory.” (N Y Herald Tribune)

Trade Paper Reviews

Box Office p59 N 16 ’35

Film Curb p8 O 15 ’35

N Y Exhibitor p34 O 25 ’35

(+)THREE ORPHAN KITTENS. N 21 ’35 10min United artists

Director: Walt Disney

A Silly Symphony cartoon. “(Three little kittens) are lost on a snowy night and left out in the cold, till they find their way into a corner of a fine house and sneak upstairs . . . When the colored mammy discovers them and is about to throw them out in the cold again, the little miss of the mansion adopts them.” (Film Daily)

Trade Paper Reviews

“It[1] looks as if Walt Disney has hit something as entertaining as his three little pigs in these three little kittens.”

 Film Daily p14 O 31 ’35

“Excellent color and appealing characterization.”

N Y Exhibitor p27 N 10 ’35
THREE WOMEN. F 11 '36 Aminko
Players: Yanina Zheimo, Z. Fedorova, I. Zharova, Boris Babochkin, Boris Poslavsky, Boris Chirkov
Director: L. Arnshtam
Dialogue film in Russian with English subtitles. It was made during the war during its Russian showing. "The film dramatizes the friendship of three women from their childhood days in the Soviet Union to their death during the early days of the Revolution until one of them is killed by a White soldier." (N Y World-Telegram)

**Audience Suitability Ratings**

"Unobjectionable for adults."

**Newpaper and Magazine Reviews**

"It will be worth your while to view it. You will see one of the largest collections of superlative performances ever assembled in one production. Nothing seems too small for a Russian director to do perfectly. We see the three women first as children and later as members of the famed Battalion of Death. One of the three, an actress of superlative ability, is seen as both child and woman, succeeding without make-up in looking like each in turn. Her performance alone is worth making the trip downtown to see."

New Theatre p24 Mr '36

"As a study of those hectic years in that vast empire, the piece is interesting. It strikes a deep and passionate note in its emotional appeal, but annoys one by its sketchy, incomplete, even juvenile, representation at times. Accompanied by a beautiful and often stirring musical score, the film probably seems much smoother to persons understanding the Russian dialogue, because the numerous, shimmering sub-titles interfere with the flow of the story. The story is far more dramatized and theatrical than earlier Soviet productions and proves how genuinely talented Russians are as actors..."

Three Women: Hollywood Spec p8 Mr '36

"Film should be seen as an interesting development in Soviet film making. Not a completely successful attempt to evolve a popular style."

New Theatre p24 Mr '36

"Displaying that rich gift of characterization and that superlative sense of humanity which identify the best of the Soviet films and which by comparison frequently make our own Hollywood product seem anemic. Three Women possess such genuine dramatic and artistic distinction that they definitely belong in the tradition of 'Chapayev,' 'Peasants' and 'The Youth of Maxim.' 'Three Women' is a powerful, sincere and distinguished cinema drama." William Boehnel

N Y Times p25 F 12 '36

"The Soviets have another hit. With Shostakovich's 'Lady Macbeth,' 'Three Women' even has its moments of charm..."

N Y World-Telegram p13 F 12 '36

**Trade Paper Reviews**

"The result is occasionally moving drama, but on the whole the film offers comparatively little to the average American patron, having its greatest appeal to those in sympathy with the Russian situation... For the followers of Russian films the name of Boris Babochkin and Boris Chirkov, who played in 'Chapayev' and 'Maxim,' respectively, may be of selling value for those metropolitan houses which may have an audience receptive to the picture by reason of its origin... The performances are uniformly good."

**Motion Pict Daily p6 F 20 '36**

"With fighting scenes, good photography, and music that is worth mention, this presents an interesting technical job... Estimate: for art houses."

N Y Exhibitor p30 Mr 10 '36

**Throwback.** S 16 '35 60 min Universal

Players: Buck Jones, Muriel Evans

Director: Ray Taylor

Western melodrama.

**Trade Paper Reviews**

"The usual heroic performance by Buck Jones, with Muriel Evans doing nicely as the love interest, and a generous amount of fighting, riding and chasing, as well as rodeo performance that is of interest in itself, combine for the entertainment values."

Film Daily p7 O 25 '36

**Audience Suitability Ratings**

"Class A: General approval."

**Newpaper and Magazine Reviews**

Christian Science Monitor p13 D 7 '35

**Audience Suitability Ratings**

"Class A: Approved for adult audiences."

**Trade Paper Reviews**

Box Office p60 N 16 '35

"The usual heroic performance by Buck Jones, with Muriel Evans doing nicely as the love interest, and a generous amount of fighting, riding and chasing, as well as rodeo performance that is of interest in itself, combine for the entertainment values."

Film Daily p7 O 25 '36

**Audience Suitability Ratings**

"Class A: Approved for adult audiences."

**Audience Suitability Ratings**

"A detective of Budapest trying to solve a murder mystery and protect friends who, for excellent reasons, insist on confessing. In the end the hero is shown more astute than his superior officer who wished to humiliate the detective and convict his friends." Spring of the Republic

**Audience Suitability Ratings**

"A not-too-cleverly constructed murder mystery."

**Audience Suitability Ratings**

"A baffling mystery. Mature."

DAR

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
Thunder in the Night—Continued

"Capable direction, vivid acting and well sustained suspense in an excellent film for mature audiences." Nat Soc of New England Women

"Just a touch of intrigue and much suspense makes this gay and swift moving picture excellent entertainment for the family." So Calif Council of Fed Church Women

"Rather inconsequential piece of detective-murder mystery. Adults and young people." Mrs T. G. Winter

+ — Fox W Coast Bul S 13 '35

"A rather slow moving mystery drama. . Well directed and acted. Family." + — Gen Fed of Women's Clubs (W Coast) S 3 '35

Mo Film Bul p151 D '35

Nat Bd of R M S '35

"This thrilling murder mystery with its very capable cast is directed with efficiency and finesse; suspense is maintained until the final denouement. Adults." + — Nat Council of Jewish Women S 1 '35

"A and Y: Thrilling mystery; C: Little interest." Par M p57 Mr '36

Newspaper and Magazine Reviews

Spring'fd Republican p6c O 12 '35

Trade Paper Reviews

Box Office p55 N 16 '35

Thunder Mountain. O 1 '35 64min 20th century-Fox

Players: George O'Brien. Barbara Fritchie

Director: David Howard

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

Audience Suitability Ratings

"Class A: General approval." N Y Archdiocese Motion Pic Guide

Cath News p24 Ja 25 '36

"A: Mediocre; Y: Passable; C: Better not." Christian Century p1326 O 16 '35

"Fair. Family." Motion Pic Guide Mr '36

"A, Y and C: Passable." Par M p57 Mr '36

Newspaper and Magazine Reviews

Reviewed by Louise Mace

Spring'fd Republican p2 D 26 '35

Trade Paper Reviews

"Wherever Westerns are appreciated they'll class this as one of the best. [There is] plenty of hard-riding, gun-play and thrills." + — Film Curb p19 O 1 '35

"With the Zane Grey story, with O'Brien at his best, the picture will please. Family Western." + — N Y Exhibitor p34 O 10 '35

Timber War. N 20 '35 55min Ambassador

Players: Kermit Maynard. Lucille Lund. Lawrence Gray

Director: Sam Newfield

Based on the novel of the same title by James Oliver Curwood. A western melodrama.

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"The book from which this picture was made is not one of Miss Wiggins' most popular novels probably because too much adult philosophy is ascribed to the child characters. The picture, however, presents many aspects that will please to children. Adolphe, 12-16: excellent; children 8-12: excellent."

**Motion Pict R** F '36

"The chivalry of the little boy, the setting amiable, probably because too much adult philosophy is ascribed to the child characters. The picture, however, presents many aspects that will please to children. Adolphe, 12-16: excellent; children 8-12: excellent."

**Nat Council of Jewish Women Ja 29**

"Unobjectionable for general patronage."

**Boston** P F 21 '36

"A well directed, charming story that is made deeply touching but without pathos. Family and juvenile matinee."

**+ Sel Motion Pict** F 1 '36

**Newspaper and Magazine Reviews**

"'Timothy's Quest' is really a charming little film thanks to excellent acting by a well chosen cast and to restrained directing by Charles Barton. Mr. Barton has directed for 'Timothy's Quest' are kept beautifully in the spirit of the production of Mrs. Wiggins' Juvenile classic." B. L.

**+ Boston Transcript** p3 F 21 '36

"A cast of unknowns can contribute a wealth of entertainment. - Hardly known, too, is Elise Bass, a well known Bette Davis blend of real drama, comedy and contrasting bad interest that further accentuates the competent work of the players making up the cast. The story that holds the imagination is considerably truer than many more extravagant screen exploitation."

**J. P. Cunningham**

**+ Commonweal** p440 F 14 '36

"There is not enough lipstick and rouge on this one to give it a place on a Broadway screen; it has no 'comedy relief,' no dancing girls and no big names in its cast. So unless you keep your eye peeled for the appearance of 'Timothy's Quest' at your neighborhood house, you are going to miss one of the nicest, sweetest, most human motion pictures to come from a Hollywood studio in many moons."

**+ Hollywood Spec** p11 F 1 '36

"Kate Douglas Wiggins' rustic [novel] comes to the screen as a well-fashioned and sometimes comic bit of home-spun charm. It is a cred- it to the writers and players that the picture is selected material and people dead bent on going to a movie could do much worse than see this one." Beverly Hills

**+ Liberty** p50 F 29 '36

"Credit Master Dickie Moore, Mistress Sally Martin, Elizabeth Patterson and Mrs. Kerri- with excellent performances." T. M. P.

**+ N Y Times** p11 F 29 '36

**Trade Paper Reviews**

"Excellent screen version of the Kate Douglas Wiggins story that brings out the full quota of tears and laughter."

**Film"** p37 F 1 '36

"This adaptation of the well known novel has been well done and it offers good enter- tainment. Best fitted perhaps for the neighbor- hoods as the story is of the wholesome type. Unfortunately there are no big names but the cast is a good one right down the line."

**+ Film** p12 Ja 25 '36

"A wholesome and ingratiating comedy-drama, with good human values and ably handled in all departments despite absence of important major names, this production ought to have no trouble pleasing the family trade."

**+ Film Daily** p8 F 28 '36

"Fair program entertainment, suitable for the family trade. - Suitable for all."

**+ in Harrison's Reports** F 7 '36

"What this production lacks in the way of big names is more than compensated for in a wealth of heart-warming entertainment. The rural locale plus an ample amount of clean, wholesome drama and romance embellished by natural human comedy give the show an unusual appeal for small town and family aud-iences." +

**+ Motion Pict Daily** p4 Ja 18 '36

"Here is one of those shows that provides a good story, well acted, directed and pro-duced, yet one handicapped at first glance by lack of [star] cast names."

**+ Motion Pict Herald** p5 Ja 25 '36

"Probably best for small towns, hinterlands. 'Timothy's Quest' will probably find itself relegated, in big cities, to double features, dish nights, Saturday matinees by exhibitors who refuse to get behind such attractions."

**N Y Exhibitor** p27 F 10 '36

"This will have to depend on personal appeal of Dickie Moore to draw. It looks as though a weak job of transferring the Kate Douglas Wiggins story to the screen plus the wavering skill of Mr. Barton will probably result in the double-program [theatres] and some [neighbor- hoods houses]. Title will be no help either."

**+ Variety** p27 M 4 '35

"There's a lot of entertainment in this B feature which should make its mark mainly in the [neighborhood houses] but can hold its own in many a first run situation. With each succeeding picture Barton's direction improves. He has handled this picture expertly, given the picture an authentic feeling. Art direction and period of the 90's is very good, as is the photography."

**+ Variety (Hollywood)** p5 Ja 17 '36

**TO BEAT THE BAND. N S '35 65min RKO**

**Players:** Hugh Herbert. Helen Broderick

**Director:** Benjamin Stoloff

"Complications arise when a middle-aged man, engaged to a very young girl, learns that he will lose a fifty-nine million dollar inheritance unless he marries a widow within three days."

**Nat Council of Jewish Women**

**Audience Suitability Ratings**

"Class A. General approval."

**N Y Arch- diocese Motion Pict Guide**

**The News** p24 Ja 25 '36

"A: Good of kind; Y: Amusing; C: If it in- terests."

**Christian Century** p471 N 13 '35

"Family and junior matinee."

**Gen Fed of Women's Clubs (W Coast)** O 12 '36

"This mildly entertaining musical farce with its lavish sets and excellent photography falls in its effort to be really amusing because, despite a good cast the direction is uneven and does not maintain the lively tempo necessary for this type of picture, family."

**+ Nat Council of Jewish Women O 1 '36

"A: Dverting farce; Y: Pussable; C: If in- teresting."

**Par M** p57 Mr '36

"Light entertainment with some good dance and amusing dialogue."

**Sel Motion Pict** p 1 '35

**Newspaper and Magazine Reviews**

"The music and good dancing help to put over a silly story and the extravagant antics of the children."

**+ Christian Science Monitor** p16 N 16 '36

"+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor."
TO BEAT THE BAND—Continued
“The film, as you may judge by the casting, is utter nonsense, and much of it is very funny nonsense.” — Beverly Hills + — Liberty p17 N 30 ’35

Trade Paper Reviews
Box Office p33 N 30 ’35
Film Curb p16 N 1 ’35

“This production had a basic comedy idea with possibilities that were not fully realized, apparently because too many side issues were injected into the story.” + — Film Daily p8 N 23 ’35

“Family fare.” — N Y Exhibitor p30 N 10 ’35

“What principally makes ‘To Beat the Band’ enjoyable entertainment is its book and the able handling of comedy material and situations. In the direction Ben Stoloff was careful not to overdo situations and comedy bits.” + Variety p14 N 27 ’35

TOLL OF THE DESERT. N 1 ’35 57min Com- modore
Players: Fred Kohler, Jr. Betty Mack. Roger Williams
Director: Lester Williams
A western melodrama.

Trade Paper Reviews

“Estimate: program Western.”
— Variety p15 Ja 15 ’36

“Considerably below standard is this latest sagebrush melodrama. ‘Toll of the Desert’ handicapped further by absence of name draw and flaws galore, will have hard time pleasing even juvenile Saturday matinee matrons. Nearly all the fundamental mistakes of old-time Westerns are incorporated in this prairie wildflower. Story rambles aimlessly most of time, actors stand around listlessly as if waiting for their cue, dialog is largely confined to one-syllable words and with few exceptions mangled by cast.” — Variety p15 Ja 15 ’36

TOO MANY PARENTS. Mr 20 ’36 71min Para- mount
Players: Frances Farmer, Lester Matthews. Porter Hall. George Ernest
Director: Robert F. McGowan

“It is the story of George Ernest, eleven, motherless son of a traveling father too busy to write him letters. In defense of his adored dad he writes the letters himself to himself and is punished in military fashion for the lie. He tries to commit suicide and his rescue by the suddenly awakened parent is the climax.” — Hollywood Reporter

Trade Paper Reviews

“This picture is a swell piece of entertainment and should be a natural at most any box-office. The family, trade, and the women and [children] especially, should go for it in a big way. It may not be a special, and word-of-mouth advertising may have to put it over, but whoever sees it will certainly be a ticket seller.” + Film Daily p8 Mr 10 ’36

“Here’s a boy story about real boys and all-too-real more that nearly anyone of the mawkish and artificial and comes in with a full cargo of good entertainment for all ages. It can be labeled ‘Family’ with a large F, but it won’t stop there. What it may lack in name appeal it will make up by word-of-mouth in all sorts of neighborhoods and it will build up to substantial earnings all round.” + Hollywood Reporter p3 Mr 7 ’36

“Played principally by children, this comedy drama has a different appeal as family entertainment. The citizens of buried red patheal are offered to indicate good, general audience reception.” + Motion Pict Daily p10 Mr 9 ’36

TOO TOUGH TO KILL. N 23 ’35 58min Columbia

Players: Victor Jory. Sally O’Neil
Director: D. Ross Lederman

“[An] engineer is forced to combat unknown forces hampering his tunnel project. Aided by a girl reporter, he captures the culprits who were working for a rival company.” — Box Office

Audience Suitability Ratings

“Class A. General approval.” — N Y Arch- diocese Motion Pict Guide
Cath News p24 Ja 25 ’36

Endorsed Motion Pict Ja ’36

“A rather commonplace picture with only good photography, a few tense moments and the good work of Victor Jory to recommend it. Adults and young people.” — E Coast Pre- view Committee
— Fox W Coast Bul D 14 ’35
Mo Film Bul p202 D ’35

“Fair. Adults & young adults.” — Motion Pict Guide Mr ’36

“A and Y: Fair; C: No. Tense.” — Par M p57 Mr ’36

“Adults and young people.” — Sel Motion Pict D 1 ’35

Trade Paper Reviews
Box Office p29 N 23 ’35

“Plot built around the construction of a tunnel offers many possibilities and author and director have taken advantage of this fact. While the picture is not above program class it will very likely please in most spots.” + — Film Curb p12 D 15 ’35

“A story that is pretty much of the make-shift variety . . . this production is relegated to the lesser spots.” + — Film Daily p7 D 20 ’35

“This is an action love drama built around the construction of a great aqueduct from Parker Dam on the Colorado to Los Angeles and other coast cities. . . There is perhaps sufficient suspense to intrigue the general run of audiences, although the love interest is meager.” + — Motion Pict Daily p2 D 5 ’35

“Family melodrama.” — N Y Exhibitor p38 D 25 ’35

“Highly fictional film material molded along lines that are all too familiar.” — Variety p15 D 25 ’35

TOP HAT. S 6 ’35 99min RKO
Director: Mark Sandrich
Music: Irving Berlin
Based on the play The Girl Who Dared, by Alexander Farago and Aladar Laszlo. “Dale Tremont, an American girl who wears and advertises clothes designed by an Italian cou-
turer, falls in love with Jerry Travers, an American musical-comedy star, but believes him to be Horace Hardwick, producer of the show and husband of her friend, Madge. The mistaken identity theme runs through the film as the scene is shifted from modernistic apartment interiors in London to the carnival Lido in pursuit of love and explanations." (Lit Digest)

**Audience Suitability Ratings**

"Family and junior matinee."

**Gen Fed of Women's Clubs (W Coast)**

"Very good. Family."

**Motion Pict Guide Mr '36**

"A, Y and C; Fine musical comedy; Ginger Rogers and Fred Astaire."

**Par M p57 Mr '36**

**Newspaper and Magazine Reviews**

"Dance-interludes of excellent song and score are furnished by Irving Berlin. ... It is a finished, expertly acted musical." + Lit Digest p30 S 7 '35

"Spring'f'd Republican pIC S 22 '35

**Trade Paper Reviews**

**Box Office p39 N 16 '35**

"Probably the best of the Astaire-Rogers musicals."

**Film Curb p18 O 1 '35**

**TOUGH GUY.** Ja 24 '36 72min MGM

**Players:** Joseph Calleia. Jackie Cooper. Harvey Stephens. 

**Director:** Chester Franklin.

"A desperate gangster hiding out in the mountains succumbs to the charm of a runaway boy and his dog. An offer of a large reward for the return of the boy tempts the other members of the mob and they 'highjack' the boy. The gangster rescues the boy and thus in a small measure repays his debt to society." + Jt Estimates

**Audience Suitability Ratings**

"An interesting psychological study which will provide food for speculation to the thoughtful, while entertaining value for all."

**The Jewish Ledger Mr '36**

"Adult." *Nat Fed of Business & Professional Women's Clubs*

"While the film could serve as a warning to rebellious children, it nevertheless develops sympathy for criminals and pictures many brutal details. Mature." *Nat Soc of New England Women*

"Family." *S Calif Council of Fed Church Women*

"Thrilling and well acted melodrama with a story here so cleverly muddled in position that a boy's devotion for his dog could soften the heart of a desperate gangster. Adults." *Women's Univ Club, Los Angeles*

**Fox W Coast Bul F 1 '36**

"While the picture is replete with acts of violence there is a human quality due to sympathetic direction and the logical development of the story that lifts it far above the sordidness of ordinary gangster pictures, giving force to the presentation of the adult and young people." + **Gen Fed of Women's Clubs (W Coast)** Ja 22 '36

"Very good. ... While the picture is absorbing on account of the natural acting of talented Jackie Cooper, dramatic characterization of Joseph Calleia, beautiful photographic views of California scenery, and above all the amazing performance of Rin Tin Tin, Jr., it is regrettable that it seems to sentimentalize the gangster. Mature." + **Jt Estimates Ja 15 '36**

"A film which will delight the young and unsophisticated. ... The treatment is naive and sentimental but the action is fast; the acting is competent and the film will undoubtedly please the majority of audiences. Although it has an adult certificate it seems actually intended for a young audience for those under sixteen, for it will remind them of many of their own favourite stories where the boy wins through after desperate adventures. Suitability: adults, adolescents and children." + **Mo Film Bul p30 Ja 27 '36**

"Family." *Nat Council of Jewish Women Ja 22 '36

"Unobjectionable for general patronage." *Nat Legion of Decency Mr 12 '36

"Exciting, with plenty of violent action, and some good photographic treatments. Family." + **Wkly Guide Ja 25 '36**

**Newspaper and Magazine Reviews**

"While something of the fine dash and swift, lyrical movement that characterized those silent Westerns is missing in the current, the dialogue variety, there is good human interest in [the] picture, and it works up to a frenzied climax. You are asked, of course, to make certain reservations in the matter of credibility on various occasions, but the lusty male audience yesterday that gave the same stamp of approval, and when Calleia dies in spite of Rin Tin Tin Jr.'s brave attempt to save his life, snifflies were audible throughout."

**Tazreen Ja 22 '36**

"Even without the excellent Joseph Calleia, probably our favorite public enemy, 'Tough Guy' would have pleased this reviewer mightily, because he [can assume] success for any story about a boy and a dog." *J. T. M.*

**N Y Times p10 Mr 14 '36**

"You will find ['Tough Guy'] is a thoroughly warming film in which you can safely invest all your sympathy. ... Although it is another variation on the tough kid's regeneration theme, it is set forth so honestly and realistically that there is no semblance of hokum to it. This manner of approach to the problem, and the method of treatment, that the story is free from sloppy sentiment, that it is told briskly and straightforwardly and that it is profoundly well acted." *William Boehner*

**N Y World-Telegram p15 Mr 16 '36**

**Trade Paper Reviews**

**Box Office p30 Ja 4 '36**

"Here is a picture that is sure-fire for the popular appeal and it will be sincerely relished by the youngsters. It is the story of a dog, a boy and an outlaw and while it is not the most plausible tale ever written there is no denying that it has much human interest and offers dramatic entertainment." + **Est Magazine p10 F 10 '36**

"Having no women in the cast and therefore being without a romantic angle, this production looks best for the male trade. But its story is strong and interesting enough to click with a lot of [women] as well." + **Film Daily p57 Mr 14 '36**

"A fast-moving and at times thrilling program melodrama. Mr. M. W. Apple: This picture could play to male audiences and to youngsters. There are no women in the cast; therefore it lacks romance. An added plus is that it is a picture fairly for children, exhibitors will have to use their
TOUGH GUY—Continued

own judgment about showing it to them be- cause a gangster is glorified. Suitable for adults...

+ Harrison's Reports F 8 '36

"This one is a flakelike of the famous Warner group of Rin Tin Tin pictures, but done in a different manner from a story, although not unbelievable at any time, is nevertheless en- tertaing because of the production, direction and acting. It's a super 16 mm picture and one that will send the [children] into hysterics at every performance and please quite a few of the grownups whose desires run to this type of show...

+ Hollywood Reporter p3 Ja 25 '36

"Designed for general audiences, this picture will fit nicely on most programs. The lack of love interest should not prove a handicap and the picture should be well received as good action entertainment."

+ Motion Pict Daily p10 Ja 27 '36

"Essentially this is a boy's picture... The way in which it is written, directed and played, it concentrates exclusively on what modern boys, just before the teen age, apparently like to think. It's exciting from a [child's] point of view, and naturally has an atmosphere of theatrical [heroism] that more mature spectators are likely to consider rather hokey."

Motion Pict Herald p58 F 8 '36

"Tough Guy" has developed into rather ex- citing entertainment... It has a trio of compeling interest which with the ten rays of action pushes the picture into a classification that looks like money. It won't get the women as much as the men, and won't do a land-office business but everything points to over-average breaks.

+ Variety p29 Mr 18 '36

TRAIL OF THE LONESOME PINE. Mr 13 '36
102 min Paramount


Director: Henry Hathaway

Based on the novel of the same title by John Fox, Jr. This is the third version of the novel as a film. Made in color. It's the story of Feudal Blue Mountain and the resis- tance they put up when efforts are made to build a railroad through their property. The conflict is led by Fred MacMurray, who gets romantically involved with a schoolgirl, Sylvia Sidney, who in turn is loved by Henry Fonda, a mountain boy."

(Film Daily)

Audience Suitability Ratings

A and Y: Interesting novelty; C: Too strong.

Christian Century p447 Mr 18 '36

"Lovers of color will rejoice in this first out- door, all color feature... The question is whether the story is as good as the technique that has been applied to the screen, although the characterization is consistently good throughout."

Motion Pict & Family p5 Mr 15 '36

"Adolescents, 12-16; good; children, 8-12: very emotional for many."

Motion Pict R Mr 3 '36

"Unobjectionable for general patronage."

Nat Legion of Decency Mr 12 '36

"Adults and young people."

See Motion Pict & Family p27 '36

"Recommended to the Exceptional Photoplays Committee."

+ Wky Guide F 22 '36

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

Newspaper and Magazine Reviews

"Holding in mind the mistake of the al- colored 'Becky Sharp' of last year when the drama was lifted up by the pigmentation rather than inversely, the producers astutely planned and effectively executed pictorial color for the film, using it as an embellishment. The result is soothing and pleasant; neither color nor scenery dist- ract from the present chief point in the picture; it's in the color in the form in which it now is presented comes pretty close to long-sought perfection, making this picture something like a picture that it would be without the exquisite shadings of the blues and greens and golden browns as the setting for these majestic mountain forests and lakes in the hills. As entertainment the production is satisfying drama."

J. F. Cuningham

+ Commonweal p524 Mr 6 '36

"The 'Lonesome Pine' story possesses ele- ments to hold the attention of an audience and a background which would lend itself to beauti- ful treatment in black and white photography... I found the picture rather dull, which I attribute mainly to the story... I am sure it was color photography which spoiled for me the performance of Sylvia Sidney. She has the love interest on the screen... If you are one of those who take an intelligent interest in the progress of a color picture you must see this picture. In it color was put on trial." Allan Hershot

+ Hollywood Spec p6 F 29 '36

"Though this picture would have been out- standingly an entertainment without the color, for it is exceptionally moving and excellently played, to the smallest part—it is even better in color. But the distinctive flavor of this grand picture does not readily lend itself to reproduction on paper. You must see it." The Trail of the Lonesome Pine for yourself." (4 stars) Beverly Hills

Liberty p28 Mr 7 '36

"The color is magnificent, if one likes color. 'Becky Sharp' and its jewel-like predecessor. 'La Cucaracha' have won scores to approval of natural color in films. It is reason- able to think that the color in 'The Trail of the Lonesome Pine' will go still further toward erasing resentment toward tints on the screen. Fred Stone is superb in the earthy rôle of Jud Toller, the feuding mountainman. It is Spanky McFarland, as tragic little Buddy Toller, who is most attractive on the screen, and generally released, as a new child-actor idol."

+ Lit Digest p20 F 29 '36

"Unfortunately I cannot help retaining the suspicion that although the villages and the people of the new film look very pretty, the advantages of the color process cannot be demonstrated to any great effect when the accompanying story is so un- exhilarating. It may be true that, so far as the cinema goes, color is progress, but I hardly think that a modern technical process is shown to its best advantage when used to tell an outmoded story... I was rather disappointed in Miss Sidney, as I was in the photoplay. It seemed to me that her hysteri- cal screaming were the sort of tricksy color outbursts that pass for good acting only among the legions of juvenile stars. Mr. MacMurray is, no doubt, just what the scriptwriters had in mind for, and Mr. Fonda actually makes an attempt to characterize one of the shootings of the Tollivers."

+ N Y Herald Tribune p20 F 20 '36

"Maybe something could be done about that series of unobjectionable melodramas and protracted flat-fight scenes which ruined yesterday's noontime spectators to loud giggles. The 'Trail of the Lonesome Pine' could have used the vigor of the out-and-out action drama... The color, although still too often rather like a tinted postcard, is an improvement; as pretty possibly as 'Becky Sharp.' This time they have been wise enough to use somber hues whenever possible in believing the usual strain color photography on the eyes. Technicolor
not yet perfect. This picture proves that it can be done with a proper production. The box is never ob-

jective here nor insistent. It doesn't do anything to bolster up an ordinary picture of

ny. Suitable ny. But Variety. Paramount'. As

Pine', been to which casting field anywhere. rugged any-

color. "The

gifted little screen has performances that most

perfect, exploded Technicolor Creelman

rugged

Trowel +

ute

story. Buddy Fox

Hillbillies

sharp

story, the

Lonesome Pine' is just an

twenty-year-old film, made partly bearable by some

Gifted players and some compensating Techni-

William Bochnel

N Y World-Telegram p25 F 20 '36

The film won't help the Technicolor cause any-

Pine' again. With John Mosher

New Yorker p39 F 29 '36

In the first full-length Technicolor feature, 'Becky

Sharp', the method of color director Robert

Edmond Jones was to compose the

chromatic values of each sequence as if it

were a museum piece rather than an episode in

a story. In 'The Trail of the Lonesome Pine', Producer

Walter Wanger and Director

Hathaway treat the medium with no such self-conscious awe. It can

be viewed not merely as a milestone in the

employment of Technicolor in the cinema but also as

satisfactory entertainment. It may have been

even more satisfactory entertainment if Pro-

ducer-Writer-Director had in his

embarkment of his sane notions about color produc-

on, some vehicle more appropriate to the

latest wrinkle in Hollywood ingenuity than

John Fox Jr.'s antiquated sermon about Ken-

ucky hillbillies and their childish squabbles."

+ - Time p25 Mr 2 '36

Trade Paper Reviews

"Walter Wanger's all color production of this

rugged drama is excellent entertainment. It

should be utilized by the box office for new

records. It is an outstanding triumph in the

field of natural color. "

N Y Sun p23 F 20 '36

"If you think an artistic picture can't be

box office take a look at this one. An

impressive, beautiful piece of entertainment that has

universal appeal and will be appreciated anywhere. It has everything and then some. A

grand story, perfect direction and fine act-

ing."

Film Curb p8 F 29 '36

"With or without color, this production has

been so effectively done from screenplay and

casting to direction and editing that it can't

miss. As for the new Technicolor process in

which the entire film is photographed, per-

haps the best compliment that can be paid is to

say it's so natural and unobtrusive that the

audience is able to forget about the color and

tell story and on the story. By completing the

groundwork for several kinds of conflict, action, suspense and heart interest, all dove-

tails together and carried to a point of

strong finish that will send the fans home with wet hand-

kerchiefs but a satisfied feeling."

Harrison's Reports p23 F 20 '36

"As it is the first outdoor color picture

made, it should draw many curious patrons to

the box-office. The photography in the out-

door scenes is satisfying. At times it takes

one's breath away. But the color is

detrimental to the actors rather than helpful;

occasionally, it makes it difficult to identify them; at other times they look either extremely flushed or peculiarly pale."

Motion Pict Herald p45 F 25 '36

"This is gorgeous in spots. It will have

audience craving for Technicolor, a great

piece of entertainment for all classes and a

box office smash, by every sign. It is the best

screen production of this year. It has the

sight of the tint era by a

great technical stride, demonstrating what

scope color photography has to offer. It is a

film of drama, and how it may be utilized to

enhance pictorial delight without detracting from

powerful drama and emotional concentra-

tion."

Variety (Hollywood) p3 F 19 '36

TRAILS OF THE WILD. N 27 '35 61 min Am-

Head: Kermit Maynard, Monte Blue,

Billee Seward, Fuzzy Knight

Director: Sam Newfield

Based on short story, Caryl of the Moun-

tains, by James Oliver Curwood. "Royal North-

west Mounted policeman sent after kidnappers,

also aims to find his pal's murderer. Before

it is all over, he has the satisfaction of doing a
dual job but he has also won the kidnapped

man's daughter." (N Y Exhibitor)

Trade Paper Reviews

"Efficiently produced, with a capable cast and

nicely paced direction, this story of the Northwest Mounted Police will fill its

purpose in entertaining the followers of outdoor melo-

drama."

Film Daily p13 N 29 '35

"'Trails of the Wild' will satisfy action

lovers."

N Y Exhibitor p37 O 10 '35

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; -- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

TRAITS OF THE WILD—Continued

"Weak picture because of failure to realize story possibilities." Director has failed to weave story together and there are numerous druggy episodes.

— Variety p15 D 4 '35

TRANSATLANTIC TUNNEL. O 27 '35 94min Gaumont-British

Players: Richard Dix, Madge Evans, Leslie Banks, George Arliss

Director: Maurice Elvey

Based on the novel The Tunnel, by Bernhard Kellerman. "Story of an engineer's efforts to build a tunnel between England and America as a safe-guard to world peace." (Wkly Guide)

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Catholic News p41 Ja 25 '35

Gen Fed of Women's Clubs (W Coast) O 26 '35


"Good. Family. Mature." Motion Pict Guide Mr '36

"Mastery direction, unusual, excellent photography and magnificent stage settings add to its reality. Sombre and fascinating entertainment for the family." + Nat Council of Jewish Women O 1 '35

"A and Y: Interesting; C: Thrilling, mature." Parade Mr '35

"It is a splendid picture of the play of human emotions, of individual anguish against the dramatic background of a great achievement, and glorifies and makes credible supreme courage in the face of almost insuperable difficulty. Family. (Very exciting)!" + Sel Motion Pict D 1 '35

"The action is slow. Suggested for church use. Family." + Wkly Guide O 19 '35

Newspaper and Magazine Reviews

"It is too carelessly put together to be first-class entertainment." E. F. M.

— + Boston Transcript p4 N 15 '35

"A strong and picturesque entertainment with a Julio Verne tinge, larded with the amorous intrigue to be expected in this revival of Drury Lane spectacle in a new medium." + Christian Science Monitor p16 N 15 '35

"The trouble with this picture is not, of course, its pacifism, though that's as hollow as the tunnel itself, but just that it's nearly all tantrums and not enough tunnel. Scenarists, like cooks, women and children... The story — New Statesman & Nation p772 N 23 '35

"Is extremely well managed in its spectacle scenes and pretty dull in its more personal drama." Richard Watts, Jr.

— + N Y Herald Tribune p8 O 28 '35

N Y Sun p41 O 25 '35

Reviewed by Andre SENWALD

N Y Times p16 O 25 '35

"I was quite unable to sit this film through, though by leaving I missed the 'courtesy appearance' of Mr. George Arliss as the Prime Minister of Britain, an actor from whose Athenaeum manner I sometimes derive a rather horrible pleasure." Graham Greene

— Spec p963 N 22 '35

TRADE PAPER REVIEWS

Box Office p55 N 16 '35

Film Curb p3 N 1 '35

"Impressive spectacular production combines great dramatic punch with emotional human drama. (The) effect of realism has seldom been approached in any spectacular production we can recall, and certainly in no other imaginative conception." + Film Daily p8 O 29 '35

N Y Exhibitor p29 N 10 '35

TREACHERY RIDES THE RANGE. (Release date not determined) 55min Warner

Players: Paula Stone, Monte Blue

Director: Frank McDonald

A western melodrama.

Trade Paper Reviews

"Camera has caught some fine backgrounds and all this is a praiseworthy Western." + Film Curb p19 Mr 7 '35

"It's the buffalo range this time, and this peppy Western quickie goes back sixty years for a kernel of history around which to build a routine saddle and six-shooter opus... The production is lavish for a Western..." + Hollywood Reporter p3 F 28 '36

"Offering a happy combination of good story, capable acting, excellent photography and skillful direction, this production ranks high among the current picture offerings. Dick Foran, as scout, with a cavalry regiment, gives a pleasing performance which should increase his following. His personality has definite appeal for men, women, and children... The story angle of the abuse visited upon the Indians by the white man should, gain favor with parent-teacher associations..." + Motion Pict Daily p6 Mr 2 '36

"While there is only a little bit of love interest, that quality is so logically inserted that in addition to billing the attraction as an action adventure film, it also can be publicized as a western romance... Previewed in Warner's Forum Thursday evening, second-run neighborhood house. The audience showed its approval of the picture's well handled thrill and action by doing plenty of whistling and cheering..." + Motion Pict Herald p50 Mr 7 '36

"Good action entertainment where Westerns are standard amusement. Will take care of its end of bill. Story has freshness of subject matter, and incident has been neatly shaped to hold suspense and keep physical action galloping toward clashing finish... Shortcomings, none serious from entertainment standpoint, are in atmosphere of period suggested, and in some annoying technical inconsistencies which, however, Western addicts will generally overlook..." + Variety (Hollywood) p3 F 28 '36

TRIGGER TOM. (Release date not determined) 61min Reliable

Players: Tom Tyler, Bernadine Hayes, William Gould

Director: Henri Semels

A western melodrama.

Audience Suitability Ratings

"A Western with a different plot, and superb photography. Family; 12 yrs. up."

Nat Bd of R

Fox W Coast Bul N 23 '35

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"A. Y and C: Western."
Par M p57 Mr '36

Trade Paper Reviews

"Up to the high Tyler standard, good stuff for the Western lovers, this has a little differ-
ent plot, will satisfy. Family Western."
+ N Y Exhibitor p40 D 25 '35

TUMBLING TUMBLEWEEDS. S 9 '35 57min
Republic
Players: Gene Autry. Smiley Burnette. Lucile Browne
Director: Joseph Kane
A western melodrama.

Audience Suitability Ratings
Mo Film Bul p177 N '35
"Fair. Family."
+ = Motion Pict Guide Mr '36
"A, Y and C: Entertaining Western."
Par M p57 Mr '36

Trade Paper Reviews

"It's fitting supporting program material. . .
Action is swift and sometimes alarmingly con-
fusing, as in the furious and persistent shoot-
ing frays of the film when it's not always clear
whether the lads are firing away at them-
elves or rivals."
+ = Variety p33 F 5 '36

TWO FACES. See Another face

TWO FISTED. O 4 '35 65min Paramount
Players: Lee Tracy. Gail Patrick. Roscoe Karns
Director: James Cruze
From play Is Zat So? by James Gleason and
Richard Taber. "Amusing comedy of a lazy
prizefighter and his trainer and the part
they [take] in helping a young mother keep
her small boy." (Wkly Guide)

Audience Suitability Ratings
"A: Cheap: Y: No value; C: No."
Christian Century p1574 D 4 '35
"Fair. Adults & young adults."
Motion Pict Guide Mr '36
"A and Y: Amusing; C: Possible."
Par M p57 Mr '36
"Family."
Wkly Guide O 15 '35

Newspaper and Magazine Reviews

Christian Science Monitor p63 N 9 '35

Trade Paper Reviews

Box Office p58 N 16 '35

"Stage play, 'Is Zat So,' retains all of its
buxom humor on the screen and certainly
will keep any audience in rare good spirits."
+ Film Curb p17 O 1 '35

"A laugh show that is slightly short on
names, longer on entertainment."
+ N Y Exhibitor p30 O 10 '35

TWO FOR TONIGHT. S 18 '35 61min Par-
mount
Players: Bing Crosby. Joan Bennett. Mary
Boland. Thelma Todd
Director: Frank Tuttle
From unproduced play of same title by J.
O., and Max Lieb. "In this light comedy a
weak plot is held together by Bing Crosby's
singing and some clever characterizations.
It is the story of a young song composer who
is forced by necessity to write a play. The
first act easily written, his efforts to have
'life' furnish the material for the second and
third acts brings to him many complications
and finally romance." (Gen Fed of Women's
Clubs)

Audience Suitability Ratings
"Class A. General approval." N Y Arch-
diocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Feeble; Y: Probably good; C: If it in-
terests."
Christian Century p1633 D 18 '35

"A good start ends in inconsistent slapstick.
Mature." DAR

"A slight, somewhat confused and indefi-
inite plot development, with amusing improb-
abilities that are strung together and held by
Bing Crosby's voice and personality and
Mary Boland's delightful comedy of which there
is too little. Family." E Coast Preview Com-
mittee

"Adolescents: possibly entertaining; children:
no interest." Women's Univ Club, Los An-
geles

+ = Fox W Coast Bul S 13 '35

"Family and junior matinee."
Gen Fed of Women's Clubs (W Coast)
S 25 '35

"Fair. Family."
Motion Pict Guide Mr '36

"Family."
Nat Council of Jewish Women S 1 '35

"Unobjectionable for general patronage."
Nat Legion of Decency Mr 12 '36

"A and Y: Comedy with Bing Crosby; C: If
interested."
Par M p57 Mr '36

"[It is] an amusing but inconsequential
film. Family."" Sel Motion Pict N 1 '35

Newspaper and Magazine Reviews

"It is a very amusing and well-written en-
tertainment." Graham Greene
+ Spec p62 S 27 '35
Springfield Republican p6c S 22 '35

Trade Paper Reviews

Box Office p58 N 16 '35

TWO HEARTS IN HARMONY. N 1 '35 55min
Associated British
Players: Bernice Claire. George Curzon.
Enid Stamp-Taylor. Paul Hartley
Director: William Beaudins
singer who, more or less accidentally, be-
comes governess to a peer's son. Her double
life is discovered by her employer, a widower,
and the attempted mischief-making of his
bold-digging fiancée insures that the wedding
bells do not ring until after much amusing
and tuneful incident." (Motion Pict Daily)

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
TWO HEARTS IN HARMONY—Continued

Audience Suitability Ratings
Mo Film Bul p178 N ’35

Trade Paper Reviews

"A neat blend of sentiment, humor and popular music with just the right light touch." + Motion Pict Daily p6 N 21 ’35

"This is an excellent example of a type of film which British producers could make regularly with a very good chance of achieving a regular acceptance in the U. S. market, even if their entries were on the second feature basis. Most of the investment has been in brains, the production being modest in scope as well as in length, but bright story values, variety of incident and deft direction have produced really good light entertainment, with a dash of American characterization and a number of attractive song numbers as additional merits." + Motion Pict Herald p64 N 30 ’35

"No attempt has been made to turn out an expensive production, but instead an intelligently-expended bankroll has resulted in the making of a film which will probably please here and neatly fit a niche in any American program." + Variety p39 N 20 ’35

TWO IN REVOLT. (Release date not determined) 60min RKO
Players: John Arledge. Louise Latimer. Moroni Olsen
Director: Glenn Tryon
"The story deals with the Colt of fine racers, and a dog who grow up together, then are split apart, the dog roaming with wolves and the horse free on the desert, after escaping from horse-thieves. Their love for their young master brings them back from the desert [and the horse] wins a big race." Hollywood Reporter

Newspaper and Magazine Reviews

"From the moment it began, straight to the finish fade-out, my interest was fastened to the screen. . . [It is] deserving, in my estimation, of a place among the year’s notable films." Allan Hersholt + + Hollywood Spec p11 Mr 14 ’36

Trade Paper Reviews

"Will go over big with all lovers of animal stories." + Canadian Moving Pict Digest p8 Mr 14 ’36

"One of the best 'animal' pictures ever made. It’s a really delightful bit of entertainment that will be especially relished by the family trade. . . This one is novel, interesting and well worth seeing." + Film Curb p8 Mr 14 ’36

"This is class entertainment for sixty happy minutes. It is minus marquee names, but is one of those few class B productions that every once in a while steps out to grab the upper rung of dual bills. The [neighborhood houses] should appreciate it particularly and ask for more like it." + Hollywood Reporter p4 Mr 7 ’36

"It is an unusually interesting and appealing human element, with its romance and complication, is a necessary but not too prominent adjunct to the story. The beautiful scenic effects against which the film has been photographed add much to the effectiveness." + Motion Pict Daily p11 Mr 9 ’36

"Patterned somewhat after ‘Sequoia’ insofar as animal life is concerned, this offering should be a natural box office attraction for those who love nature films. While picture lacks box office names it will require smart showmanship to take advantage of the many exploitation possibilities afforded in this opus to draw customers in." + Variety (Hollywood) p3 Mr 7 ’36

TWO IN THE DARK. Ja 10 ’36 65min RKO
Director: Ben Stoloff
Based on the novel, Two O’Clock Courage, by Gelett Burgess. "[The] story involves effort of a man to establish his true identity and his connection with the murder of a theatrical producer after [he] is picked up as an amnesia sufferer in a park by an unemployed actress." (Variety [Hollywood])

Audience Suitability Ratings

Class A. General approval." N Y Archdiocese Motion Pict Guide
With Reviews p24 Ja 25 ’36

"Well acted, directed and photographed. Family mature." Calif Congress of Par & Teachers

"Good. Mature." DAR
"[This is] a clever, entertaining mystery drama, Family." Gen Fed of Women’s Clubs (W Coast)

"A mystery story that is really mysterious, with many unexpected and sometimes amusing twists and a surprising outcome. Family." Nat Bd of R

"The suspense is so well maintained that one does not suspect the solution of this very interesting murder mystery until the very end. Adults." Nat Council of Jewish Women

"This cleverly contrived murder-mystery with its capable cast makes very acceptable entertainment. Family—mature." Nat Fed of Business & Professional Women’s Clubs

"Suspense is exceptionally well maintained and the entire production is in good taste. Audiences over 14." Nat Soc of New England Women

"Entertaining for those who like a good detective story. Mature." So Calif Council of Fed Church Women

"Here is a sprightly mystery story which is far from the stereotyped variety. Family." Women’s Univ Club. Los Angeles

"A. Fox W Coast Bul Ja 12 ’36

"The palm must go to the director for his expert handling of material. An interesting story, wise use of suspense, pantomime, unexpected bits of comedy, all resulting in a vividly interesting picture. Family." + Gen Fed of Women’s Clubs (W Coast)

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 ’36

"A and Y: Grim, gripping mystery; C: Tense." Par M p57 Mr ’36

"A mystery story that is really mysterious, with many unexpected and sometimes amusing twists and a surprising outcome. Well written and directed." + Wkly Guide Ja 4 ’36

Newspaper and Magazine Reviews

"If your taste matches mine, you may put 'Two in the Dark' on your list of things to see. Despite the colorless performance of
Walter Abel, who plays the lead, it will hold your interest throughout. Abel is an agreeable young man, recently recruited from the stage and given preference over scores of other agreeable young men who have had long training in screen acting, the lack of such training being obvious in all of Abel's scenes."

**Trade Paper Reviews**

"Exceptionally fine mystery thriller, packed with surprising situations and suspense. Direction has been handled with a deft hand gauging plot development through a series of tense situations."

**Box Office** p59 Ja 11 '36

Film Curb p12 Ja 4 '36

"The clever unravelling of the mystery holds you tense to the final scene. The honors go to the author for a very unusual plot, ably seconded by smart direction and a very competent cast throughout."

**Daily** p1 Ja 18 '36

"A fairly good thriller melodrama... Because of the murder it is unsuitable for children or Sundays. Good for adults."

+ — Harrison's Reports Ja 11 '36

**Motion Pict Daily** p3 D 14 '35

"Deep, dyed-in-the-wool mystery drama uniquely contrived, involving a brand new situation and running through a whole series of expertly concealed crime incidents, the production provides enough action, suspense and thrill to puzzle and satisfy any kind of audience. Its mystery character, expertly and undeniably woven to be highly complicated, should tax the sleuthing proclivities of the most astute amateur criminologists. Similarly it should give the professionals plenty of opportunity to exercise their imaginations."

+ **Motion Pict Herald** p52 D 21 '35

"Programmer that is decidedly better than many star pictures now current but which is handicapped because the cast hasn't star excellence. Family mystery drama."

+ **N Y Exhibitor** p33 Ja 10 '36

"[The] picture is more genuinely puzzling than the run of mysteries, compelling closest sustained attention to prevent audience confusion and may therefore lose something for popular entertainment. Production's general merit, however, keeps it always on the interesting side, with competent playing and intelligent direction holding it up as satisfactorily produced complement."

+ **Variety** (Hollywood) p3 D 13 '35

**TWO SINNERS.** O 10 '35 72min Republic

**Players:** Otto Kruger, Martha Sleeper. Minna Gombell. Cora Sue Collins

**Director:** Arthur Lubin

Based on the novel, Two Black Sheep, by Warwick Deeping. "[A] released prisoner, keeping his past a secret, falls in love with a shy young spinster. The girl turns from him when she learns his record but he comes to her aid after she is wrongfully arrested."

(BOX OFFICE)

**Audience Suitability Ratings**

**Mo Film Bul** p178 N '35

"Rather heavy but relieved by an imp of a child and Martha Sleeper's splendid acting. Family."

+ — **Nat Bd of R M** S '35

"A and Y: Excellent; C: Mature."

**Par M** p57 Mr '36

**Newspaper and Magazine Reviews**

"Miss Gombell, while having an unpleasant part, does fine work, portraying an unprincipled woman with unusual insight."

**Springfield Republican** p2 N 15 '35

**Trade Paper Reviews**

**Box Office** p59 N 16 '35

**V**

**VALLEY OF WANTED MEN.** O 20 '35 63min Conn

**Players:** Frankie Darro. Roy Mason. Drue Leyton

**Director:** Alan James

Based on the story, All for Love, by Peter B. Kyne. "The hero, wrongly convicted, escapes with two other convicts, eventually gets the real criminal, clears his name, wins the girl." (N Y Exhibitor)

**Audience Suitability Ratings**

"Class A. General approval." **N Y Archbishop Motion Pict Guide**

**Cath News** p24 Ja 25 '36

"Good."

+ **Endorsed Motion Pict Ja** 36

"A, Y and C: Good action drama."

**Par M** p57 Mr '36

**Trade Paper Reviews**

"Somewhat different from usual run of this type and seems certain to click with those fans who like the smashing, fighting, exciting outdoor tales."

+ **Film Curb** p19 N 1 '35

"Good action entertainment with fast-moving story and excellent cast."

+ **Film Daily** p8 O 22 '35

**N Y Exhibitor** p32 N 10 '35

**VIRGINIA JUDGE.** S 27 '35 50min Paramount

**Players:** Walter Kelly, Stepin Fetchit. Marsha Hunt

**Director:** Edward Sedgwick

"The kindly old judge has everything he wants in life except the love of his stepson and the story tells his efforts to gain that."

(WLHY GUIDE)

**Audience Suitability Ratings**

"Adults: very good; 14-18 and 8-14: good; possible for family." **Calif Congress of Par & Teachers**

"Family." **Nat Council of Jewish Women**

"There are some very excellent bits of Negro characterization interpolated into the story, which fans a more or less hackneyed idea and is made believable by the sincerity of the acting of the entire cast. Disappointing. Family." **Nat Fed of Business & Professional Women's Clubs**

"Family, exclusive of young children." **Nat Soc of New England Women**

"Entertaining and demonstrates the good results obtained from the wise handling of youth. Family." **So Calif Council of Fed Church Women**

+ **Fox W Coast Bul** N 23 '35

+ + Exceptionally Good; + Good; + + Fair; — Mediocre; — Poor; — — Exceptionally Poor
VOICE OF BUGLE ANN. F 7 '36 70min MGM
Players: Lionel Barrymore, Maureen O'Sullivan, Eric Linden, Dudley Digges
Director: Richard Thorpe

Based on the novel of the same title by Mackinley Kantor. In this folk tale of the Ozark Mountains of Missouri, Barrymore plays a mountaineer who calls one of his beloved fox hunting hounds Bugle Ann because of the beauty of her voice. A dog-hating neighbor, played by Dudley Digges threatens to shoot any dog found on his property. When Bugle Ann disappears, Barrymore, disconsolate, kills Digges and is sentenced to prison. Digges's daughter who is in love with Barrymore's son arranges for a parole for the old man.

Audience Suitability Ratings

"Family," Calif Cong of Par & Teachers

"The plot becomes a bit confused, but the simplicity of the people with their backwoods philosophy, the scenic beauty of the Ozark Mountains and the fine work of Lionel Barrymore and his members of the cast make it a picture well worth seeing. Family. Mature," Nat Fed of Business & Professional Women's Clubs

"Family," Nat Soc of New England Women

"Excellent. Family," S Calif Council of Fed Church Women

"Family," Gen Fed of Women's Clubs (W Coast) F '36

"Because of the ethics of the backwoods, the casual acceptance of murder makes the picture unacceptable for children. Mature," Nat Est Council of Jewish Women F '36

"Very good. General patronage." Nat Legion of Decency F '36

"Mature." Sel Motion Pict F '1 '36

"Recommended to the Committee on Exceptional Photoplays—junior." + + Wkly Guide F '8 '36

Newspaper and Magazine Reviews

Commonwealth p497 F 28 '36

"Let us hope picture starts another of those 'cycles' in which the industry so weirdly believes. It is a picture for dog-lovers, a beautifully made picture, tender, sweet, appealing, and as dog-lovers outnumber by one hundred to one the non-lovers, it will be a great box-office success and the brilliantly captured picture padrones will spread the word that the public suddenly has become conscious of the existence of dogs, and we will have another cycle."

+ Hollywood Spec p5 F 15 '36

"The Voice of Bugle Ann," Mackinley Kantor's first novel story, provides the films with a highly interesting bit of Americana. The beautifully photographed bit of folklore is given a mythic treatment. There are, in fact, such consistently fitting performances that the picture is given an air of authenticity and those tired of forms of movie entertaining should give this one a try." (3 stars) Beverly Hills Liberty p29 Mr 21 '36

"The Voice of Bugle Ann" borrows several actors, including Lionel Barrymore, from "Ah Wilderness" without making the best use of them, managing, strangely enough, to be at the same time pretentious and sentimental. The fox hounds of Missouri." Mark Van Doren Nation p360 Mr 18 '36

"My suspicion is that even if you have a reasonably well-behaved, admirable favorite animal, you may find a great part of "The Voice of Bugle Ann" just a trifle cloying. Success happen to be one of those casual followers who can take dogs or leave them alone then I fear you will discover that the villainous fellow who didn't like Man's Most Faithful Friend and planned to take a potshot at him may have had a slight touch of justice on his side. The complete canine admirer should find the work more exhilarating." Richard Watts, Jr. N Y Herald Tribune F 27 '36

"The new film, like most stories and dramas revolving about a dog, jumps way overboard in the matter of sentiment. The dog sentimentalization is on. When Barrymore plays "Ah Wilderness"'s beloved animal, people who are dog-lovers, the picture's biggest appeal. This is easier to accept in print than in drama. Spoken aloud, this excess of emotion is almost embarrassing, no matter how memorably effective it may be in a book." Eileen Creelman N Y Sun p31 F 27 '36

"Metro has adapted this story into the tender, sentimental and richly human play. Far removed from the usual grist from the Hollywood mills, the picture shines with a clear and beautiful simplicity and rings—if so gentle a piece can ring—with conviction." F S. Nugent + + N Y Times p23 F 27 '36

"I have been wondering ever since I saw it how this tender, gently pathetic, curiously entertaining film drama of a man's great love for his dog will ever make itself heard above the uproar of some of the more strident cinema entertainments along Broadway. How, in short, will word ever get about that here is a deeply touching little film—one that will give even the most sophisticated and thick-skinned grownup several right and true emotional stabs... Frankly I don't know what the film's fortunes will be at the box office, but I don't care. It may succeed, as I certainly hope it will, or it may fail, as I sincerely hope it will not. But in any event the producers will have the
satisfaction of knowing that they have made a film worth a strong return and well worth seeing. The Voice of Bugle Ann' is [not very] exciting. The murderer gets twenty years for his crime, but, thanks to his mysterious force of personality, he's welcomed back home, an honored and beloved citizen, after only five years in jail. Actually he shouldn't have suffered even that, as his crime was thoroughly justified. That is made clear. His victim had killed, he thought to have killed. His house. You can gather the general approach to things, I imagine." John Mosher

"Director Richard Thorpe has kept a newsreel vitality in his telling of the tale, much of which was made in Missouri, almost the whole of it on the road-instead of doors. It is Lionel Barrymore's best performance in years and a valuable contribution to current cinema."

Time p36 F 21 '36

Trade Paper Reviews

"Homespun story of man's love for a dog that should play upon the heartstrings of audiences everywhere. Family trade."

Film Curb p11 F 8 '36

"You will want to see it again."

Canadian Moving Pic Digest p10 F 22 '36

"Way above average film fare that has been made to order for the family trade."

Film Curb p11 F 8 '36

"For the family trade, and especially dog lovers, this should be tops. The good of which is much in sending it over. Lionel Barrymore gives a fine characterization as the dog's master. His work is filled with sentiment, and he's good to the Judge when he is on trial for murder which brings a tear."

Film Daily p9 F 6 '36

"It will hold little appeal for the average picture-goer because of the subdued romantic interest and of the fact that the story is concentrated on Lionel Barrymore's love for a dog. Exhibitors will have to use their own judgment about showing it to children because of the murder of an adult."

Harrison's Reports F 15 '36

"A simple, heart-warming tale of folks and hound-dogs in the Ozarks of Missouri, sincere in all its parts and filled with reality and true dramatic values, this is a swell offering for any audience. The direction of this folk-tale by Richard Thorpe is exceedingly good. He has captured the atmosphere of place and people and emphasized the heart-beats without sentimentality, balancing elements with a skill that puts him well into the limelight."

Hollywood Reporter p3 F 1 '36

"This film is exceptional in many ways, not the least of which is the opportunity to bring to the theatre the large number who seldom patronize films, by playing up the remarkable shots of hunting dogs. The company has a number of thin spots, but is none the less interesting in its character drawing. The photography has made Haller's exception."

Motion Pic Daily p5 F 3 '36

"Quite a bit different from usual entertainment material, this picture evidences definite possibilities for reaching audiences in popularity. At the same time it makes available an unusual brand of potentially effective selling showing material. Not only is there much in the picture of more than ordinary interest to dog lovers, but for that segment of audience that thrills to the worth of a well told dramatic story there is plenty to hold attention."

Motion Pict Herald p42 F 15 '36

"The Voice of Bugle Ann' may not prove a strong grosser in all spots, but it deserves to. Should be on this order usually have to fight for returns, but they should be given every type backing. The Metro color treatment is superb. Exhibitors should get behind it. Estimate: depends on selling; best for neighborhood houses, small towns."

N Y Exhibitor p34 F 25 '36

"'Bugle Ann' will be appreciated chiefly by dog lovers, although it's not likely that even the most rabid pooch fancier would condone the murder of a man over a dog which is something attempted in this picture. It appeals to the sentimental, as far as the juvenile trade is concerned. Until the action gets under way, and for a considerable period, it's mostly a technical pictorial on the Missouri farmers' favorite sport. Fox hunt sequences are well done and interesting, but it's the type that needs more and better material than has been provided. In this story the novel material fails to make a satisfactory feature. Without it, the chase stuff might have made a good short subject. . . Everybody, including Richard Thorpe, patronized the photographic possibilities."

Variety Hollywood p3 F 1 '36

WALKING DEAD. Mr 21 '36 60min Warner

Players: Doris Kellogg, Ricardo Cortez, Edmund Gwenn, Marguerite Churchill

Director: Michael Curtiz

"When John Hallman, 'framed' by crooked politicians, is unjustly convicted of murder and electrocuted, he not only succeeds in restoring him briefly to life hoping to gain new evidence about the murder and some in formation about the person who framed him, but as Ellman is now free he pours his luck and Ellman still persists long enough to confound his enemies who have plotted against him." Nat Soc of New England Women

Audience Suitability Ratings

"Adults: good of its type; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Adults. Good." DAR

"Though one's interest is held, the picture is heavy and morbid. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Adults." Nat Fed of Business & Professional Women's Club

"Mature." Nat Soc of New England Women

"This is a mature picture as the tension of the situations, too many deaths and scientific experiments are not suitable for children. Adults." S Calif Council of Fed Church Women

Fox W Coast Bull F 22 '36

"Adults." Jt Estimates F 15 '36

"It is technically a good job, but granting that there is a public which demands this sort of film, we still wonder why anyone should
WALKING DEAD—Continued
choose to see it... Adolescents, 12-16: wholesome, children 8-12: digitally not. A
Motion Pic R Mr '36

"Objectionable in part." Nat Legion of Decency Mr 12 '36

"Adults." Sel Motion Pic F 1 '36

Newspaper and Magazine Reviews

"It is impossible for me to conceive of this production failing to intrigue a spectator, no matter how hardened, and the terror may be of the real horror kind, or the illusion, as in the case of 'The Walking Dead.' The movie picture exhibitor who seeks to obtain and entertain his patrons. Allan Hersholt

+ Hollywood Spec p10 Mr 14 '36

"As an actor, in our opinion, Karloff is not very good; as a technician he is excellent, for he has created a figure like the Wizard of Oz, without flesh or bones, never as convincing as Lon Chaney was, but who, by his uncanny make-up and bizarre deportment, gives an illusion of acting. The story here is desperately tailored to fit the Karloff formula... The picture, instead of being a ghastly and some very objectionable attempt at horror is so obvious and so strained that it defeats its own purpose, which seems to be to terrorize the audience up and down the audience's back. Not a chill was observed at the Strand the afternoon this writer attended, nor was one impressed. Maurore Tazelaar

+ N Y Herald Tribute p10 Mr 2 '36

"The good Dr. Beaumont's experiments in reviving the dead might not impress a medical society. They are, however, sufficiently well presented to convince an easygoing movie audience for a brief hour. Because its theme falls in the category of the possible, it is not probable. 'The Walking Dead' is rather more successful than the run of horror dramas. The picture, instead of being a ghastly and some very objectionable attempt at horror is so obvious and so strained that it defeats its own purpose, which seems to be to terrorize the audience up and down the audience's back. Not a chill was observed at the Strand the afternoon this writer attended, nor was one impressed. Maurore Tazelaar

+ N Y Herald Tribune p10 Mr 2 '36

"Karloff is something to haunt your sleep at nights... Horror pictures are a staple commodity, and this one was taken from one of the better shelves." F. S. Nugent

+ N Y Times p13 Mr 2 '36

"In it there are some rather silly, pseudo-scientific high jinks." William Boechel

+ N Y World-Telegram p13 Mr 2 '36

Trade Paper Reviews

"Fair programmer that will please the average thrill fan. The title promises more than the picture delivers, but it will hold its own if properly programmed, Family." + Box Office p35 Mr 7 '36

"It is all very well done and will certainly satisfy anyone who goes in for the supernatural. The suspense is well maintained and the thrills and chills are plentiful." + Variety p35 p19 F 29 '36

"Melodrama [off] thrill and horror category has plenty to please [its] clientele." + Film Daily p6 Mr 2 '36

"Just a moderately engrossing horror melodrama. Its quality is not as horrifying as its title indicates, nor is it up to the standard of thrillers that audiences expect to see Karloff in. Unsuitable for children. Adolescents, 12 to 16: passable for children, Sundays. Adult entertainment." + Harrison's Reports Mr 7 '36

"Here's excellent spookery for those who can take their time and are interested in the supernatural. It is a well-made picture; avoids the stock props of the chiller formula, and steers away from a fresh and less gross manner. In consequence it will top double bills to good draw all the way up to some key city stands. Although Karloff is impressive as the strangely-possessed one, his distinctive acting and those eyes helping to build an unfairly portrait of that man to forget." + Hollywood Reporter p3 F 24 '36

"Karloff here delivers an interesting and sinister characterization though the weak story merely holds that picture to fair entertainment classification." + Motion Pict Daily p10 F 25 '36

"This, the latest effort of Boris Karloff in the field of the supernatural, is a new departure. Despite the exploitation possibilities, exhibitionists might do well to see the picture for themselves before handling it, the better to understand the treatment necessary for the best results, but it can be said that although the picture is up to previous Karloff efforts, its desired result is obtained without outright shocking." Motion Pict Herald p51 Mr 7 '36

"Those with a yen for shockers will get limited satisfaction from the story that has been wrapped around Boris Karloff's initial attempt in the Warner Bros. banner. The director and the supporting cast had to give some semblance of credibility to the trite and pseudo-scientific vapors of the writers. It is at best an effort which is something that moves swiftly enough but contains little of sustained interest. Karloff will have to do more on past performances. 'The Walking Dead' lets him down badly on opportunities." + Variety p26 Mr 4 '36

"'The Walking Dead' is a weakling which will show small signs of life at the box office and will find its natural level in the program support position. Trouble is that it lacks excitement, suspense the macabre thrill to justify its title, and that, while normally a horror-fan should be satisfied in establishing true horror in the entertainment sense, the Karloff name, almost exclusively identified with pictorial dreadfulness and an such having value with the grisly picture addicts, will help considerably in the initial pull to the wicket, but will not be enough to overcome essential story and directorial mediocrity." + Variety (Hollywood) p3 F 24 '36

WANDERER OF THE WASTELAND. S 20 '35 60min Paramount

Players: Dean Jagger, Gall Patrick, Ed- wiell Ed-Ner, Betty Cutts

Director: Oho Lovering

From novel of same title by Zane Grey. "This western tells of the flight of Death Valley of a fugitive who believes himself guilty of his brother's death. He endures many hardships but overcomes all obstacles, returns home and learns of his exoneration." (Gen Fed of Women's Clubs)

Audience Suitability Ratings

"A: Hardly; Y: Probably good; C: Too strong." Christian Century p1358 O 23 '35

"Mature." DAR

"Family:" E Coast Preview Committee

"Rating: good; Classification: family." Internat Fed of Cath Alumnae

"Edward Ellis gives the picture some degree of verisimilitude. Otherwise it is feeble and unconvincing. Adolescents, 12 to 16: passable for children, 8 to 12: poor; too much violence." Women's Univ Club, Los Angeles

+ Fox W Coast Bul 6 '35

++ Exceptionally Good; + Good; + -- Fair; + -- Mediocre; -- Poor; + -- Exceptionally Poor
"The scenery is beautiful but the picture is not up to the best standard of Westerns. Adults and young people."

- + Gen Fed of Women's Clubs (W Coast) O 5 '35

Mo Film Bul p178 N '35

"Fair. Family."

Motion Pict Guide Mr '36

"A good cast and direction which was slow-moving and a story which was interesting but obvious. Family and junior matinees."

+ - Nat Council of Jewish Women O 1 '35

"A and Y; Typical Western; C: Strong."

Par Mr '36

"The scenery is beautiful, but the picture is not up to the best standard of Westerns and is marred by excessive brutality and drinking. Mature."

Sel Motion Pict N 1 '35

Trade Paper Reviews

Box Office p58 N 16 '35

"This is an above the average Western and will most certainly please followers of the outdoor drama. Incidentally it boasts a cast with several well known." + Film Curb p20 D 15 '35

"Following the familiar pattern with the beautifully photographed Death Valley scenery featured, the picture deals with elements that have an understood entertainment value. It is a substantial fare for juvenile audiences and the picture also holds interest for adult Western fans."

+ Motion Pict Daily p2 D 5 '35

Motion Pict Herald p66 N 16 '35

"Family Western."

N Y Exhibitor p35 O 10 '35

WATERFRONT LADY. O 5 '35 68min Mascot Players: Ann Rutherford, J. Farrell MacDonald, Frank Albertson. Barbara Pepper Director: Joseph Santley

[4A] gambling-ship employee, blamed for a murder committed by his boss, takes refuge in a waterfront village. There he meets a girl who shows him the pleasures of a simple life and when his boss confesses, young love triumphs." Box Office

Audience Suitability Ratings

"Class B. Pictures in this classification are adjudged to be unsatisfactory. Not recommended because of subject matter or treatment." N Y Archdiocess Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Poor; Y: No value; C: No."

Christian Century p1356 O 23 '35

Mo Film Bul p179 N '35

"A: Fair; Y and C: No value."

Par M p97 Mr '36


Newspaper and Magazine Reviews

Spring'd Republican p6c O 13 '35

Trade Paper Reviews

Box Office p56 N 16 '35

"Unusually satisfactory film fare."

+ Film Curb p16 O 1 '35

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

"Not too important except as an initial picture for starlet Rutherford, it is suitable program melodrama, holds interest all the way. Family melodrama."

+ - N Y Exhibitor p36 O 10 '35

WAY DOWN EAST. O 25 '35 50min 20th cent-Fox

Players: Rochelle Hudson, Henry Fonda. George J. (Slim) Summerville, Edward Trevor

Director: Henry King

From the old play of same title by Lottie Blair Parker. "Melodrama of the wronged girl and the Puritanic squire, humanized and made remarkably appealing with lovely New England scenery and unusually good period atmosphere." (Wkly Guide)

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocess Motion Pict Guide

Cath News p24 Ja 25 '36

"A: Fine of Kind; Y: Good; C: Mature."

Christian Century p1459 N 6 '35

"Excellent action, direction, and photography. Outstanding are the performances of Russell Simpson, as Squire Bartlett, and Henry Fonda, as David. Family." Calif Congress of Par & Teachers

"Beautiful photography of New England farm life enhances this well known melodrama wherein mercy tempers the Puritanical justice of an austere squire. Adult." DAR

"Beautifully transcribed. The photography is very fine particularly of the change of seasons and the breaking ice-flows. Family." Nat Council of Jewish Women

"Life-like portraiture and atmosphere depicting standards of an earlier day. Well handled and universally appealing. Family." Nat Soc of New England Women

"Admirable direction, and beautifully told. Family." So Calif Council of Fed Church Women

+ - Fox W Coast Bul S 13 '35

"An able cast gives a most realistic performance in this old time melodrama with its glamor, thrills and tense ness, and it appeals to one in just the same old heart-touching manner of yore. Family." + - Gen Fed of Women's Clubs (W Coast)

S 3 '35

"Very good. Family." Motion Pict Guide Mr '36

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"A and Y: Good; C: Mature but possible." Par M p87 Mr '36

"Family." Wkly Guide O 19 '35

Newspaper and Magazine Reviews

Christian Science Monitor p13 O 26 '35

Reviewed by Mark Van Doren

Nation p604 N 20 '35

"It doesn't emerge as stalwart drama and it never manages to be quite hilarious in its burlesque." Richard Watts, Jr.

+ - N Y Herald Tribune p11 O 31 '35

Reviewed by Eileen Creelman

N Y Sun p32 O 31 '35

"The drama turns out to be surprisingly good fun. . . . An effectively staged, carefully produced and pleasantly acted version of the old road-show classic. . . . The film possesses
WAY DOWN EAST—Continued
genuine charm in its earlier pastoral scenes
on the New England farm. Andre Sennwald
+ N Y Times p16 O 21 '35
Reviewed by John Mosher
New Yorker p98 N 16 '35
Springf'd Republican p6 D 22 '35

Trade Paper Reviews
Box Office p55 N 16 '35
Film Daily p14 O 31 '35

WEDDING MARCH. F 27 '36 93min Franco-Italian
Players: Tullio Carminati, Cesare Bettarini, Kiki Palmer
Director: Mario Bonnard
Based on the play La Marcia Nuziale by Henry Bataille, an Italian dialogue film with
English sub-titles, also known as La Marcia Nuziale. "Claudio Morilbot, a poor young music
teacher marries a rich girl named Pasquale. Two years later, they move to Paris, where he tries to win recognition for his compositions. Failing, his wife secures him a position as bookkeeper through the kindness of a classmate, whose husband owns a flourishing business. The husband is attracted to the young woman and a flirtation ensues, which just escapes serious consequences." (N Y Herald Tribune)

Audience Suitability Ratings
"Adults." Nat Legion of Decency Mr 1 '36

Newspaper and Magazine Reviews
"The picture is heavy and stumbling in its treatment, marred by the exception of Carminati, rather clumsy and unskilled. The musical accompaniment is the best thing about the film." Marguerite Tazelaar.
— N Y Herald Tribune p12 F 22 '36
"The Wedding March" is one of the few Italian films to be shown here. It is certainly
the best of the lot, pointless though its final sequence may be. Technically, of course,
the production is far below Hollywood standards. . . . The picture, however, has a
pleasant sense of humor, some nice bits of comedy to brighten up the heavy drama.
This should not be compared with local product. As an Italian film, with the beautiful
liquid voices a happy contrast to the flatness of so many Southern California accents, it is fair." Eileen Creelman.
— N Y Sun p31 F 27 '36

Trade Paper Reviews
"Henry Bataille's drama about a self-sacrificing woman gets such involved and lengthy
presentation in this production that the edge is lost in all the incidents when they are
occurring. . . . Though the direction, lighting and cutting compete for maladroitness, the stoicness of the proceedings is occasioned relieved by the interpolation of good outdoor scenic shots. The film is exceptionally well scored." — Variety p77 Mr 4 '36

WE'RE ONLY HUMAN. D 20 '35 88min RKO-Kaufman
Players: Jane Wyatt, Preston Foster, James Gleason
Director: James Flood
Based on the short story, Husk, by Thomas Walsh. "A] detective loses his job when he
lets a bandit, whom he had captured single-handed, escape. With the aid of a girl re-
porter he pulls himself together and is reinstated as a detective." (Box Office)

Audience Suitability Ratings
"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide
+ Cath News p24 Ja 25 '36
"Good." + Endorsed Motion Pict Ja '36
"An excellent cast gives full value to a care-
fully prepared script. Adults: very good; 14-
18: double check; over 18: too exciting." Calif Congress of Par & Teachers
"Mature. Good." DAR
"Adults and young people." E Coast Preview Committee
"[A] very interesting, but different story. Family." Nat Council of Jewish Women
"A gangster plot with much shooting and drinking provides an average program filler for
adults." Nat Soc of New England Women
Fox W Coast Bul D 28 '35
"Well staged, capably acted and directed this picture provides exciting entertainment of
its kind. Adults." + Gen Féd of Women's Clubs (W Coast) D 28 '35
"In addition to having ideas, this picture has speed, suspense, humor and pathos, and a
romance. Adults." + Jt Estimates D 15 '35
"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36
"A and Y: Action melodrama; C: Excitings." Par M p57 Mr '36
Sel Motion Pict Ja 1 '36

Newspaper and Magazine Reviews
"Although it belongs to that division of cinematic fiction dedicated to maximum excite-
ment and minimum plausibility, 'We're Only Human,' has been endowed by RKO radio
with a better-than-average physical production and with several interesting players." T. M. P.
— N Y Times p57 Ja 18 '36

Trade Paper Reviews
Box Office p36 D 7 '35
"It is a high grade program fare and can be depended upon to give satisfaction. It's a
melodrama of the kind that moves along swiftly, tells an exciting story and has plenty
of thrilling episodes." + Film Curb p28 D 15 '35
"Action drama of police-crook war with inci-
dental romance makes good general enter-
tainment." + Film Daily p7 Ja 18 '36
"A good action melodrama. . . Since the activ-
ities of the gangsters are not stressed it is
suitable for all. [Family.] + Harrison's Reports D 21 '35
"Fights between cops and robbers sprinkled liberally throughout this pleasing love story
provide plenty of excitement in a nicely
directed picture. The screen play moves with
plenty of action, nice dialogue and a few in-
consistencies which do not offend." + Film Pict Daily p30 D 7 '35
"More than usual entertainment and show-
manship significance is attached to this drama.
. . . Sticking closely, at all times, to dramatic and
romantic elements that have a definite screen
value, it never succumbs to the temptation of
being melodramatic. When it does give patrons
something else of the kind that moves along
swiftly, tells an exciting story and has plenty
of thrilling episodes." + Film Curb p28 D 15 '35

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
so through the force of illusion and example rather than by advancing scientific or medical theories."

+ Motion Pict Herald p59 D 14 '35

"Family melodrama. Fast moving, well cast, this is gun stuff that ought to please even if its de luxe appeal is handicapped by cast star weakness. Playing up emotional values, the direction has concentrated on human interest, with a good programmer resulting."

+ N Y Exhibitor p39 D 25 '35

"Picture just barely manages to maintain some suspense and keep its head far enough above the crook and cop nature. Seasoning of genuine comedy is well sprinkled amongst thrills."

+ Variety (Hollywood) p3 D 11 '35

WESTERN COURAGE. N 15 '35 58min Columbia
Director: Spencer G. Bennett

"[The] final scene with Foster where the later scolds him to cover emotion as he's dying is superb in phathcs. . . . James Flood turns in excellent direction, keeping the character play intensely interesting, the pace fast and suspense high, and elevating the quality of the piece well above usual offering of the crook and cop nature."

+ Box Office

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"Good."

+ Endorsed Motion Pict D '35

"Beautiful scenic effects, a splendidly trained horse, the determination of a man from a burning building by the horse, add to the enjoyment of a picture which would otherwise have to be classified as 'just another Western.' Fam-
lily." E Coast Previe Committee

"Family. Junior matinee." Nat Bd of R
+ Fox W Coast Bull D 14 '35

"Fair. Family."

+ Motion Pict Guide Mr '36

"A, Y and C: Western melodrama." Par M p57 Mr '36
Sel Motion Pict D 1 '35

Trade Paper Reviews
Box Office p27 N 30 '35

"Family Western." N Y Exhibitor p54 D 10 '35

WHISP AW. D 6 '35 82min MGM
Players: Myrna Loy. Spencer Tracy
Director: Sam Wood
When two gangs of international jewel thieves engage in a battle of wits, a G-man posing as a professor from just as good one of the gangs and falls in love with a member who serves as a foil. How he reforms the girl and breaks up the gang concludes the story.

Audience Suitability Ratings

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Fine of kind; Y: Fine thriller; C: Not for them." Christian Century p95 Ja 15 '36

"Very good."

+ Endorsed Motion Pict Ja '36

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

"Adults." DAR

"A capable cast, good story, clever direction, sustained suspense, clever human touches, and pleasant humor are the highlights of this different type 'cowp' picture . . . Intelligent good direction, good photography. Family." Nat Council of Jewish Women

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

"Myrna Loy gives just the right tone to the picture—a bit of refinement amongst 'mugs', while Spencer Tracy with his combination of spot dramatic and straight character gives it naturalness. Adults." Nat Fed of Business & Professional Women's Clubs

"The story is well told by a carefully chosen cast with good continuity and dramatic effect." Nat Soc of New England Women

Fox W Coast Bul D 21 '35

"The action is carried forward with a minimum of dialogue. The work of the cast is commendable and the direction is most effective. Adults." Nat Fed of Women's Clubs (W Coast) D 16 '35

"Very good. Adults."

Motion Pict Guide F' 35

"On reflection the false standards become more apparent. The feminine assistant of jewel thieves is beautiful and charming and gets precisely what she wants in the end after a life of crime, and the brave detective manages to achieve glory and keep the girl for himself instead of reinquishing her to the law. The amount of action is taken in the scenes in which they travel constantly together under fairly intimate circumstances, this being a great deal better than the handle-and-more successfully in previous pictures. Adolescents, 12-16: ethically poor; children, 8-12: no." Motion Pict R Jr Ja 36

"A and Y: Light comedy; C: If interested." Sel Motion Pict Ja 1 '36

An interesting tale . . . given values above the mere story by good acting and direction. Mature.

+ Wky Guide D 14 '35

Newspaper and Magazine Reviews

"The whole affair is concocted and completed with consummate deference and regard for the pat formula, which now gives Broadway nightly laughs—Boy meets girl, boy and girl quarrel, and boy marries girl. It's all there. No less than your ticket money."

Boston Transcript p7 D 20 '35

Christian Science Monitor p15 Ja 11 '36

"A fairly glossy combination of 'Glass Key,' 'It Happened One Night' and 'The Thin Man,' which serves to restore Myrna Loy to her ad. marks. I should think I'd count myself."

New Theatre p24 Mr '36

"The fascinating Miss Loy, who has been away from her enthusiasts far too long, returns to us in a pretty fair melodrama about jewel thieves, beautiful lady bandits and dashing G-men. Her vehicle, which bears the slightly enigmatic title of 'Whipsaw,' is certainly no wonderwork of the drama, but it is a good, sound, pulp-magazine story of the cops-and-robbers variety, and although it sets no new records, it results in acceptable minor entertainment."

Richard Watts, Jr. + — N Y Herald Tribune p6 Ja 25 '36

"For the most part, it is pretty well done. After a slow start, the picture finally ends up with a typical movie combination of sentimentalism and hard-nosed plot of crime. It is fairly obvious, with most of the surprises pointed out a minute or two before they happen, no masterful play of suspense. It is pleasant rather than exciting . . . It is when the melodrama gives way to comedy that 'Whipsaw' is at its best. The well-worked and cleverly plotted work of every one concerned then contrives to make it sparkle briefly. As for the title, that seems to be based on the thought in Holly- wood. It needn't worry you."

Eileen Creelman

+ — N Y Sun p8 Ja 25 '36

"You probably have heard the one about the detective who falls in love with the beautiful jewel thief he is supposed to bring to justice. That would be the briefest, and the most unkind way to synopsize the new picture, and it would be wrong. There is a real work of narration—the manner of the telling. 'Whipsaw' is well told. Sam Wood has directed it at a brisk pace and with a rare knack of making the expected happen in the most unexpected way . . . Under less capable direction and with less gifted performers, 'Whipsaw' probably would have been just another picture. Thanks to Mr. Wood, Miss Loy, Mr. Tracy and John Qualen—a performance and advantages—it's quite a bit more."

F. S. Nugent

— N Y Times p18 Ja 25 '36

"Although 'Whipsaw,' is not 'The Thin Man' or even Star of Midnight, it moderately entertains in its mildly melodramatic way. Chiefly, however, it is interesting because in it Miss Loy demonstrates once more her less than complete ability to carry the audience in her picture only when she is being a completely delightful comedienne but also a really superb dramatic actress and that if she ever finds the right role again—like the one she had in 'The Thin Man' or 'Broadway Bill' she will be able to act it to perfection."

William Boehnel

— N Y World-Telegram p22 Ja 25 '36

"Dialog wavers back and forth between flip- pant, Grade A exchanges between Miss Loy and Tracy and Corny Comedies, and the crooks make remarks like, 'We're hip to the whole layout . . . Myrna Loy's charm and Tracy's natural ability and daring are assets that no picture can have and be bad.'"

— Time p36 D 23 '35

Trade Paper Reviews

"It has suspense, action, thrills, diverting dialogue, and intriguing story, and is seasoned with just enough romance to make it an 'all-purpose' picture."

+ Box Office p49 F' 8 '36

"Here is a picture with universal appeal, and a romance that is delightful. The exciting efforts of two rival gangs to steal some highly valuable pearls make it more interesting. It has just about everything that it takes to make a decidedly entertaining film. There is suspense, love interest, a layout and then and plenty of thrill stuff. Seems certain to do well in practically any situation."

+ Film Curb p18 D 15 '35

"A fairly good melodrama."

+ — Harrison's Reports D 23 '35

"This makes good, average entertainment. . . . Sam Wood's direction keeps the story moving along one step ahead of the audience, furnishing new twists just as the old become plain."

+ Motion Pict Daily p9 D 4 '35

"While there are several incidents in it that carry a very large yield of thrill, these, in relation to the whole show, should not be the cause of any worry as to moral worth... There is a continuous air of thrill and action."

+ Motion Pict Herald p59 D 14 '35

"Family melodrama."

N Y Exhibitor p38 D 25 '35

"'Whipsaw' is good entertainment. It should count for better than average takings. And it should keep up the pace. Its two leads, Myrna Loy and Spencer Tracy. Both have been nicely treated by the story and the production, and it richly repays the compliment by turning in strong performances."

+ Variety p16 Ja 29 '36

WHISPERING SMITH SPEAKS. D 20 '35

70min 20th century-Fox

Players: George O'Brien. Irene Ware. Ken- Quinn. Constance Bennett

Director: David Howard

"The story is familiar, that of the railroad-president's son who wants to make good on his own and goes to a small town, falls in love with the girl who is running the one-train
Motion Picture Review Digest 219

railroad manages to get a good deal for the girl through besting her father who wants to buy the Jerkwater railroad. (Variety (Hollywood))

**Audience Suitability Ratings**

"Class A. General approval." N Y Archdiocese Motion Pic Guide 22 Cfa News p34 5/18 36

"Family. E Coast Preview Committee

"Suitable for church halls, Catholic schools, or family." Internat Fed of Cath Alumnae

"A rather obvious plot, with some new angles, and a pleasant romance. Family." Nat Ed of R Fox W Coast Bul Ja 12 36

"Good Family." Motion Pic Guide Mr 20 36

"A and Y: Light comedy; C: Little interest." Par M p67 Mr 36

Wkly Guide D 21 36

**Trade Paper Reviews**

"Exceptional scenic background and production value and some excellent comedy situations. It moves at a fast pace and should entertain in any spot." + Box Office p53 D 25 35

"A run-of-the-mill program railroad comedy drama. There's almost too much action and the comedy is only fair. Frank Spearman is a past master at writing railroad stories but these producers didn't do him justice in this one."

+ Film Curb p13 Ja 4 36

"This time George O'Brien in an interesting and amusing railroad story. It has a lot of action, and played on the comedy drama lines, should prove good entertainment. There is plenty of railroad footage and some nice outdoor scenery. The story has suspense and holds one's attention throughout." + Film Daily p10 D 17 35

"Although the plot is not particularly novel, it moves at a fast pace, holding one's attention well throughout." + — Harrison's Reports Ja 4 36

"Whether George O'Brien rides trains or horses he shows equal proficiency. In this one he rides trains and the film is sprinkled with smoothly blended, homely humor, romance and action which will please O'Brien followers." + Motion Pic Daily p3 D 14 35

"As O'Brien discards his bucking broncho for a thrill chase stimulator, he mounts the careening cabin of a locomotive and the incident contributes to the excitement of the anticlimax. Moving in a tempo that makes for easy understanding, the show is presented in a distinctive light comedy vein." + Motion Pic Herald p52 D 21 35

"Estimate: good family stuff." + N Exhibitor p64 Ja 10 36

"The story, which is telegraphed to the audience during the first few feet of the picture, takes on a refreshing atmosphere. George O'Brien does the whole thing in a comedy vein. Away from the usual hard riding assignment, he does credit to the [part]."

— Variety (Hollywood) D 13 35

WIDOW FROM MONTE CARLO. F 1 '36 63min War. BW


Director: Arthur G. Collins

Based on play, A Present from Margate, by Ian Hay and A. E. W. Mason. A lonely and romantically starved young widow on vacation in Monte Carlo meets a dashing young English army officer on leave. Following a fantastical masquerade party she promises to marry him and he leaves her alone from a conventional prosaic diplomat to whom she is engaged.

**Audience Suitability Ratings**

"Class A. Approved for adult audiences." N Y Archdiocese Motion Pic Guide 22 Cfa News p34 5/18 36

"A: Tiresome; Y: Stupid; C: No interest." Christian Century p147 Mr 18 36

"Attractive settings, excellently photographed, with capable acting by a well-groomed cast. Adults: 14-18: fair; 8-14: uninteresting." Calif Congress of Par & Teachers

"Trite story. Mature." DAR

"A fairly entertaining, light, farcical comedy, ably cast with pleasing settings, music, photography and some clever dialogue, Family—mature." Gen Fed of Women's Clubs (W Coast)

"Here we have a concrete example of the result of "Wasting Money Big Billing" in which is an insult to the ability of a very fine cast and the intelligence of the audience who sees it. It is told by a master, unfortunately, but the slow-moving direction does not give the actors the slightest possibility of making anything of the production other than mediocrity entertainment." Nat Council of Jewish Women

"Slapstick comedy... obviously used to cover up deficiencies in dialogue and ideas. The picture gives one the impression of being hastily and carelessly put together with exaggerated characters and unconvincing situations. Nat Fed of Business & Professional Women's Clubs

"Light entertainment with clever dialogue and attractive photography. Family." Nat Soc of News Women (W)

"Develops many amusing incidents. Mature." So Calif Council of Fed Church Women

"Intended as a farce, it is interpreted as such by the cast with the exception of the leading actors, who play their parts straight. This conflicting sense of dramatic values leaves it a bumbling study in inanity. To the actor's credit let it be said that they did try to make it amusing—they tried so hard that one became conscious of the drive without seeing it. Addendum: waste of time; children: too mature." Women's Univ Clubs, Los Angeles

— + W Coast Bul D 7 '35

"Unobjectionable for adults." Nat Legion of Decency Mr 12 36

"A and Y: Inconsequential farce; C: Mature." Nat Soc of News Women (W)

Par M p67 Mr 36

Sel Motion Pic Ja 1 '36

**Newspaper and Magazine Reviews**

"In 'The Widow from Monte Carlo' [the director] moves the audience into the scenes, but he holds it, there and assaults its ears by pouring into them at close quarters the rasping voice of Warren Hymer addressing characters standing within a foot of him, in tones loud enough to be heard by them if they were a hundred yards away. . . . The picture has sufficient amateurish quality to make it worthwhile as entertainment. It is a light, well dressed comedy, dealing mainly with smart situations and conducted thereon smartly."

+ Hollywood Spect p44 Ja 4 '36

"Miss Del Rio, the alluring Aztec, has never looked more beautiful and has never been more cleverly gowned down in any film story than she is in [this] new film. . . . I think it is safe to say that she deserves better

+ + Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
“The commonplace story by Faith Baldwin is the source of a cheaply artificial and expensive-ly produced comedy. The trivial plot skirts the sensibilities and even its well known, competent, but clearly miscast stars are unable to give it any semblance of verisimilitude or sincerity. Adults and young people.”

Sel Motion Pict F 1 '36

“Mature... Handsome production, some-times too long and talky.”

Wky Guide F 27 '36

Newspaper and Magazine Reviews

“What amusing dialogue and adroit, light-handed direction by Clarence Brown (this instance) can do for a plot as old as Egypt, is evidenced by this film which speeds along from one familiar situation to another, gaining diverting momentum all the time. The story... succeeds in being sprightly and honest.”

M. E. P.

“Everyone connected with the production has caught the light spirit of the piece and it is played throughout in that vein. It is nice entertainment of its type, it moves quickly, the lines are clever, as are the situations.”

Motion Pict Daily p25 Ja 23 '36

“Everyone connected with the production has caught the light spirit of the piece and it is played throughout in that vein. It is nice entertainment of its type, it moves quickly, the lines are clever, as are the situations.”

Motion Pict Daily p8 D 17 '35

“A fine dash of romantic comedy enlivens the drama, and a fine cast interprets the tale.”

Laura Elam

“Pictures are cleverly contrived, intimate at times, yet in good taste, and move to the pace of bright dialog.”

J. P. Cunningham

Commonweal p552 Mr 18 '36

“The triangle theme has been worn thin as story material for the screen; there is not a gripping scene, not a tense moment in the picture; and when the story shows the film stresses a point to arrest the attention of the audience, yet Life Versus Secretary is one of the most completely satisfying pictures one could wish for, an achievement vastly to the credit of its director.”

Herald Pictorial

Hollywood Spec p8 D 29 '36

“The picture is no more of a disappointment than it is a surprise. It is, in fact, exactly what you might expect. ... ‘Life Versus Secretary’ is one of the best good dialog pictures that interest never lags.” (3 stars) Beverly Hills Liberty p32 Mr 28 '36

“‘Life Versus Secretary’ will unquestionably make a staggering amount of money for its sponsors... Yet I cannot help remembering that if, heaven forbid, I had been a producer and had the opportunity to make a film that couldn’t be examined too closely for plausibility, but that allowed itself to be glib enough to allow pleasant moments, without the seriousness of a moderately skilful script, I would have prepared and produced it... I know that I would have made such a film as ‘Life Versus Secretary’.”

Richard Watts, Jr.

Motion Herald p10 F 29 '36

“The new picture is one of those shiny, luxurious, empty and blantly expensive productions which Metro-Goldwyn-Mayer turns out occasionally, to the accompaniment of ohs and ahs from the spectators and a merry jingling of coin at the box office. ... The picture, treated with the lightest of touches, is constantly diverting. It is never stimulating, nor are even the trio of skilled adapters able to sustain any suspense. ‘Wife Versus Secretary,’ on which the director of ‘Ah Wilderness’ has chosen to waste some months of endeavor, is a lighthearted, well produced bit of trash, a shopgirl’s delight.”

Eileen Creelman

N Y Sun p8 F 29 '36

“While you may rail, critically, at the glossy stereotypes, you may muse how Miss Baldwin of growing dullei and dullei in her treatment of her pot plot, but you will realize—with a sense of the futility—that Faith Baldwin ‘Wife Versus Secretary’ picture, with Gable, Harlow and Loy, is predestined for success. It will be commercially unquestioned, and it is a box-office wow... Like most of these”
Metro super-specials, the film has been richly produced. It is set competently by Clarence Brown and is well played—within the handicaps of their roles—by Miss Harlow, Miss Loy and by Mr. Whiting, who should be told, however, that being coy is not one of his strong points.

F. S. Newman, March 8, 1936

"Wife Vs Secretary" is not very good. A formulized and somewhat shabby product of Faith Baldwin's shallow, but high-priced magazine, directed upon the old, clearly everlasting feud that goes on between a man's wife and his secretary for his love, it comes under the heading of hard work rather than pleasure in the cinema. . . . Some really competent pictures, including Jean Harlow, Myrna Loy, and Clark Gable, strive earnestly as the principal characters involved in this giddy plot. They say their lines and do through their situations efficiently. But in spite of their industrious endeavors, all that they can make of "Wife Vs Secretary" are second-rater of little importance to the cinema except at the box-office. And that, I suppose, is all that matters." — William Boehnel

+ N Y World-Telegram p9 F 29 '36

"It appears to be one of the darling convictions of American life that doctors always cure the patients and that women remain dizzy with desire for stenographers. The films love the idea. They played with it competently, most successfully in "Wife Vs Secretary" and they have no intention of letting it drop for a long time. It is tuned up again in "Wife Versus Secretary", but in such a generally tepid style that I can't expect it will disturb the reflections of many helpmates and severest critics." — John V. Lewis

New Yorker p75 Mr 7 '36

"Good rollicking entertainment, with spanking dialogue and a cast of favorites. . . . A typical Faith Baldwin story, nimbly rewritten and luxuriously mounted." + News-Wk p32 Mr 7 '36

"'Wife Versus Secretary' is a grimly stereotypical story in which, without due panache of the banal situation indicated by its title, it is patently destined to be, for its producers, if not for their more civilized customers, one of the most profitable pictures of the year." + Time p17 Mr 9 '36

Trade Paper Reviews

"Smart entertainment with a load of box-office names that should bring out the SRO signs. Famly." + Box Office p25 F 29 '36

Canadian Moving Pict Digest p10 F 22 '36

"With Clark Gable, Jean Harlow, [and] Myrna Loy in a story, which should appeal to the millions of office and shop girls who picture themselves as the Harlows and the wives who imagine themselves to be the Loy's, this picture should hit at the box-office in a big way." + Film Daily p14 F 19 '36

"An excellent box-office attraction. The three stars are probably enough to bring patrons to the theatre. Good for the most part it will please spectators, particularly people who speculate on its romantic quality, its air of gaiety, and the lavish production given to it. . . . There is nothing immoral in the plot, but it is rather sophisticated for children. More suitable for adults." + Harrison's Reports Mr 7 '36

"Sure-fire box-office from every angle, 'Wife Versus Secretary' is headed for tremendous grosses. Indeed everything—a trio of top-line stars in Clark Gable, Jean Harlow, Myrna Loy; a title that will draw women in droves and a story that will thoroughly satisfy both women and men in the audience. . . . Unquestionably the picture will mark a brand new career for Jean Harlow. With her darker hair, she proves beyond doubt that acting rather than typing is now her métier. Playing with repression and great charm, her secretary is to be numbered among the finest things she has ever done." + Hollywood Reporter p3 F 14 '36

"Tastefully produced and directed, with considerable to stimulate the imagination, the picture is characterized throughout by an atmosphere of romantic intimacy, although there is nothing in the slightest way objectionable." + Motion Pict Daily p5 F 15 '36

Motion Pict Herald p64 F 22 '36

"'Wife Versus Secretary' again demonstrates that when a show can be packed with stars, scripted well, directed by a man who knows not only his business but his box office, produced at a studio where they know how to do things, it is bound to be in the heavy money. Estimate: money show anywhere." + N Y Exhibitor p54 Mr 10 '36

"With a triple threat for the marquees, a smartly fashioned story and outstanding production, this picture seems to have what it takes to get them in. . . . In spots where there has been a reaction against the triangle of the wronged wife, the cheating husband and the gulping stenographer, the fact cannot be stressed how cheaply they've been advertising that this is not that sort of story at all. If this is done they'll come in and love it." + Variety (Hollywood) p3 F 14 '36


Trade Paper Reviews

Films Curb p15 N 1 '35

"Bolstered by plenty of the approved plot material, this western drama ought to prove generally satisfying to the outdoor action fans." + Film Daily p8 O 22 '35

"In his new series, western hero Harry Carey, illustrates that he can still rank with the best of open air stars. Family Western." + N Y Exhibitor p32 N 10 '35

(s)WILD WINGS. Ja 11 '36 111min Vitaphone Players: Gayne Whitman. "Takes the fair, the lovely, the celebrated, the unattainable, and makes it all real. Take the far-off village of Layonan, in the Pacific Ocean; a bird sanctuary; it presents marvellous shots of thousands of birds in close-up, among them certain species that have never been seen before," Film Daily

Audience Suitability Ratings


+ Exceptionally Good; + Good; + Fair; + Mediocre; – Poor; – Exceptionally Poor
TRADE PICTURE REVIEWS DIGEST

WILD WINGS—Continued

Trade Paper Reviews

"Distinguished by exceptional photography and a splendid descriptive talk by Gayne Whitman, this is about the tops for anything on the screen depicting wild bird life... The birds in flight are simply beautiful in their graceful movements, and will arouse enthusiasm from all lovers of bird life."

Film Daily p12 Ja 24 '36

"Exceptional shots reveal mating habits and others in slow motion show the poetry of their effortless flight. Should please."

Motion Pict Daily p10 Ja 27 '36

"Some of the scenes are truly remarkable."

Motion Pict Herald p62 F 8 '36

"Fair."

— N Y Exhibitor p40 Ja 25 '36

WINGS OVER ETHIOPIA. O 25 '35 52min Swiss-Praesens Films-Paramount

Players: Natives

Director: L. Wechter

"As timely as today's headlines it shows the people of Ethiopia and their customs and takes one into the heart of that wild, savage country. It demonstrates something of what the Italians are up against in trying to conquer that land, what with dangerous mountain regions, the climate and other natural forces to repel invasion." N Y Sun

Audience Suitability Ratings

"Class A. General approval." N Y Archdiocese Motion Pict Guide

Cath News p24 Ja 25 '36

"A and Y: Good of kind; C: Perhaps." Christian Century p1890 O 30 '35

"A: Excellent; Y and C: Instructive."

Par M p27 Mr 2 '36


Newspaper and Magazine Reviews

Reviewed by Marguerite Tazelaar N Y Herald Tribune p9 O 12 '35

"It is well worth seeing." M. J.

N Y Sun p9 O 12 '35

Springfield Republican p60 O 20 '35

Trade Pict Reviews

Box Office p58 N 16 '35

"Family travelogue. Vastly interesting while the headlines last."

— N Y Exhibitor p33 O 25 '35

("WINTER MAGIC. D 27 '35 9min 20th Century-Fox

Players: Edward Thorgersen

Director: Truman Talley

"With winter as its theme, this short in the Magic Carpet series takes the audience on a tour of places where winter cloaks the country to the camera's advantage." Motion Pict Daily

Trade Pict Reviews

"The vignette-like qualities of some of the shots in this panorama of snow scenes will open up a new world of beauty to the sit-at-homes and cause nature lovers to rejoice... In every respect, it is a superior short."

Box Office p48 Ja 15 '36

"This is a masterpiece of photography in Winter Scenery in our own country... Some of the scenes are as gorgeous as paintings, and it is a feast of beauty for the nature lovers and the art-minded. A perfect winter number."

Film Daily p11 Ja 7 '36

"There is at times some excellent photography and the mood is well handled."

Motion Pict Daily p9 Ja 9 '36

"Interesting."

N Y Exhibitor p31 Ja 10 '36

WOLVES OF THE UNDERWORLD. D 8 '35 57min Regal

Players: Godfrey Tearle, Isla Bezan, Fred Groves, Michael Hogan

Director: George A. Cooper

The film was made in England. "A group of gangsters set out to 'get' a supposedly respectable doctor. The tables are turned and the doctor kills the gunman, planting his body beside an accidentally handy train wreck. At the same time the leader of another, related gang of counterfeiters from Dartmoor, witnesses the murder and forces the doctor to hide him. At the expected right moment, the police, breaking in and capture the gang."

(Motion Pict Daily)

Trade Pict Reviews

"The cast, though British stamped, put their lines across in a readily understood manner, while the direction keeps things moving at a nice gait all along the line."

Film Daily p15 D 10 '35

"This adaptation of a stage play combines murder, a touch of romance, and the not too subtle deductions of a detective story writer and amateur crime sleuth. The result is a fairly lively yarn."

— Motion Pict Daily p9 D 10 '35

"This holds interest all the way once it gets going. Family melodrama."

— N Y Exhibitor p37 N 25 '35

WOMAN TRAP. F 14 '36 60min Paramount

Players: Gertrude Michael, George Murphy, Roscoe Arbuckle, Akim Tamiroff

Director: Harold Young

"Dealing with a formula plot of the kidnapping of a senator's daughter by a band of jewel thieves, who need quick money for a getaway, the film accentuates the most delightful Mexican bandit character since the memorable 'Bad Man.'" Hollywood Reporter

Audience Suitability Ratings

"Possible for family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Adults and young people." E Coast Preview Committee

"Family." Nat Bd of R

"Adults." Nat Fed of Business & Professional Women's Clubs

"Some good photography in a melodrama fairly entertaining for adults." Nat Soc of New England Women

"On account of the crime angle, this picture is not suitable for children. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 22 '36

"Adults and young people."

Gen Fed of Women's Clubs (W Coast) F 8 '36

++ Exceptionally Good; + Good; ++ Fair; +— Mediocre; — Poor; —— Exceptionally Poor
"Adults and young people."  

**Jt Estimates** F 1 '36  

"There are three items on the debit side to begin with; poor name, a cold-blooded gangster melodrama, and a kick to the underside. 12-16: not recommended; children, 8-12: no."  

Motion Pict R Mr 7 '36  

"This is a rather amusing story, but alas! It has great faults both in continuity and credulity. Family."  

+ — Nat Council of Jewish Women F 15 '36  

"Unobjectionable for general patronage."  

Nat Legion of Decency Mr 12 '36  

"Adults and young people."  

Sel Motion Pict F 1 '36  

"Family."  

Wkly Guide F 8 '36  

Newspaper and Magazine Reviews  

**Boston Transcript** p2 F 21 '36  

"'Woman Trap' [is] to give [it the] trade designation, Class B. With that in mind, then, put down 'Woman Trap' as tolerable melodrama. Competently directed. For the juvenile type, it is a technically proficient film that suffers chiefly in its story department."  

T. M. P.  

— N Y Times p11 Mr 7 '36  

Trade Paper Reviews  

"Entertaining"  

+ — Box 26 '36  

"A pretty good program action melodrama. There are a few exciting melodramatic situations in the second half, where the two different gangster types, one with each other for supremacy in a kidnap plot. Because of the murder and kidnapping it is unsuitable for children under twelve. Good for adults."  

+ — Harrison's Reports F 29 '36  

"Were all program pictures as neat jobs as this little piece of entertainment, theater men would be happier. It will set no worlds on fire at the box offices. Neither will it send patrons home dissatisfied. 'Woman Trap' only proves again that class D releases can be made with intelligence and finesse. . . . It runs an hour and it is an hour filled with solid entertainment for the family trade for which it was made."  

+ — Hollywood Reporter p3 Ja 25 '36  

"An average attraction, this holds amusement for average audiences. The story, consolidated by a surprise climax, is pretty much of a hodge-podge of jewel thieves, gangsters, a stranded girl flyer and a newspaper reporter through which runs a mysteriously sinister character, highly reminiscent, of Holbrook Blinn's 'Bad Man.'"  

+ — Motion Pict Daily p8 Ja 29 '36  

"This is one of those pleasing minor pictures that audiences are quite apt to enjoy much more than they do some of the more pretentious features. Essentially the show is a comedy romance drama and not anything more than this. The plot suffers a bit, but not enough to warrant a negative rating."  

+ — Motion Pict Herald p15 F 8 '36  

"Estimate: best for neighborhoods, twin bills."  

N Y Exhibitor p35 F 25 '36  

"Nice little program picture that should garner plenty of dual bill business. Deserves consideration for solo bills, particularly if plugged as the latest variety of G-man yarn. A little more care in writing, better direction and addition of strong name player probably would have made this a real grosser. Studio seemingly rated it at a secondary entry and as such its utmost possibilities were overlooked."  

+ — Variety p15 Mr 11 '36  

"Good program picture that should hold its own on any double bill. Due to lack of names it has little chance as a solo. Well produced by Harold Hurley, picture has sufficient twists to satisfy any audience. . . Harold Young's direction is in evidence, somewhat slow in spots. Generally he has handled the picture nicely."  

+ — Variety (Hollywood) p3 Ja 28 '36  

**Yellow Dust.** F 22 '36 62min RKO  

Players: Richard Dix, Leila Hyams, Andy Clyde, Oneslow Stevens, Moroni Olsen, Jessie Ralph  

Director: Wallace Fox  

Based on the play, Mother Lode, by George O'Neil and Dan Totheroh. The film was previously known as Mother Lode. "Two prospectors, Old Solitaire and Culpepper, strike a rich vein of gold, but before they are able to file their claim they are 'railroaded' to jail. A beautiful girl gives the 'thieves' the address and there is the usual happy ending." (Nat Fed of Business & Professional Women's Clubs)  

Audience Suitability Ratings  

"Family."  

E Coast Preview Committee  

"Family."  

Gen Fed of Women's Clubs (W Coast)  

"Family and junior matinee."  

Nat Council of Jewish Women  

"The bar and the beers are featured a little too prominently. Family."  

Nat Fed of Business & Professional Women's Clubs  

"Mature."  

Nat Soc of New England Women  

"The drinking and gun play is a necessary part of the story, and has been treated with as much restraint as possible. A Western drama suitable for the family."  

S Calif Council of Fed Church Women  

"It is only mildly entertaining because in spite of violent action, one never doubts the outcome. Family."  

Women's Univ Club, Los Angeles  

Fox W Coast Bul F 22 '36  

"Family."  

+ — Jt Estimates F 1 '36  

"Unobjectionable for general patronage."  

Nat Legion of Decency Mr 12 '36  

"A Western which will find favor with younger audiences. Family."  

+ — Sel Motion Pict F 1 '36  

Newspaper and Magazine Reviews  

"'Yellow Dust' the hoss-and-buggy opera bears not the slightest resemblance to its alleged parent, 'Mother Lode,' the romance of old San Francisco with which Mr. Totheroh and George O'Neil achieved some success on the Broadway stage in 1934. . . In fairness to the directing staff, it must be said that no apparent effort was made to produce anything other than 'a hoss-and-buggy,' or 'a one-hander' who breaks a precedent of 'night unto thirty year' when he accepts our hero as a partner."  

J. T. M.  

N Y Times p11 F 24 '36  

"Frankly, I'm still not certain whether it is intended to be bona fide Western stuff or a burlesque on the prospecting period, but in either case it is pretty feeble entertain-
YELLOW DUST—Continued

"Satisfactory program fare . . . in so-so vehicle."

"Just a moderately entertaining Western. It goes in for too much story detail and romantic interest for a picture of this type and for that reason the action lags. Suitable for all. Family."

"This minor effort stacks up as just ordinary dual feature fare and will get by so long as it is kept in the smaller spots. . . This is one of the few feature productions turned out by a major which eliminates a variety of exterior location shots and practically relies on one interior set to carry all the action. Whether this puts 'Yellow Dust' into the classification of a quickie or whether most of what is lacking is left on the cutting table is hard to conjecture. In any event, the film does not bring the studio or Dix any acclaim."

Harrison's Reports F 29 '36

"Any Western that can stir up scattered applause from a Times Square audience when the hero escapes from hanging has achieved something. 'Yellow Dust' did this at the opening show at the Rialto."

"Fair programmer, with some names, fair comedy to help, the plot follows such grooves as to make fun and will get by so long as the story is kept in the smaller spots. . . This is one of the few feature productions turned out by a major which eliminates a variety of exterior location shots and practically relies on one interior set to carry all the action. Whether this puts 'Yellow Dust' into the classification of a quickie or whether most of what is lacking is left on the cutting table is hard to conjecture. In any event, the film does not bring the studio or Dix any acclaim."

Motion Pict Daily p12 F 24 '36

"Story value, while novel in some ways, differs but little from standard formula, which necessarily puts the selling job up to the value of names and that certain audience interest that accrues to outdoor, romance and comedy contrasted, action entertainment.

Motion Pict Herald p50 N 16 '36

"Fair programmer, with some names, fair comedy to help, the plot follows such grooves as to make fun, but is kept in the smaller spots. . . This is one of the few feature productions turned out by a major which eliminates a variety of exterior location shots and practically relies on one interior set to carry all the action. Whether this puts 'Yellow Dust' into the classification of a quickie or whether most of what is lacking is left on the cutting table is hard to conjecture. In any event, the film does not bring the studio or Dix any acclaim."

Variety p15 F 26 '36

"Deficiencies in this Western are somewhat alleviated by the Richard Dix [name.] It simply do not make a very complicated story seem complicated because of the flimsiness of plot and dialog."

Variety (Hollywood) p3 Mr 6 '36

YOU MAY BE NEXT. F 6 '36 65min Columbia

Players: Ann Sothern, Lloyd Nolan, Doughlas Dumbrille, John Arledge

Director: Albert S. Rogell

"A new angle to racketeering is attempted in this picture by the showing of the gangster method of terrorizing the radio industry. G-men successfully combat this hitherto unknown device and the young radio mechanic who is dedicated in the successful campaign is given the free world in criminal prosecution."

Sel Motion Pict

Audience Suitability Ratings

"Unobjectionable for general patronage.

Nat Legion of Decency Mr 12 '36

"Adults and young people."

Sel Motion Pict F 1 '36

"Family.

Wkly Guide F 1 '36

Newspaper and Magazine Reviews

"This high-tension melodrama may give you the chills if you don't like 'em."

Christian Science Monitor p13 F 29 '36

"The cinema introduces a new and ingenious form of racketeering in 'You May Be Next,' which makes for exciting entertainment." T. M. P.

"Although at first glance the idea of 'You May Be Next' seems fresh and novel, it soon becomes evident that the treatment and development are uninspired—and so it results in just another commonplace racketeer film. . . The cast tries hard enough but in spite of their industrious endeavors 'You May Be Next' must be set down as just another item in a long list of disappointments."

William Boehnel

N Y World-Telegram p15 F 25 '36

YOUNG FOREST. Ja 1 '36 90min Libbok-film

Players: Marja Bogda, Adam Brodzisz

Director: Josef Lejtes

Distributed in Poland under title Mody Las. The film distributed here has English subtitles.

"This importation from Warsaw is a [picturization] of the Anti-Russian agitation among the students, and even the school children, in the Polish capital at the time when the Russo-Japanese War and the revolutionary uprising of 1905 awakened hopes of throwing off the yoke of Russia."

(N Y Times)
nation against the Czarist régime in spectators of almost any kind." H. T. S. — + N Y World-Telegram p27 Mr 11 '35

"Although 'Young Forest' is much too long and ambling to be as effective as it should be, it has moments of genuine interest... The film and the photography, which we devote a lot of footage to scenes that could be cut. If it were keyed up to a higher pitch and had a few vigorous scenes in it 'Young Forest' would be a better than average foreign film. The stuff is there but... the manner in which it has been assembled is amateurish." William Boehnel
— + N Y World-Telegram p33 D 4 '35

Trade Paper Reviews
Film Daily p8 D 3 '35

"While the dialogue is in Polish there are sufficient superimposed English titles to make the production readily understandable. The pictures has an excellent cast... Said to be produced on the exact locale of the 1905 revolution, its authenticity is of value. It is also good entertainment."
— Motion Picture Herald p62 D 14 '35

"Tendid style of story development, as well as tendency to stress the unimportant, cramp its effectiveness... In addition to several pieces of rather unusual direction by suggestion rather than flamboyant... Albert Wywerka has collaborated with some striking camera work." — Variety p15 D 4 '35

YOUNG LOVE, Mr 9 '36 75min Elekta-films
Players: Vasa Jalovec, Jarmla Bernakova, Jar Vojta, Vojtova Mayerova
Director: Josef Rovensky
Dialogue film in Czechoslovakian with English subtitles. It was first released and reviewed under title Ecstasy of Young Love. This is not the much-publicized Czechoslovakian film, Ecstasy. "(It is) the study of a boy and a girl, the products of a small Bohemian village, and their innocent attachment for each other—a sympathetic study of these two pathetically poor youngsters and of the boy's consuming ambition to make enough money to buy the girl a pair of shoes." (N Y World-Telegram)

Newspaper and Magazine Reviews

"Ecstasy of Young Love... may entertain you, even if it failed to intrigue this observer... The piece carries simplicity too far, presenting its characters more often as nitwits than convincing peasants, and unwinding a plot reminiscent of our own early Westerns... Bad editing and poor cutting may be partly responsible for the slow pace and the jerky... the director often seems as amateurish as his cast, even though the photography of the lovely country is commendable, and the camera work is excellent." Marquelle Tazelar
— + N Y Herald Tribune p14 Mr 11 '36

"A slight little screen play, one which would not stand up against reading in any American studio, the picture still does capture a certain mood, a beauty of countryside and youth moves at its own... that, although both musical score and photography are excellent," Eileen Creelman
— N Y Sun Mr 10 '36

"A wholesome little picture possessing a great deal of the natural charm that distinguished 'Man of Aran' and 'The Blue Light' has arrived from Ireland. The players are among the very embodiment of millions of similar couples the world over. It is averred that they never acted professionally before making 'Ecstasy of Young Love.' Perhaps that is why they are so good. The work of the rest of the cast is on a par with that of the principals." H. T. S. — + N Y Times p27 Mr 30 '35

"There are some lonely, mistreated moments of beauty in the fumbling little drama of adolescent youth from the Czechoslovakian called 'Ecstasy of Young Love'—moments that are full of warming satisfaction in their deep, tender charm. But there are others—all too many others—which jerk it out of reality and turn it into a sort of muddled psychological study. It is a long way of saying that this film, which won the Czechoslovakian State Gold Medal for the best film of the year; was awarded the Venice World Congress Gold Cup; and tied 'Man of Aran' for first place at the same congress, proves more or less a disappointment." William Boehnel
— + N Y World-Telegram p25 Mr 11 '36

Trade Paper Reviews
Film Daily p8 Mr 10 '36

"This Czechoslovakian-produced film... may be considered one of the more interesting importations. While this rough conception is slightly unsophisticated in every sense, the producers have told their story in terms of the people of which the picture treats." — Motion Picture Daily p10 Mr 12 '36

YOUR UNCLE DUDLEY, D 13 '35 60min 20th century-Fox
Players: Edward Everett Horton, Lois Wilson, John McGuire
Director: Eugene Forde
From play of same title by Howard Lindsay and Bertrand Robinson. Stylye satirizing the Babbit theme, this film is the tale of a timid lamb, who when brow-beaten by his relatives, and victimized by business and civic interests, suddenly becomes a lion and turns the tables on his business rivals, rids himself of troublesome relatives and finds love.

Audience Suitability Ratings
"Class A. General approval." N Y Archdiocese Motion Pict Guide
Cath News p24 Ja 25 '36

"A: Good of kind; Y: Amusing; C: Fairly amusing."
— The Christian Century p63 Ja 8 '36

"Good." + Endorsed Motion Pict Ja '36

"A rambling scenario makes the most of several funny situations and provides wholesome family entertainment. Adults: fair; 14-15: good; 8-14: fair." Calif Congress of Par & Teachers

"A trite story. Family, but mature for children." DAR

"Good, Family." Internat Fed of Cath Alumnae

"Good, simple, Family." Nat Fed of Business & Professional Women's Clubs


"Wholesome and entertaining for the family." So Calif Catholic Women's Club
— + Fox W Coast Bull N 30 '35


"Fair, Family." Motion Pict Guide Mr '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
YOUR UNCLE DUDLEY—Continued

"Unobjectionable for general patronage."  
\[Nat Bd of R M Ja '36\]

"A and Y: Diverting comedy; C: Harmless."  
\[Nat Legion of Decency Mr 12 '36\]

"A pleasant comedy. Family."  
\[Sel Motion Pict D 1 '35\]

"A meager and unassuming little comedy of small-town life. We cinema reviewers, when films as unobtrusively dull as 'Your Uncle Dudley' happen along, make a miner virtue of anemia by applying such kindly adjectives as amiable to them. Although 'Your Uncle Dudley' is unpretentious, it is also aggressively commonplace. It seems to have been manufactured for the tail end of double bills and it barely possesses the laughs for a competent two-reeler. Consequently it scarcely impresses this column as an amiable motion picture... The chances are that, like Cole Porter's first sniff of cocaine, it will bore you terrifically, too."  
- Andre Sennwald  
\[N Y Times p33 D 12 '35\]

"The humor of Rotary Club life and domestic difficulties in a small town provide some moments for the exploitation of Edward Everett Horton, but 'Your Uncle Dudley' is hardly enough, I feel, to keep one all worked up. Just a gentle little laugh now and then. I suppose that's all some of us can stand."  
- John Mosher  
\[New Yorker p90 D 21 '35\]

Reviewed by Louise Mace  
\[Springf'd Republican p2 Ja 2 '36\]

"A domestic comedy drama of the familiar type. Not strong enough to stand on its own in the big spots."  
- Film Curb p22 D 15 '35

"This Edward Everett Horton vehicle makes very pleasing domestic comedy-drama entertainment. Should do best with the family trade. Horton plays the timid soul who finally works himself up to the point of asserting himself, and in that type of role he has no peer."  
- Film Daily p12 N 14 '35

"Fast moving, full of fun in action, dialogue and situations, even when these factors are supposed to be semi-dramatic, it concentrates on things which millions of people are familiar with, either because they have actually experienced them or know about them happening."  
- Motion Pict Herald p72 N 23 '35

"Family comedy."  
\[N Y Exhibitor p55 D 10 '35\]

"Exceptionally Good; + Good; + = Fair; + = Mediocre; - = Poor;—— Exceptionally Poor"
INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus: Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

ACTORS & ACTRESSES

Abel, Walter
Lady consents
Three musketeers
Two in the dark
Abrikosof, A.
Addison, George
Acut, Eddie
Boulder dam
Ahern, Brian
I live my life
Sylvia Scarlett
Alberson, Frank
East of Java
Waterfront lady
Ambright, Hardie
Red salute
Alexander, Katharine
Scandal
Alexander, Ross
Boulder dam
Brides are like that
Captain Blood
Shipmates forever
Allen, Elizabeth
Tale of two cities
Allen, Adrienne
Morals of Marcus
Allen, Fred
Thanks a million
Allen, Grade
Big broadcast of 1936
Here comes Cookie
Allen, Judith
Burning gold
Allen, Robert
Guard that girl
Allister, Claude
Three live ghosts
Alpar, Gita
I give my heart
Alvarado, Don
Spy 77
Andre, Lona
Skybound
Angel, Heather
Perfect gentleman
Three musketeers
Apolo, Oscar
Fire trap
Ardleigh, John
Two in revolt
You may be next
Arlen, Richard
Calling of Dan Matthews
Three live ghosts
Arless, George
Transatlantic tunnel
Armetta, Henry
Three kids and a queen
Armstrong, Robert
Dangerous waters
Arnold, Edward
Crime and punishment
Diamond Jim
Remember last night
Arthur, Jean
Diamond Jim
If you could only cook
Public menace
Ashcroft, Peggy
Rhodes, the diamond master
Astaire, Fred
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How to Use the Motion Picture Review Digest

Sample Entry

**NIGHT AT THE OPERA.** N 15 '35 96min MGM
Players: Groucho Marx, Chico Marx, Harpo Marx, Kitty Carlisle
Director: Sam Wood

"A musical slapstick farce in which the Marx Bros. succeed in placing their musical proteges in a Metropolitan Opera performance." Gen Fed of Women's Clubs (W Coast)

**Audience Suitability Ratings**

"Mad clowning, clever dancing, pleasing vocal and instrumental music are entertaining features of this picture which will please the Marx Bros.' fans. Family and Junior matines." + Gen Fed of Women's Clubs (W Coast) O 30 '35

"Very good for type. Family." + Jt Estimates N 1 '35

---

**Newspaper and Magazine Reviews**

"A boisterous, rowdy, and thoroughly delightful piece. A Night at the Opera hits a swift pace from the opening and never slackens under the barrage of puns, songs, dancing, and insane antics that come tumbling on top of each other. Following the same general lines of their earlier hits, the Marx Brothers' new film is imbued with an undeniable freshness and enthusiasm that sweeps crazily, but none the less triumphantly, through the whole affair." Beverly Hills

+ + Liberty p46 N 30 '35

**Trade Paper Reviews**

"[This] probably will go down in history as the best the brothers have contributed to the screen." + +Film Curb p14 N 1 '35

"Family farce." NY Exhibitor p30 N 10 '35

---

Starting at the beginning, the title of this picture is A Night at the Opera. It was released on November 15, 1935. It is 96 minutes in length. The producing company is Metro-Goldwyn-Mayer. (For key to abbreviations of producers and quoted sources, see first two pages.)

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

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

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

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

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

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups, and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.
This is a cumulated number. It includes all reviews published since No. 15. It supersedes Nos. 16-27. DISCARD Nos. 16-27.

MOTION PICTURE REVIEW DIGEST

Vol. 1

June 29, 1936

No. 28

(Superseding Nos. 16-27)

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Endorsed Motion Pict—Endorsed Motion Pictures. Publication discontinued

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Gen Fed of Women's Clubs (W Coast); Int Fed of Cath Alumnae; International Federation of Catholic Alumnae

Fox W Coast Bul; Nat Legion of Decency


(M)otion Pict R—Motion Picture Reviews. $1, Motion Picture Reviews, Women's University Club, 513 S Hoover St, Los Angeles

Nat Bd of R—National Board of Review Magazine. $2, National Board of Review of Motion Pictures, 105 Fifth Av, New York

Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women. Bulletin. 302 E 47th St, Indianapolis, IN

Nat Fed of Business & Professional Women's Clubs—National Federation of Business and Professional Women's Clubs (Los Angeles District)

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


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

NY Archdiocese Motion Picture Guide—New York Archdiocese Motion Picture Guide


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

Par M—Parent Magazine. See The Parents' Institute, Inc, 9 E 40th St, New York

Scholastic—Scholastic. $1.50, Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa

Sel Motion Pict—Selected Motion Pictures. West Coast. Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres. 25 W 44th St, New York

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

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


Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

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

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript, $5.50, (Wednesday and Saturday). Boston Transcript Co, Inc, Pub, 321 Washington St, Boston


Canadian M—Canadian Magazine. $1.50, Hugh C. MacLean Pub, Ltd, 317 Adelaide St, W Toronto


Library—Library. §2. Liberty Publishing Corp, 1326 Broadway, Lincoln Sq, New York

Life—Life. §1.50. Life Magazine, Inc, 60 E 42d St, New York

Lit Digest—Literary Digest. §4. Funk and Wagnalls Co, 351-358 Fourth Av, New York


Nation—Nation. §5. Nation Fund Inc, 20 Vesey St, New York


New Statesman & Nation—New Statesman and Nation. §30s. New Statesman and Nation, 10 Great Turlnulle, London, W C 1


New Yorker—New Yorker. §5. F R Publishing Corp, 25 W 46th St, New York

News-Wk—News-Week. §4. Rockefeller Center, 20th Ave, N Y

Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Bldgs, Adelphi, London


Sight & Sound—Sight and Sound. (Quarterly)

Spec—Spectator. §30s. The Spectator, Ltd, 99 Gower St, London, W C 4

Stage—Stage. §3. Stage Publishing Co, Inc, 50 E 124 St, New York


Time—Time. §5. Time, Inc, 350 E 22d St, Chicago

Trade Papers

Box Office—Box Office (Eastern sectional ed) §3. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.

Canadian Moving Picture Digest—Canadian Moving Picture Digest. §5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto

Film Curb—Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. §10. The Film Daily, 1659 Broadway, New York


Motion Pict Daily—Motion Picture Daily. §6. Motion Picture Daily, Inc, 1799 Broadway, New York


Explanations

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

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

For system of evaluating favor or disfavor of the reviews, see note at bottom of pages. The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt. 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 movies have been adapted. Only those foreign films which are likely to be generally shown are listed.

In evaluating films, the women's organizations use "mature" or "adult" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 15 to 20 years of age; "children" for those under 15.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.

(e) This symbol denotes a short feature.

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

Key to Abbreviations

a adults  fed federal
Ag August  gen general
Am American  inc incorporated
Ap April  inst institute, -on
assn association  int international
av average  jan January
ba board  june June
bd books  jul July
bl bulletin  joint
bul bulletin  lit Literary
C children (under 15)  ltd limited
Cath Catholic  m magazine
co company  min minutes
com com  mon month
Cong Congress  mon month
Dec December  nat national
ed edition  number
ed NY New York
F February  O October
federal  page
general  parent -s
incorporated  pict
inst  picture
international  publisher -lication
january  pub
june  s
July  sel
joint  selected
lit  soc
limited  spec
magazine  square
minutes  st
soc  street
spec  university
univ  vol
uni  volume
weekly  west
y  young people (15-20 years)

September, south

- ern

Saturday

Selected

Society

Spec-
ator

Square

Street

University

Volume

West

Weekly

Young people (15-20 years)
Motion Picture Review Digest
Devoted to the Valuation of Current Motion Pictures
June 29, 1936

ABDUL THE DAMNED. My 10 '36 79min Alliance-Capital
Director: Karl Grune
Filmed in England. "[It is the tale of] an historical character, the Turkish tyrant Abdul Hamid II who laid waste his land, tortured his subjects and bloodied Asia until his people, unable longer to withstand their suffering, revolted, ending his wretched reign in 1908." (N Y World-Telegram)

Audience Suitability Ratings
"Adults & young people." E Coast Preview Committee
Nat Legion of Decency My 21 '36
"Adults." Nat Legion of Decency My 21 '36
"Too slowly paced, in an endeavor to show mental changes, the story is halting and somewhat tedious in its lavishing. ... Mr. Kortner's portrayal of the inhumanly cruel, fear-ridden monarch, justly called 'The Damned,' is an excellent piece of work. Adults & young people." + Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews
"A melodrama with cruel incidents that confine it to adult spectators who may or may not care for the silly romantic element that is worked into the story of the downfall of a Near East despot." E. C. S. Christian Science Monitor p15 Je 6 '36

"Where the scenarios have been ill-advised is in embellishing their tale of bloody despotism and smouldering revolt with a fantastic romance. ... The chief distinction of the work is the adroit and balanced performance of Fritz Kortner as the sultan who massacred the Armenians, suppressed all civil liberties, lived in constant fear of assassination and brought pre-war Turkey to the very verge of dismemberment and destruction. ... The scenes of actual insurrection and reaction have been managed with vigor. ... When the film lapes into its unfortunate interludes of love interest, however, it has more than a trace of the bombastic." Howard Barnes + — N Y Herald Tribune p16 My 12 '36

"Although the film achieves a few moments of dramatic interest—chiefly through the performance of the Continental Fritz Kortner—it is in the main a tedious and uninspired biography, scarred by hypodermic injections of stale melodrama. ... Having no dramatic honesty, the film moves with the ridiculous solemnity of a processional at which mischievous small boys are tossing firecrackers. Mr. Kortner is its only asset." F. S. Nugent + + N Y Times p16 My 11 '36

"It makes vivid in a fast plot, courageous treatment and capable artistry one of history's most sanguinary chapters. ... It is a curious film. Here is a story slapping incident upon incident. Yet one's interest is largely in the figures rather than in the yarn itself. It is an interesting and a worthy job." Douglas Gilbert + N Y World-Telegram p5 My 11 '36

Trade Paper Reviews
"As a representation of Abdul Hamid, the 24's oppressive rule it is powerful. Where it falters is the film's inability to strike a note of popular appeal or an even keel as interest sustainer. It is hampered too by being lengthy, and looking more so because of ponderous pace. 'Abdul' may get a modest share of average grosses in houses where they crave excitement, executions, killings and heavy plantings. + + Variety p14 My 13 '36

ABSOLUTE QUIET. Ap 21 '36 65min MGM
Players: Lionel Atwill, Irene Hervey, Raymond Walburn, Stuart Erwin. Bernadine Hayes
Director: George B. Seitz
Based on a short story of the same title by George F. Worts. "The story brings a large miscellany of ill-assorted people to an isolated ranch house and there they work out their varied destinies to the accompaniment of several violent deaths." (Hollywood Reporter)

Audience Suitability Ratings
"The bandits' death scene perverts sympathy to the crooks, making this picture for adults only." Am Legion Auxiliary
"The result is [a] melodramatic hodge-podge. Mature." Calif Cong of Par & Teachers
"A cutting satire on small-time viciousness in crime and government. Adults. Good." DAR
"Family-mature." Nat Fed of Business & Professional Women's Clubs
"The film is cynical in tone, sentimentalizes criminals and offers nothing constructive. Adults—with strong nerves." Nat Soc of New England Women
Fox W Coast Bul Ap 25 '36
"Adults." Gen Fed of Women's Clubs (W Coast) Ap 15 '36
"Adults." Jt Estimates Ap 15 '36

+ = Exceptionally Good; + = Good; + = Fair; + = Mediocre; = Poor; — = Exceptionally Poor
ABSOLUTE QUIET—Continued

"The story moves to its logical conclusion, which is not evaded because of its unpleasantness. The acting is uniformly good, and the film is well directed especially in the matter of situations, which are well handled. The story provides a succession of exciting scenes accompanied by the inevitable pater of the underworld.

The melodrama suffers to a point of mediocrity, from bad cutting and poor continuity, beginning with fast tempo and clever repartee and falling very flat after its climax. Fair for family.

— Nat Council of Jewish Women Ap 15 36

"Unpleasant characters and remarks. Adults.

— Nat Legion of Decency My 7 36

"A cross-section of life not altogether convincing. Adults.

— Sel Motion Pic My 1 '36

"Mature.


Newspaper and Magazine Reviews

"Absolute confusion is a more appropriate description of the results accruing from this mass of incoherences. The inability of the producers to determine whether they should [make] a crime mystery melodrama or a comedy evidently influenced them to attempt to effect a combination of both." J. P. Cunningham

— Commonweal p20 My 1 36

"For the fair amount of entertainment which 'Absolute Quiet' gave me, I thank George B. Seitz, director.

— Had George F. Worts' story ideas which have good points, been constructed well, this review would have been a good deal more complimentary. Allan Hersholt


"The picture moves along at a rapid pace to a dramatically as well as a scenically foggy conclusion. . . Bernardine Hayes, as the tough moll who dominates the weak gunman and is herself subtly dominated by the executive, Mr. Atwill, shows promise of becoming a good secondary investment for some player of underworld opera. We strongly recommend her." B. R. C.

— N Y Times p11 My 2 36

"Although nothing to boast about, the film has what one might call the flavor of some good action and manages to hold the interest of the observer from beginning to end." William Boehm

— Variety p24 My 3 36

"Unfortunately, the screen play and the cutting job are so confused as to confuse even Hinton, after a single nip of sherry and what might have been a titillating film isn't very much of anything. August Stern

— Script p10 My 16 36

"'Absolute Quiet' consists of half a dozen well-worn melodramas tossed together, given a title which makes the whole dish up for the hungry half of double bills." Time p28 My 4 36

Trade Paper Reviews

"An inconsistently boring story, which direction fails to bolster, definitely relegates this to the lower brackets. A capable cast strives valiantly but without success to overcome the many unacceptably grotesque situations with which the script abounds. Family.

— Variety p23 Ap 15 36

"There's plenty of excitement in the melodrama. . . Incidentally there are a good number of laughs. Unfortunately there is no real 'name' to draw but if you get them in they'll like it." Film Curb p9 Ap 11 36

"Even though this show is a Metro program number, it is mighty good entertainment for those who want something lively. For a Grand Hotel-like affair which is loaded with talk, it is surprising what a great amount of action and suspense has been injected." Film Daily p13 Ap 6 36

"A rather lunatic comedy-melodrama that carries the Grand Hotel format close to the point of absurdity. It seems to have been written more as a stunt than as a serious attempt at dramatic entertainment and, in spite of several individual character portrayals of a surprising interest, it will have hard sledding at the box office and cannot be counted on to give more than dual support.

— Hollywood Reporter p3 Ap 2 36

"It seems that the producers, not being able to decide whether to make this a murder melodrama or a comedy, tried to make it both, and succeeded in making it neither. The audience, however, is not quite a number of laughs." Film Daily p2 Ap 3 36

"This can be considered a crime mystery melodrama or a comedy. Both elements are mixed in such a manner that it seems that it's up to the man who plays it to determine how to use it. Essentially a program picture, the picture recedes. The general call for a kind of campaign.

— Motion Pic Herald p57 Ap 11 36

"Handicapped because the marquee won't have names to sell, 'Absolute Quiet' is a program that probably will be relegated to double features, etc. In its own division, it emerges as a nice job, but inasmuch as the program was only program that is probably all it will be.

— N Y Exhibitor p42 Ap 25 36

"Several drawbacks cumulatively sap 'Absolute Quiet' of a real display of strength and much of the punch of the social satire inherent in its situations, the picture moves along at a rapid pace to a dramatically as well as a scenically foggy conclusion. . . Bernardine Hayes, as the tough 'moll' who dominates the weak gunman and is herself subtly dominated by the executive, Mr. Atwill, shows promise of becoming a good secondary investment for some player of underworld opera. We strongly recommend her." B. R. C.

— Variety p19 My 9 36

"Class B picture that would have hit A rating had a couple of draw names been in the cast. 'Absolute Quiet' is entertainment for any man's theatre. . . Harry Clark has written a smart screen play with dialog that is packed with laughs. The George Worts original story is refreshing. Cast troupes the yarn to the limit without a weak performance in the line."

— Variety (Hollywood) p3 Ap 2 36

ALPINE LOVE. Je 7 36 92min Nuova Mondo-La Capitini

Players: Camillo Filotto, Nelly Corradi, Ennio Buscaglio, Isa Pola

Director: Marco Etter

Italian dialogue film with English sub-titles. Based on the war diary of Captain Paolo Monelli, the story tells the strategy and the strategic retreat of the Alpine troops after the enemy has broken through the lines at
Caporette and their strenuous defense of Feltre and Valdiebba. As a result of their heroism the great body of Italian troops was later able to throw the enemy back, and the expert shots on the operations make it a picture worth seeing." - Marguerite Tazelaar

+ NY Herald Tribune p10 Je 8 '36

"Almost plotless, dealing with events rather than characters, the film is more interesting than stirring... The incidents are probably authentic; the setting is certainly real, and quite as certainly impressive." - Eileen Creelman
+ - NY Sun p28 Je 9 '36

"Unfortunately for 'Alpine Love'... it has been preceded by similar productions in English, German, French and Russian. Consequently, although the scenes of village life and desperate combat in the mountains that formed an important sector of the Austro-Italian front are excellently done, the spectator's interest is likely to lag long before the final triumph of the Italian forces." - H. T. S.
+ - NY Times p22 Je 8 '36

"The film has been admirably produced. To be sure, it is somewhat pedestrian in its movement... but the whole is so well acted and it has been managed so skillfully that even if the exploits of the hero and the Alpine troops are a bit uninteresting it must be put down as one of the best of the Italian films to be shown on Broadway." - William Tazelaar
+ NY World-Telegram p27 Je 10 '36

"The picture, decorative though it is, lacks an expected snap and sparkle because of the slow tempo of the rambling story and its long telling." - Sel Motion Pic Je 1 '36

"This British production is well paced combining action and a charming slowness, thus holding the interest and upholding the period of more than a century ago. Family." - WKly Guide Ap 18 '36

Newspaper and Magazine Reviews

"The Farnol story still lacks the sparkle, suspense and excitement it has between book-covers, and the performance, while vigorous, more than once set yesterday's audience at the Roxy tittering for reasons unintended by the cast... It was made in England and may prove successful there because of its elaborate period costuming, its excellent atmospheric quality, its lethargic tempo and because the dialogue will be understood." - Marguerite Tazelaar
+ - NY Herald Tribune p6 Ap 24 '36

"The result is a competent, if uninspired production, but one done with unblushing realism and boasting some magnificent settings. It is, as English films incline to be, somewhat too long; it needs a good job of editing... The picture is promising start for Mr. Fairbanks' new enterprise, and, on its own merits, a pleasant piece of romantic, old-fashioned adventure." - Eileen Creelman
+ - NY Sun p8 Ap 25 '36

"The department might as well confess its sentimental weakness for the unassuming romanticist Jeffery Farnol... So it is inevitable that any film edition of a Farnol novel which does not faithfully present the original is bound to prove disappointing... Still, there probably are millions of non-Farnol readers at large, unfortunate for this tale... The photoplay is decorative, though and, if it is a bit overlong in its telling, it is not too bad a beginning for Criterion Pictures." - F. Nugent
+ NY Times p19 Ap 27 '36

"The junior Douglas Fairbanks' debut as an independent screen actor-producer is dampened somewhat, occurring as it does in a tastefully produced but well acted period piece that wears a somber ontkn version of Jeffery Farnol's novel 'The Amateur Gentleman.' All of which is rather depressing to relate, since the film has more than several valid reasons for believing that it is a well-bred, agreeable and wholesome piece of work. Missing, however, is that sparkle which is needed to give a film vitality." - William Boehnel
+ - NY World-Telegram p4 Ap 25 '36

"'The Amateur Gentleman,' which is about Regency London [has] dialogue so very English, especially as it is the part of Mr. Fairbanks, does to be largely unintelligible to provincial Americans." - John Mosher
New Yorker p77 My 2 '36

"The Regency period pictured in Mr. Fair- nol's novel has been recaptured with imagina- tion and efficiency, and Mr. Fairbanks' screen behavior comes as the best costume drama tradi- tion... There are movement and humor and glamour in this revival of stage-coach melodrama." - Stage p10 My '36

"Hollywood producers who let Douglas Fair- banks Jr., go off to England to seek better roles and show what he knew about picture-making might find this to be a taster for the sample of his Ideas. 'The Amateur Gentleman' set records in several London theatres... [It

AMATEUR GENTLEMAN. Mr 20 '36 95min Criterion-United artists

Players: Douglas Fairbanks, Jr. Elissa Landi, Gordon Harker, Frank Pettingell

Director: Thornton Freeland

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

Audience Suitability Ratings

"Family." Nat Bd of R M My '36

"Adults." Nat Legion of Decency Ap 30 '36

"A: pretty good action drama with several rarely lovely shots of English lanes and especially well photographed period and street scenes; Y: unetical situations; C: no." - Par M p42 Je '36

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; - - Exceptionally Poor
Amateur Gentleman—Continued
contains some] highly literate dramaturgy by
Clemence Dane, some handsome
snuff-taking by Fairbanks Jr., some capital period
stuffs.

+ Time p32 Ap 15 '36

Trade Paper Reviews
"Action there is a-plenty in this
romantic tale of Old England, which
has been adapted from Jeffery
Parnell's novel, resulting in good
entertainment for general audiences. Sets are
lavish, costumes are authentic and
colorful and the photography is excellent. Family."

+ Box Office p17 My 16 '36

"They just didn't seem to catch the spirit
of the scenes; the rest of the scenes]
were underwritten so the story. For other
thing the pace is too slow. Not strong enough
for big spots and unfortunately not the style of
picture neighborhood audiences like. It's
too bad the younger Fairbanks had to make
his debut as a producer with this picture."

— Film Daily p5 Ap 27 '36

"Only the Fairbanks name gives it a chance
for modern audiences at best. Picture digs
down in all important elements, most essential
of which are the screenplay, photography and
direction. Direction is there, but the
pace is entirely lacking. Instead, there's a slow
ninety-five minutes of footage, and, in the
few spots that the film might have held in-
terest, mediocre photography nipped its oppor-
tunities. The photography, in fact, distorts
nearly all players, Fairbanks and Elisa
Landi especially."

— Variety p15 Ap 29 '36

And So They Were Married. My 10 '36
78min Columbia.
Players: Melvyn Douglas, Mary Astor.
Director: Elliott Nugent
Based on the short story, Bless Their Hearts,
by Sarah Addington. "The story idea: A man-
hating widow with a 10-year-old daughter,
and a woman-fathered widow with a boy of 12,
come together at a mountain lodge
during the Christmas holidays. The children are
infected with their parents' sex antagonisms so
there are violent quarrels from the start. When
the parental ice begins to thaw, the [children]
decide that for their own comfort the parents
must be kept from marriage." (Hollywood
Reporter)

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

Christian Century p387 Je 17 '36

"Capital entertainment for the family." S
Calif Council of Fed Church Women
+ Fox W Coast Bull My 30 '36

"Adults should thoroughly enjoy the com-
pliations and the underlying thought. It is
all very well done. Adolescents, 12-16: ma-
ture: children, 8-12: hardly.

Motion Pict R My '36

"Family-Junior."
Nat Bd of R M Je '36

"Family & Junior matinees."
Nat Council of Jewish Women My 20 '36

"General patronage."
Nat Legion of Decency My 28 '36

"Family."
Sel Motion Pict Je 1 '36

"[It is] an amusing comedy. Family."

— Wkly Guide My 23 '36

Newspaper and Magazine Reviews
"A story with a unique angle and the
popular treatment, light, humorous and dashing,
in the current Frank Capra manner, has turned
up at the Center Theater for the not too
discriminating. A story treated seriously,
with this sort of result, in an interesting
psychological study not to be dismissed lightly.
This is simply a conventional comedy-drama,
imitating in manner the vague so highly prized
by producers at this time." Marguerite
Tazelaar

+ — N Y Herald Tribune p18 My 14 '36

"And So They Were Married" is a pleasant
and unusual piece of very light entertainment." Eileen Creelman

+ — N Y Sun p29 My 15 '36

"[It is] an un distinguished but passably
entertaining film." E. R. C.

+ — N Y Times p29 My 14 '36

"[It is] a celluloid trifle. The picture... is
too important for comment." Douglas
Gilbert

— N Y World-Telegram p4b My 16 '36

"There's nothing for us to say, except to
express our sympathy with the conspicuous
victim of [the] effort." John
Mosher

— New Yorker p89 My 22 '36

"Part of the reason that 'And So They Were
Married' is better-than-average entertainment
is that its 10-year-olds are endowed with
adult minds and motives, a situation producing
an unusual potency in the pranks the children
commit, such as making a major
 catastrophe of a hotel Christmas tree and the
party going on around it."

+ Time p48 My 25 '36

Trade Paper Reviews
"As good a domestic comedy as has ever
reached the silver sheet. This is the type of
entertainment that makes them say 'Gee,
that's swell' when they walk out of the
theatre. Family."

— Box Office p33 Ap 25 '36

"Given a swell story and a well rounded cast
Elliott Nugent seems to have accomplished a
high grade piece of entertainment. It is very amusing
and there are several highly dramatic scenes."

+ Film Curb p5 Ap 18 Mary Astor, the
conspicuous victim of their combined
efforts."

— Variety p15 Ap 23 '36

"There is so little real plot to this yarn
that the burden of sustaining entertainment
values rests chiefly on the shoulders of the
cast. The production manages to supply fairly
pleasing summer fare."

+ Film Daily p6 My 14 '36

"A farcical comedy of bad manners leading to
matrimony. Starting with an amusing though
artificial idea, it lacks the finesse to raise it
above the neighborhood level. At times it
descends to sheer rough-house and its several
laughs are frequently on the same level of
poor taste... it is all pretty wild and unbelievable
and only a few standout performances from the
cast save it from dullness and banality."

+ — Hollywood Reporter p2 Ap 10 '36

"Story character, plus the engaging perform-
ances of both parents, is the standout. Both
Fairbanks and Jackie Moran, combine to evoke this show to
the better than average entertainment classi-
ification."

+ Motion Pict Daily p2 Ap 11 '36

"The entertainment worth of domestic comedy
romance is approached in a different angle in
this review. Premiered at California Theatre,
Huntington Park, suburban Los Ange-
seles.
Variety has "Screen Fair; remarkably and play on when which notchers. When it changes from every she have "Married' probably be the better for the neighborhoods than the ace de bakers because its name angles aren't strong."

Variety p32 My 20 '36

"[It] comes pretty close to being perfect entertainment. for the better program bracket, and with more marquee dress would have been a contender amongst the notochords. As it is, picture will do healthy business and may surprise beyond expectations on the bright side of the ledgers... Screen play has bright day... Idea is, understanding of adolescent hearts under the remarkably sustained humor, both in incident and character play, and is altogether a superb piece of film writing."

Variety (Hollywood) p3 Ap 19 '36

AND SUDDEN DEATH. Je 19 '36 67min Paramount

Players: Randolph Scott, Frances Drake, Tom Brown, Billie Lee

Director: Charles Barton

Based on an article by J. C. Furnas. "Frances Drake, the spoiled daughter of the rich, through habitual traffic violations is brought before Randolph Scott, the officer in charge of the city's traffic. During her attendance at traffic schools, she not only changes her viewpoint on driving, but also falls for Randolph. On leaving a party at which Scott is a guest, Frances insists that she drive her brother's car since he is drunk. When Tom, his friend with cigarettes, the brother, Tom Brown, demands that he not do she have been informed that their brakes were bad. Tom's insistence, Tom crashed into school bus, killing the son of a traffic officer."

Trade Paper Reviews

"It is stark, compelling drama that will make many sit up and take notice. While it may be a preaching and not entertainment it certainly will hold the interest of most any audience. Possibly it will be a bit too gruesome for some but it packs the punch."

Film Curb p7 Je 13 '36

"Automobile accidents, gruesome deaths and injuries hardly make enjoyable entertainment, and for that reason the picture may not attract every picturegoer. It is a picture every automobile driver should see and should be sponsored by every known safety group. Properly sold the picture might do better than expected. There are crashes and a scheme to convey the message, some of the shots are spectacular. The picture might have been more horrifying but there's enough as it is."

Film Daily p7 Je 6 '36

"Paramount jacked up a widely exploited title and ran under it a routine melodrama and a lot of novelties. The result is that the exhibitor will have enthusiastic support from traffic departments, pulpits, schools and the press, but he may have difficulty getting audiences in to see what is after all only a glorified lecture against careless driving. Exhibitors should hold to take advantage of the ready made tieups."

MOTION PICT Daily p8 Je 8 '36

"Basically this is a cooperation exploitation feature. There's nothing that lends itself readily to tie-ups with police departments, auto clubs, newspapers and insurance companies, units that can be expected to give it publicity support."

MOTION PICT Herald p4s Je 13 '36

"Estimate: fair program, more where sold."

Variety (Hollywood) p3 Je 3 '36

ANNETTE IN PARADISE. Mr 6 '36 75min AAFA

Players: Ursula Grabley, Hans Soehnker, Ida Wuest

Director: Max Obal

A German dialogue film without English subtitles, filmed in Germany. It is also called Annette Im Paradies. "[This is a comedy] about a rich girl who disguises herself and takes a job in her own store, where romance and many amusing complications develop."

FILM DAILY

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 8 '36

Newspaper and Magazine Reviews

"The picture is nicely photographed, smoothly directed and flavored with a couple of pleasing musical bits."

H. T. S.

N Y Times p11 Mr 7 '36

Trade Paper Reviews

"[A] pleasing romantic comedy."

Film Daily p8 Mr 10 '36

"This is a mediocre musical production, even by the standards foreign films are judged in America, with a second-rate book and a third-rate cast. None of the mediums match, with the fact that no English titles are used to [explain things at least partially] making it tougher to take by non-German speaking audiences on this score."

Variety p27 Mr 11 '36

ANTHONY ADVERSE. Ag 29 '36 136min Warner

Players: Fredric March, Olivia de Havilland, Anita Louise, Edmund Gwenn, Claude Rains. Gale Sondergaard, Billy Mauch

Director: Mervyn LeRoy

Based on the novel of the same name by Harvey Allen. "In four vivid chapters it tells the complete story. One is the tragedy of Anthony's and his child's struggle in a convent school. The second is his apprenticeship to Bonnyfeather, who knows the child is his daughter's son. [This scene] has for its dramatic contrast Anthony's great love for and marriage to Angela. Next is his life as a slave

+ + Exceptionally Good; + Good; + Fair; - Mediocre; - Poor; - - Exceptionally Poor
ANTHONY ADVERSE—Continued

trader where the man of ambitions becomes a beast. The finale is his meeting with Angela and he tells her that he is Napoleon’s paramour and his happiness when he claims his child and goes to America to live a new life with the boy. (Motion Pict Daily).

Audience Suitability Ratings

Although the theme is still clearly maintained, the final scenes lack conviction. It is not until these last ten minutes that the unusual length of the film becomes noticeable. The acting of a very large cast is on a uniformly high level. It is a pity that the characters who run right through the story do not age uniformly. Suitability: adults & adolescents.

+ Mo Film Bul p55 My ’36

‘A rare treat for adults.’

Newspaper and Magazine Reviews

‘Anthony Adverse’ is one of the finest things the screen has done, an undertaking to which only superlatives can do justice. Sheridan Gibney has done the impossible in writing a screen play that will satisfy those who have read the book. Certainly, no picture ever has been given better direction. It is a triumph for Mervyn LeRoy. It was a monumental undertaking, even with Gibney’s worthy script, to keep the story moving forward with such precision and momentum as to hold the attention of the audience so long in incidents in the life of a purely fictitious individual. To Warner Brothers for the brilliant accomplishment of an enterprise so daring, salamis!’

+ Hollywood Spec p7 My 23 ’36

Trade Paper Reviews

‘A screen masterpiece if there ever was one. Decidedly one of the finest motion pictures ever made. Has universal appeal. Bound to be a box-office smash anywhere. The widely read novel has been brought to the screen as a perfect piece of film entertainment.’

+ Film Curb p13 My 19 ’36

‘[It is an] outstanding production on vast scale which should rank as one of leading talkies to date.’

+ Film Daily p12 My 12 ’36

‘New interest is given talking pictures with the presentation of ‘Anthony Adverse.’ It establishes a standard of dramatic tragedy that easily may stand as a shining beacon for future production. The finest picture ever turned out by this producing organization, it is a thrilling triumph to the courage, industry and perseverance that went into its making. Certain to be a box-office sensation, it is all audience entertainment as it is a showmanship feature that makes available limitless opportunities for commercial exploitation.’

+ Motion Pict Daily p12 My 11 ’36

‘In the recent several months many fine pictures have come from Hollywood. ‘Anthony Adverse’ is one of those pictures, one that offers regular theatre-goers desirable entertainment, one that legitimately justifies issuance of invitations to irregulars to come and see an attraction worthy of their time and their attention.’

+ Motion Pict Herald p41 My 23 ’36

‘Expectation that Warners would bring forth a tremendous production in ‘Anthony Adverse’ has been realized in every respect. ‘Anthony Adverse’, in its screen version, is a credit to the company, an achievement in every department, a box office hit at all theatres.’

+ Phila Exhibitor p25 Je 1 ’36

‘[It is] truly a great entertainment achievement, an astonishing feat of fine screen storytelling and craftsmanship and a picture of unquestionable smash box office calibre. On sheer artistic merit and money-making promise, [it will] stand well up in the hit division of the season’s picture output.’

Fredric March is the perfect selection for the mature Adverse. It is undoubtedly his best performance. He plays it with impressive simplicity and astonishing the theater.’

+ Variety (Hollywood) p5 My 9 ’36

AUGUST WEEK-END. Ap 25 ’36 64min Chesterfield
Players: Valerie Hobson. G. P. Huntley, Jr. Betty Compson
Director: Charles Lamont

‘Plot is built around the attempt of an older man to induce a young girl to run away with him despite the fact that he is married.’

Film Curb

Audience Suitability Ratings

‘Adults.’

Nat Legion of Decency Je 7 ’36

Trade Paper Reviews

‘It can only be classed as a bit below ordinary program fare and will just about do for the dual bills. . . Cast and director have done the best they could with material at hand which wasn’t strong enough.’

— Film Curb p5 My 9 ’36

‘While the players do well enough, the script, direction are against them. Estimate: for neighborhood houses, twin bills.’

+ N Y Exhibitor p22 My 10 ’36

BELOW THE DEADLINE. Je 8 ’36 64min Chesterfield-Grand national
Players: Cecilia Parker, Russell Hopton. Theodore von Eltz
Director: Charles Lamont

When the protagonist is unfairly accused of engineering a spectacular diamond robbery, he escapes on a train which is wrecked. His identity is masked by a necessary plastic operation. Later he returns to capture the crooks responsible for the robbery.

Audience Suitability Ratings

‘General patronage.’

Nat Legion of Decency Je 11 ’36

Trade Paper Reviews

‘A below the average melodrama that cannot hope for anything better than the lower half of a dual bill. . . A good cast has been wasted on poor material.’

— Film Curb p4 Je 13 ’36

‘While there’s nothing particularly novel or ingenious in this yarn, it is the type of stuff that makes passable fare for the popular-priced grind.’

+ Film Daily p7 Je 6 ’36

‘Estimate: fair.’

+ Phila Exhibitor p21 Je 15 ’36

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

"Cops and robbers story is deficient on comedy but it has the necessary action and romance to satisfy the easy-going customers who don't take their acting seriously. Won't rate solo." — Variety p18 Je 10 '36

**BIG BROWN EYES.** Ap 3 '36 75min Wanger-Paramount

**Players:** Cary Grant, Joan Bennett, Walter Pidgeon

**Director:** Raoul Walsh

Based on the Liberty magazine stories, Hahsit, Babe, and Big Brown Eyes, by James Edward Grant. "The story concerns a wisecracking hotel barber shop manicurist, played by Joan Bennett, who has taken on the job of sob-sister reporter and who returns policeman Cary Grant's affectionate advances with satiric derision. The two are whirled into the repertorial vortex that results from a jewel robbery and a baby killing." (Motion Pict Daily)

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**Audience Suitability Ratings**

*A: good of kind; Y: mostly good; C: not the best."

**Christian Century** p646 Ap 29 '36

"Adults: very good; 14-18: strong; 8-14: doubtful." Calif Cong of Par & Teachers

"Amusing dialogue; exciting. Mature. Good." DAR

Too many characters and too many disjointed scenes mar the suspense and the ineffective acting does not carry conviction. The chief value of the production lies in its strong law enforcement. Adults & young people. E Coast Preview Committee

"Mature." Nat Fed of Business & Professioonal Women's Clubs

"Adults." Nat Soc of New England Women

"Hackneyed theme, spicy, conversation, good direction. Mature." S Calif Council of Fed Church Women

**Fox W Coast Bul Ap 18 '36**

"Family-mature." Gen Fed of Women's Clubs (W Coast) Ap 6 '36

"Adults." Jt Estimates Ap 15 '36

"There are one or two passages of ineffec-
tual dialogue, but on the whole it is a happily-made film. Suitability: adults & ado-
lescents.

+ Mo Film Bul p85 My '36

"Good. Adult & young adult." + Motion Pict Guide Je '36

"This is second rate entertainment, a com-
licated jumble of criminal events which be-
older rather than intrigue the audience. The
lines of Joan Bennett and Cary Grant in the principal roles are artificial and devoid of real humor; the picture has no action and
clance instead of logical, cumulative evidence. Adolescents, 12-16: poor; children, 8-12: no." — + Motion Pict R My '36

"Family." Nat Bd of R M Ap '36

"Adults." Nat Council of Jewish Women Ap 6 '36

"Sophisticated lines. Adults." N Legion of Decency Mr 29 '36

"A and Y: entertaining romance drama; C: if interested." Par M p42 Je '36

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

**Newspaper and Magazine Reviews**

"A wisecracking romance. Passable melo-

drama for adults. The gangster, brutal murders are certainly not for young eyes." + Christian Science Monitor p12 Ap 25 '36

"It seems incredible to me, and I say it with the utmost sincerity, that ostensibly mature minds can consistently force inane and irrele-

vant attempts at humor into the life blood of a smoothly-running story. ... The production as a whole just doesn't quite make the grade as a whole. It has everything but that one subtle, all-important quality: co-

hesive forward movement. If you are interested in cinematic study, see it. If you aren't unduly particular, and want an innocuous eve-


"The film scurries about in a chirper and pleasant fashion. ... For the most part, the picture skates drily along the thin edge of excitement. ... The picture becomes as racy as a roller-coaster ride. And just about as significant. (2½ stars) Liberty p45 My 25 '36

"The mystery of 'The Thin Man' is greater than its author, Dashiell Hammett, ever suspected. The movie producers are still look-

ing for him. 'Big Brown Eyes' another false clue." Robert Stebbins — New Theatre p38 Je 1 '36

"In this brittle if slightly stereotyped effort [Walter Pidgeon] offers a fine, if you have not seen it too often before. The new starring team is competent, bright and easy to look at, but while the picture possesses a plot and its oiling gleams. The plot lines fall from the lips almost automatically while the situations march in orderly file to their final demise. ... [It] is a witty and unimportant little fable which will pass the time pleas-

ant." Marguerite Tazacel

+ — N Y Herald Tribune p8 My 2 '36

"The story, familiar in situations as well as characterizations, whizzes past so fast that the film is over before its plot deficiencies are clearly apparent. ... 'Big Brown Eyes' doesn't always make sense; but it is lively, exciting and, occasionally, funny. None of it is very original." Eileen Creelman

+ — N Y Sun p8 My 2 '36

"With diligent employment of the simple declarative sentence and the primer of plot-bolting, 'Big Brown Eyes' stands forlornly as an elementary essay in melodrama which stumbles over its own footage and produced this observer, at least, an equally elemen-
tary pain in the neck. ... Miss Joan Bennett's portrayal of the Broadwaysian cutie-groom suggests that she has not been around the White Light district for years, and Mr. Grant, whose chief crime-detecting asset would seem to be his knowledge of ventriloquism, should be restored promptly to the rank of patrol-

man." F. S. N. — N Y Times p11 My 2 '36

"We'd say that 'Big Brown Eyes' is the swiftest and most exciting underworld melo-
drama that has come along in months. To be sure, the story is often confused and illogical and at times does tax the credulity of the observing public but it moves along at a fast clip, has plenty of suspense and excitement and some good wisecracks, too. ... In short, then, this underworld film is emphatically one of the good ones; sophisticated, intelligent, well-written, well-acted, interesting and really alive." Willa Behnkel

+ N Y WorldTelegram p4 My 2 '36
**BIB BROWN EYES—Continued**

"This is rather livelier than the average undercurrent film. Barbara Stanwyx occupies a good deal of the dialogue when there is no actual shooting. A baby killer, with a fondness for flowers adds a pretty touch, and other scamps behave with filmic slickness and perservativeness by John Mosher.

+ New Yorker p87 My 9 '36

"The picture is paced in a fashion that makes the sensational crook melodramas of last year seem as sedate as Whistler's Mother. Its talk is spine and cut so close that the characters will have a hard time remembering the good lines, even harder time picking out the bad ones."

-Time p32 Ap 13 '36

**Trade Paper Reviews**

"Smart dialogue and rapid action throughout combine to make this Walter Wanger production one which should cause the turnstiles to click merrily. It will prove particularly acceptable to sophisticated audiences. Family."

- Box Office p25 Ap 11 '36

"Fine entertainment. High grade production with universal appeal. It'll have to be a queer sort of audience that won't go for this one."

- Film Curb p10 Ap 11 '36

"Fans at large will get a nice period of entertainment out of this combination of crook activity and romance. A neatly devised story, interesting players and the right touches in direction by Raoul Walsh join to make the production a palatable affair throughout."

- Film Daily p8 My 2 '36

"(It) provides a rollicking comedy that is neither a society crook, detective nor newspaper yarn, but which has earned its place of esteem. It is a swell audience picture."


"Here is a show fashioned from the stuff that clicks with audiences everywhere. The Walsh direction plays the tricky situations for all they are worth and in a manner sure to please audiences appreciative of well-handled comedy, drama and mystery action."

- Motion Pict Daily p12 Ap 2 '36

"There's a lot in this picture to interest audiences. Likewise there is much to occupy the attention of showmen. Previewed in Los Angeles and a success. While enjoying picture's sputting love interest, audience also came under spell of show's suspense-pack drama. For a 'B' feature picture, it was the recipient of more applause than is ordinarily given more pretentious features."

- Motion Pict Herald p47 Ap 11 '36

"Audiences will find plentiful entertainment in the show; the dialogue is above average; the entire picture good. Although the title may convey little, it has exploitation possibilities."

- N Y Exhibitor p43 Ap 25 '36

"Extra strong programme, which should do nicely by itself on second runs, although it may have a bit of trouble running up any marks in the house. It's a case of an extra good cast in a neat yarn with exceptionally strong dialogue. Pace lets down a bit and the title will hurt some, but those are about all the faults mentioned."

- Variety p18 My 6 '36

"Smartly played and directed. strong in story interest, 'BIB BROWN EYES' offers excellent entertainment and will take ample care of itself as a program money-maker. A fast-moving, well-paced picture, nicely produced, exciting melodrama, well paced with wise-cracking and sardonic comedy. Entertainment elements are varied enough to appeal to all classes."

- Variety (Hollywood) p8 Ap 1 '36


"Guy Kibbee, who has been hunted out of control in a woolen mill by younger men, uses the enforced leisure by making himself the center of a cleaning business. Established in his new calling he finds that racketeers have muscled into the business and are exploiting the cleaners. After a bomb wrecks his shop he decides to fight. He tricks the rival mobs to this shop, where they obliges by shooting each other out of existence. Motion Pict Daily

**Audience Suitability Ratings**

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good. Family-mature." DAR

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

"Dramatically constructed and well acted, this is a smartly entertaining picture."

- Ann Lg. Film Family.

- Nat Soc of New England Women

"High, tense moments, relieved by a vein of subtle humor and an interesting and slightly complicated direction, all combine to make this film an entertaining picture. Mature." S Calif Council of Fed Church Women

- Fox W Coast Bul My 2 '36

"A most acceptable vehicle for the admirable work of Guy Kibbee. Family."

- Gen Fed of Women's Clubs (W Coast) Ap 20 '36

"Family."

- Jt Estimates My 1 '36

"A hastily thrown together story which has little, except the name of the leading male actor, to recommend it. The story, bare of any touch of characterization which might have humanized the stereotyped incidents, will afford little entertainment to any type of audience. The shooting affray used as a climax, in which the cleaning establishment is strum with dying racketeers is too unreal and mechanically directed to shock the sensitivities of the modern spectator of any age. The best that can be said of the picture is that it affords harmless diversion for the uncritical and opportunity to snicker for the weary."

- Adolescents 12-16: worthwhile children, 8-12: no.

- Motion Pict R My '36

"Family."

- Nat Council of Jewish Women Ap 22 '36

"Family."

- Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"Despite the familiarity of its plot and the illogical nature of some situations, this B-group offering manages to be a picture different. This is entirely believable."


**Trade Paper Reviews**

"Laugh insure dialogue and Guy Kibbee's usual adequate performance combine to raise this picture from mediocrity to the status of acceptable audience fare. Family."

- Box Office p33 Ap 25 '36

"This is a very amusing comedy that should be relished by most audiences that see it."

- Film Curb p19 Ap 25 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
"The Big Noise" is one of those pictures (which isn't) so big, yet is very enjoyable and filled with entertainment. Plots much like this one have been shown before, but the handling always makes this light breezy number a pleasing affair.

Film Daily p8 Ap 20 '36

"This is that stock model comedy in which the retiring man refuses to stay retired and secretly takes on a small enterprise just to keep his hand in. . . It is fairly sprightly amusement of the B grade, but can only fill dual assignments and will not set any boxoffices on fire.


"There is genuine appeal in this comedy, especially to oldsters of the hard-working class who are now seeking leisure.

— Motion Pict Daily p7 Ap 17 '36

"Made up of familiar ingredients and having for its idea the theme that old folk are not so passe as youngsters sometimes like to think, this picture has more than a fair share of amusing entertainment.

— Motion Pict Herald p58 Ap 25 '36

"Program fare made for double feature bills, melo-dramatic enter-tain-ment "The Big Noise" has advantages in good casting, a not-too-serious tone.

— N Y Exhibitor p26 My 16 '36

"Guy Kibbee adds another to his gallery of interesting charac-ters and Warners offers one for the chuckle side of the program. Not pretentious, but well-made, and carrying particular appeal for elderly and gives element seldom considered in picture schedules. Will earn its share on modest budget basis.

— Variety (Hollywood) p2 Ap 18 '36

AUDIENCE SUITABILITY RATING

"Family," Nat Bd of R
Fox W Coast Bul Ap 11 '36

"A good plot with lots of action. General patronage;

— Nat Legion of Decency Mr 15 '36

"A, Y and C: rather good melodrama of the great open spaces."

Par M p12 Je 36

"It's not dull, the people and dialogue are natural, the whole thing pretty good of its kind. Family."

— Wkly Guide Mr 21 '36

TRADE PAPER REVIEWS

"The star puts his stuff over in good form and the balance of the cast lend able support. Direction is more than satisfactory.

— Film Curb p5 Je 6 '36

"This is a generally workmanlike job of Western entertainment that ought to give fair enough satisfaction to the perennial fans for this kind of stuff.

— Film Daily p6 My 26 '36

"Estimate: good."

— Phila Exhibitor p27 Je '36

"Audience Suitability Ratings"

"A: crude; Y and C: poor."

Christian Century p87 Je 17 '36

"Being especially interesting to boys of all ages, this makes suitable for family & juvenile matinees."

Am Legion Auxiliary

"Adults: fair; 14-18: fair; 8-14: exciting."

Calif Cong of Par & Teachers

"Family & Junior matinees."

Nat Bd of R

"Family."

Nat Fed of Business & Professional Women's Clubs

"A stirring melodrama very well acted, dramatically constructed and filled with thrills which will appeal especially to air-minded men and boys. Family."

Nat Soc of New England Women

"Good entertainment [for] the family."

Calif Council of Fed Church Women

Fox W Coast Bul My 18 '36

"Family."

Gen Fed of Women's Clubs (W Coast) My 9 '36

"Good photography, able direction and a stream of amusing dialogue save the film from mediocrity. Anti-social qualities are shown to a great disadvantage in contrast to the courage, high sportsmanship and devotion to duty of aviators in the coast guard service. Adolescents, 12-16: fair; children, 8-12: no."

— Motion Pict R Je 36

"Family.

— Nat Bd of R M Je '36

"Family."

Nat Council of Jewish Women My 6 '36

"General patronage.

— Nat Legion of Decency My 21 '36

"Family & juvenile matinee."

Sel Motion Pict Je 1 '36

"Family-junior."

Wkly Guide My 9 '36

TRADE PAPER REVIEWS

"Average entertainment for the action fan, this works itself into several interesting situations with a fast, well-photographed climax that comes at the wrong time. Family."

— Box Office p83 My 2 '36

"A weak-sister. Considerably below the standard of Paramount offering even in the 'B' class. Does no harm to the reputation and is most boring for the first half. Picks up a bit later but is destined for the smaller neighborhoods and the dual bill.

— Film Curb p13 Ap 25 '36

"This picture produced in the A. M. Botsford low-budget group lacks draw box-office names and has but a slim story. These deficiencies, however, are offset by air thrills and a battling climax which should give it honors in the double bill field for which it is aimed.


"A run of the mill attraction in every phase, this feature provides merely formula thrills-action entertainment."

— Motion Pict Daily p6 Ap 21 '36

"The production contains much to interest younger audiences as well as the contingent particularly those preferring plenty of excitement on the screen. As it pictures the work of the Service, the training methods and the dangers and adventures which confront its members, it provides ample opportunity for exploitation."

Motion Pict Herald p57 Ap 25 '36

"Obviously program, it never attains any other ranking. Conclusion: for neighborhood houses, twin bills."

— N Y Exhibitor p22 My 10 '36
BORDER FLIGHT—Continued

“To the average audience this picture will present a problem for holding interest through the first half. The picture is class B’ in every department, should be so regarded. Handicapped to start with, by lack of box-office names, production misses as fair programmer through careless direction,�� amateurish treatment and dialog. Working under these conditions it could fall to bottom without much success.”

— Variety (Hollywood) p8 Ap 18 '36

BORN FOR GLORY. S 15 '35 70min Gaumont-British
Players: Betty Balfour, John Mills, Barry MacKay, Jimmy Hanley
Director: Walter Forde

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

Newspaper and Magazine Reviews

“Because it is British made and lacks a cast bristling with names familiar to American audience, ‘Born For Glory’ probably will be given short shrift by our exhibitors. If shown at all it will be presented as the unimportant half of a double bill for it is one of the most stirring bits of screen entertainment I have seen in a long time. It was produced on an ambitious scale in Gaumont-British and admirably directed by Walter Forde. It will not fail to hold the closest attention of the most discriminating audience that views it.”


Trade Paper Reviews

“It will miss with the women, generally, because of its tragic concern with the behavior of men forswearing self for duty and for its almost complete lack of sex romance, but it is an excellent man’s picture. Battle engagement between a German raider off the Chile coast with two successive British cruisers during beginning of the world war is as grimly authentic in feel and detail as if it were taken from the Admiralty film records.”

— Variety (Hollywood) p3 Mr 25 '36

BOURNE TO FIGHT. Ap 13 '36 69min Conn
Players: Frankie Darro, Kane Richmond. Jack LaRue, Frances Grant
Director: Charles Hutchinson

Based on the novel of the same title by Peter B. Kyne. A young prizefighter wins a few bouts and then decides to desert his manager. Later he discovers his folly, returns to his old boss and wins the championship fight.

Audience Suitability Ratings

“Family.”
Nat Bd of R M Je '36

“General patronage.”
Nat Legion of Decency My 21 '36

“A fairly sane attitude toward the fighting game and some pleasant human elements. Family.”

— Wkly Guide My 9 '36

Trade Paper Reviews

“Comparably to pictures costing more than five times its negative appropriation, this independent production is packed with action throughout... The fight scenes are thrilling-

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

BOULDER DAM. Mr 14 '36 70min Warner
Players: Ross Alexander, Patricia Ellis. Lyle Talbot. Eddie Acuff
Director: Frank McDonald

Based on the novel of the same title by Dan M. Templin, “Boulder Dam is the background for this story of the regeneration of an erratic, wisecracking, selfish young man to one who realizes the true values of life... The picture portrays the attitude of the men who daily risk their lives, not for bread alone, but pride in their contribution to the World’s greatest engineering feat.” (Gen Fed of Women's Clubs)

Audience Suitability Ratings

“Family.” Calif Cong of Par & Teachers

“It is decidedly a man’s picture. Interesting and admirable is the loyalty of the workers on the Boulder Dam and their pride in this great construction project of their country. Family.” Nat Fed of Business & Professional Women’s Clubs

“Family.” Nat Soc of New England Women

“Highly recommended for the family and especially interesting to men and boys. Family.” S Club of Chicago Women

— Fox W Coast Bul F 22 '36
**MOTION PICTURE REVIEW DIGEST**

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"Though the story is not particularly logical in the background of the dam, with shocking thrilling incident interesting:" + — Gen Fed of Women's Clubs (W Coast) F 10 '36

"Family. Jt Estimates F 15 '36

"The theme is well handled and escapes the didactic priggishness into which it could so easily have fallen. Suitable family." + — Motion Bul p14 F 21 '36

"The background becomes an integral part of the plot in this lively melodrama. The tremendous engineering undertaking ... gives us a picture of all the limitless power. It is not a great picture, but vividly realistic." + Motion Pict & Family p15 Mr 15 '36

"The plot taxes one's credulity at times but is refreshing in its simplicity. Adolescents, 12-16: good; children, 8-12: good." + Motion Pict R Mr '36

"Family. Nat Bd of R M Mr '36

"Beautiful photography of interesting scenes in the building of Boulder Dam somewhat re- deemts this trite story." + — Nat Council of Jewish Women F 15 '36

"Of little interest to small children as it is a vehicle of words rather than actions. General patronage." + — Nat Legion of Decency Mr 22 '36

"Adults and young people." + Sel Motion Pict F 1 '36


**Newspaper and Magazine Reviews**

"The trouble with the cheepie-redempted-by-a-brave-deed plot is that you have to gaze for half an hour at the hero's offensive antics and they may bore rather than entrance you. There are thrilling views of the great dam under construction." + Christian Science Monitor p13 Ap 25 '36

"Unqualifiedly do I recommend this to every adult seeking an intensely diverting hour at the cinema, and I have seen no finer example of how talk and action must be combined to make a splendid motion picture. This story alone, it is a money production." Allan Heisburt + Hollywood Spec p13 F 29 '36

"For all its gusto, 'Boulder Dam' is weakened somewhat by the story, which is a strictly formula affair, and the dam itself that gives the film most of its interest and color." (2½ stars) Beverly Hills Liberty p6 Ap 11 '36

"It seems that Boulder Dam is not only a great engineering feat but also a fine moral force. It is all very edifying, but I fear that the film has the misfortune to be the dullest of the month." Richard Watta, Jr. + — N Y Herald Tribune p12 Mr 31 '36

"With a wealth of footage on the monster-project, a quite conclusive story, and a couple of young players who hadn't been used for a week or so, the Warner Stakahoffs con- trived to dash through the production so that the release would coincide roughly with the completion of the construction of the dam. The result is that Miss Patricia Ellis rushes through her duties ... and Ross Alex- ander is seen at his bit time. All, too, in spite of the fact that 'Boulder Dam' is his first starring vehicle." J. T. M. + — N Y Times p17 Mr 30 '36

"Perhaps there is a good drama behind the building of the Boulder Dam, but if there is the authors of the film of that name have failed to discover it. "Boulder Dam' may not be the worst film of the current season, but at the moment it is the bit difficult to recall one that has had more claims to the distinction." + — William Boehnel

— N Y World-Telegram p13 Mr 30 '36

**Trade Paper Reviews**

"Gripping, vital drama of a man's regeneration under the influence of a woman's love, laid against the biggest construction project in the United States. Family." + — Box Office p13 Mr 14 '36

"If you can get 'em in they'll enjoy this thrilling melodrama. Practically all of the action takes place about the dam location and there are any number of decided exciting sequences. It is not only exciting, but also interesting. There is a bit of comedy relief here and there that registers." + — Film Curb p19 F 29 '36

"'Boulder Dam' may only be a program picture, but it has the stuff that should put it across nicely with the average audience. Dealing with a subject concerning industrial workers, it should have wide appeal. The Boulder Dam construction used as far as that it is worth and should serve as a good selling feature. Moving." + — Film Daily p8 F 25 '36

"It has many worthwhile elements of appeal to mass patronage: will be on the 'recommended' list of some of the influential organizations, and will have a vigorous box-office pull in the neighborhood houses, especially where the population is industrial around the dam area and in everything. Its chief exploitation point is that it gives a vivid picture of one of the great construction projects of history, vigorously dramatizing the hazards of that enterprise." + — Hollywood Reporter p4 F 19 '36

"With the spectacular Boulder Dam project serving as picturesque background, this picture is far from what would be considered propaganda. Warners' have taken occasion to build this dramatic story around the dam in addition to making the big hole in the Nevada mountains play an important part in the romantic leanings of Ross Alexander and Patricia Ellis." + — Motion Pict Daily p8 F 19 '36

"Exhibitors are presented ample exploitation material both in the picture's backdrop and, although the picture is certainly not a pretentious one by any means, it does contain some useful items that make entertainment values which appeal to the masses." + — Motion Pict Herald p10 Ap 4 '36

"Loaded with spectacular thrills, but minus box-office names, this one will have to fight for money at the wicket. However, if sold properly through the title it should garner good money on dual bills." + — Variety (Hollywood) p3 F 10 '36

**BRIDES ARE LIKE THAT.** Ap 18 '36 66min Warner


Based on the play, Applesauce, by Barry Conners. "[It portrays] The amusing tribu- lations of a young bridial pair betwixt the harsh practicalities of a world represented by their elders and guardians." (Variety (Hollywood))

**Audience Suitability Ratings**

"A: mediocre; B: fair; C: no interest." + — Christian Century p751 My 20 '36

"Family." + — Calif Cong of Par & Teachers

+ — Exceptionally Good; + — Good; — Fair; — — Mediocre; — Poor; — — Exceptionally Poor
BRIDES ARE LIKE THAT—Continued

"Mediocre. Mature. Family." DAR

"Family," Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"There is a delightful romance, sparkling humor, and convincing acting in this family picture." Nat Fed of Business & Professional Women's Clubs.


Fox W Coast Bul P 1 '36

"Good-family.”

Motion Pict Guide Je '36

"The cast is so amusing and the situations so full of human interest that one gladly swallows any slight improbability as to story, Adolescents, 12-16, good; children, 8-12: yes.”

Motion Pict R P 3 '36

"Good Family.

+ Sel Motion Pict F 1 '36

Newspaper and Magazine Reviews

"An amusing trifle, well handled.”

+ Canadian M p61 My '36

"When we tell you that 'Brides Are Like That' is just about as good as it can be, it doesn’t mean you whatever you are doing and rush right out to see it. It’s a little piece that moves easily as if it peeks into the lives of a group of average citizens...

"For if 'Brides Are Like That' has any claim to success at all, it is that the picture assiduously dodges all novel and surprising twists. It could tell this story in its sleep.

"Nevertheless the one who doesn’t expect too much should find this an amusing portrait of what the studios like to think is typical American home life. Mabel and Kathleen Lockhart, exactly hilarious.” Richard Watts, Jr.

+ N Y Herald Tribune p24 Mr 23 '36

"[It] reaches some kind of a new high, or perhaps as far as the number and polishiness of its bickering scenes. 'Brides Are Like That' must be the most quarrelsome picture picture... The Warner family is an arid piece of earth, didn’t succeed in making this picture what they had hoped. Instead of a homely comedy of family life it is a frightful bore.” Eileen Creelman

+ N Y Sun p24 Mr 23 '36

"Although it is one of the Warners' lesser efforts, it is a Class D picture designed for the double-bill houses, it still is a pleasant little domestic farce and it has been played with proper exuberance by its cast. No little of the film's comedy stems from several scenes of domestic bickering played—and with suspicious glibness—by Gene and Kathleen Lockhart, who have been married these many years.” F. S. Nugent

+ N Y Times p22 Mr 23 '36

"'Brides Are Like That' is sometimes funny, but not. I must straightway add, funny enough. The play scatters its forces instead of gathering them, and it is given to the credit of all the players that they manage to remain amusing and entertaining.” William Boehl photo dramas

+ N Y Telegram p25 Mr 23 '36

"William McGaig's well-paced direction and the amiable acting of young Ross Alexander, whose mannerisms have not yet had time to crystallize as irritatingly, as Robert Montgomery's make 'Brides Are Like That' a satis-

factory if not particularly exciting example of inexpensive program comedy.”

+ + Time p34 Mr 30 '36

Trade Paper Reviews

"Hilarious comedy. Family.”

+ Box Office p23 F 1 '36

"Unfortunately once again we find a picture with no big 'names' but the exhibitor that sells this to his patrons will find that they like it. The players all turn in first class performances and the direction is most workman-

like.”

+ Film Curb p14 Ja 23 '36

"Homey comedy introduces the Lockharts in family trade comedy which should build them and 'big' outdoor plays. The result is the highest class of comedy.

+ Film Daily p8 Mr 24 '36

"It is played with intelligence and zest and affords pleasing average entertainment... The picture is good, wholesome family entertainment and should score well with general audiences.

+ Motion Pict Daily p8 Ja 17 '36

"The ingredients utilized have often proved their entertainment and commercial value. Just plain amusement, the show moves to a lively pace in action, dialogue and situations. It's the kind of show that can be offered to family audiences with confidence.”

+ Variety p15 Ja 25 '36

"Estimate: best for small towns, neighborhoods.

N Y Exhibitor p36 F 10 '36

"A family type of picture, with limited appeal and box office possibilities. [It will] probably miss majority of the single run houses, with its entertainment strength not enough to carry through dual-bill (theaters) will be its market...

"[It] is loud and tiresome at times despite its comparatively short running time of 66 minutes. Stretched into feature length, it has to eat up reams of celluloid that's just gab and not much more."

+ Variety (Hollywood) p3 Ja 16 '36

BRIDGE OF SIGHS.

Players: Onslow Stevens, Dorothy Tree, Mary Doran. Jack LaRue. Walter Byron.

Director: Phil Rosen

"The tale of a girl who saves her brother from the electric chair by turning up the guilty gangsters who have clashed in a gambling war.” Variety (Hollywood)

+ Variety p13 Mr 25 '36

"It comes as near perfection in sprightly, heart-warming comedy as the average diversion-seeker will find.”

+ Variety (Hollywood) p3 Ja 16 '36

Audience Suitability Ratings

"Mediocre—adults.” Am Legion Auxiliary

+ Fox W Coast Bul My 9 '36

Trade Paper Reviews

"An interest-holding story, aided by a capable cast and intelligent direction, results in a program picture of above-average merit.”

+ Box Office p34 My 25 '36

"Although direction and acting are hindered by inherent story weakness, this one gets away as fair program fare.”

+ Box Office p34 My 25 '36

"A serious-minded crime quickie that will do rather better than average duty on neighborhood double bills. A good job of photography is furnished by William A. Hall to the production, which calls for a number of quite pre-
tentious sets, has been well dressed by Lon Young, who supervised."

**Hollywood Reporter** p3 Mr 18 '36

"For entertainment purposes this is a sober-toned crime drama carrying a formula love interest contrast. Commercially it provides the value of several better-than-ordinary names in the feature cast. The picture is acceptable as a second feature."

+ — Motion Pict Daily p1 Mr 23 '36

"Had the producers shown the same attention in titling this picture as a director Phil Rosen did in handling it, the net result would be more satisfactory at the box office. The show is a melodrama that rates with the best from Chesterfield this season. Estimate: for twin bills; neighborhood houses."**

N Y Exhibitor p54 Mr 19 '36

"'Bridge of Sighs' is formula crime material, but it has enough suspense and action interest to pull through for the masses on double bills. . . Independently produced and palpably good cast, to transcend warmed-over story elements and lacking anything to lift it above lowbrow levels."

+ — Variety p18 My 6 '36

"This is for the less discriminating neighborhoods, mild in entertainment, unable despite good cast, to transcend warmed-over story elements and lacking anything to lift it above lowbrow levels."

— Variety (Hollywood) p3 Mr 18 '36

**BRILLIANT MARRIAGE.** Mr 25 '36 65min In-vincible


Director: Phil Rosen

"It is the story of a girl whose life is almost ruined when it becomes known that the couple [whom] she believes [to be] her parents, are not so." Film Curb

**Audience Suitability Ratings**

"A dramatic story spoiled by a weak cast and poor directing. Adults."

**Nat Legion of Decency Ap 6 '36**

**Trade Paper Reviews**

"Here is a most worthy independent production. It is good, entertaining drama that should be well liked in most spots."

+ Film Curb p12 Ap 25 '36

"With no name draw of a nature that neighborhood folk might find interesting, this falls into the usual program category."

+ — N Y Exhibitor p22 Ap 25 '36

"Fairish independent effort with sufficient recognizable names to be attractive for double bills. Picture is mounted better than the average independent of this class and smartly directed by Phil Rosen. Story, however, drags in many spots."

+ — Variety (Hollywood) p3 Je 10 '36

**BROADWAY PLAYBOY.** See Times Square playboy

**BROKEN BLOSSOMS.** $7min Twickenham

Players: Dolly Haas. Arthur Margeson. Emlyn Williams

Director: Hans Brahm

Based on the short story, The Chink and the Chink by Thomas Burke. This was previ-
ously made as a silent picture by D. W. Griffith. Filmed in England. This is the tragic tale of a Limehouse waif who is ill-
treated by her drunken, brutal father. An idealistic young Chineese, entraneced by her beauty, gives her shelter and the reverence that a people's hero needs. When the father hears of this he takes the girl home and beats her to death. The protector kills the father and carries the girl back to his fluming house to await his death.

**Audience Suitability Ratings**

"This film will not appeal to those who dis-
like being harrowed. Suitability: adults."

**Mo Film BuI p81 My 36**

**Trade Paper Reviews**

"With a close general resemblance in form to the original as one of its virtues, un-
doubtedly it gains in dramatic force, and in pathos from the addition of dialogue. Well directed by Hans Brahm, as his first picture, it is also well cast and technical qualities are good. . . There is an atmosphere of sincerity throughout this film which makes it very appealing and intensely moving. It is tragedy without qualification."

+ — Motion Pict Daily p10 Je 2 '36

"The original film of this title, directed by D. W. Griffith, is a trade classic, and com-
parisons inevitably will be made. . . In regard to the three major features acting, direction and atmosphere, the British film does not suffer from one's recollection of the earlier masterpiece. It is very grim, a very moving, and a very unusual production, and its fate with audiences may be determined by the ex-
tent to which regard for artistry in these details outweighs the appetite for more con-
ventional entertainment values."

+ — Herald-Examiner p60 Je 6 '36

"This one is all wrong. Even if it were perfectly made from every angle, the idea would still be old-fashioned. Maudlin bathos is not present-day entertainment for a full length film, especially when unrealified by a single bit of comedy. . . Makeup alone are not characterization. Emlyn Williams never once gives the feeling that he is actually a China-
man. . . Dolly Haas. . . throughout is more contenstional in demeanor than Limehouse."

— Variety p18 Je 10 '36

**BULLETS OR BALLOTS.** Je 6 '36 65min War-
ner-First national

Players: Edward G. Robinson, Joan Blond-
dell, Barton MacLane. Humphrey Bogart. Frank Morgan

Director: William Keighley

Edward G. Robinson portrays a tough little cop who lone-handed cleans up a new reign of gangsterism involving various 'rackets.' In the climax he sacrifices his life.

**Audience Suitability Ratings**

"A and Y: excellent of kind; C: doubtful." **Christian Century** p555 Je 10 '36

"Mature." Am Legion Auxiliary

"Adults: good; 14-18: fair; 8-14: unsuitable." **Calif Cong of Par & Teachers**

"Good. Interesting melodrama, well pro-
duced. Mature audience, including 14-18 years. D. R.

"An intelligent and maturely developed version of the 'racketeer' theme makes this pro-
duction an outstanding one of its type. . . The theme needs rating:PG, stark realism but if the picture has put the spot-light where it will do some good, it deserves an honor stripe. An excellent production, acting, direction, photography all contributed to the perfection of the picture. . . Mature," **Nat Fed of Business & Professional Women's Clubs**

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; —— Exceptionally Poor
**Bullets or Ballots—Continued**

"This film is very real and convincing. Mature." Nat Soc of New England Women

"Courage of conviction is exemplified in a stormy canvass which however is unsuitable for the younger audience. Mature." S Calif Council of Fed Church Women

+ **Add Bu** My 30 '36

"This forcefully directed picture, dynamic in its import and replete with action and suspense, affords gripping entertainment in addition to its stirring message. Adults & young people.

+ **Gen Fed of Women's Clubs (W Coast)** My 18 '36

Motion Pict & Family Je 15 '36

"Although this is a gangster story, it is told from a racketeer's angle, exposing them in all their dishonesty, depravity, and utter brutality and proving that upright officials, supported by an aroused public opinion have the power to abate the forces of crime. . .

It is a slight shock to have bank rovers, who have come in for much condemnation during recent years, made the ringleaders of consolidated rackets. One doubts if they are responsible for all the evil. However, the trend of the picture is constructive and has definite social value. Adolescents, 12-16; yes; children, 8-12; not at all.

+ **Motion Pict R Je '36**

"Family-outstanding."

++ **Nat Bd of R M Je '36**

"Perfectly cast, expertly directed, and excellently photographed, this timely and modish gangster is a delight to those who enjoy melodramas. It is of excellent [entertainment] for adult audiences.

+ **Nat Council of Jewish Women My 26 '36**

"Adults."

**Nat Legion of Decency Je 4 '36**

"This forcefully directed picture, dynamic in its import and replete with action and suspense, constitutes a constructive angle, exposing racketeers in addition to its stirring message. Adults & young people. Outstanding.

* Selby Motion Pict Je 1 '36

"Family."

**Wky Guide My 23 '36**

*Newspaper and Magazine Reviews*

The fast-paced direction and a casual humorous touch give a fairly fresh aspect to familiar devices for entertaining adult crook play audiences.

++ **Christian Science Monitor p15 Je 6 '36**

"The drama is not breath-taking, although it is punchy, nor is the play an especially inspiring performance. Its real significance is the undisputed, bare-faced relation of vicious mobs and their hidden overlords to community life of to-day." J. P. Cuningham

+ **Commonweal p190 Je 12 '36**

"Bullets or Ballots" is invariably a dynamic motion picture, pictorially vivid, ingenious and properly exciting, always recognizing the importance of the camera and revealing thorough knowledge of its possibilities. It has the knack of knowing the screen to unfold a melodrama in which the mood of suspense was induced more adroitly by a combination of true cinematic technique which the picture possesses will provide all of those fortunate enough to view it with a treat, and in particular will delight those who enjoy screen art as a study. It is with much enthusiasm that I recommend the picture. Alliance Herald

++ **Hollywood Spec p12 My 23 '36**

"Its tale of corruption in high places and fabulous looting of a sucker public has been told before, but rarely with more convincing detail or more powerful dramatic suspense. . . . Set against arresting backgrounds of what First National calls a $5,000,000,000 annual stickup, it makes an excellent gun-play entertainment . . . For all its virtues as a straightforward account of crooked politics, "Bullets or Ballots" is far less educational than absorbingly diverting." Howard Barnes

+++ **N Y Sun** p18 My 27 '36

"This one is a thriller, a fast-paced talkie with all the suspense a melodrama can stand, some gangster murders judiciously spaced and a climax with all the excitement and sentimentality that any Hollywood star could demand in an exit speech. . . . It is an intelligent, experienced effort, and a working good melodrama, much too timely for comfort. Mr. Robinson's performance is one of the best." Elmer Creelman

++ **N Y Sun** p23 My 27 '36

"The Brothers Warner . . . have turned out another crackling underworld melodrama in 'Bullets or Ballots.' . . . If this sounds like the old formula—and it is—there is still no disputing the picture's claim upon your attention, its graphic depiction of the scope of modern organized crime, its fidelity to known criminal facts and methods and its suspenseful handling of the familiar melodramatic materials that have gone into it." C. S. Nugent

++ **N Y Times** p27 My 27 '36

"It packs a thrill in each footage of film and is quite the best of the cinema's sermons against crime. It is excellent propaganda, and I defy anyone of honest impulse to come away from its viewing without hate in his heart against these hoodlumized terrorists and a brass-knuckle determination to exterminate them." Douglas Gish

++ **N Y World-Telegram** p29 My 27 '36

"There is a little too much pouring of kerosene on the vegetables in the markets, familiar now to all moviegoers; and too much stress put on the negative aspects of the film, with another solid stand-by; and a general overworking of hackneyed stunts, but Mr. Robinson manages to make a pretty good showing, as also does Humphrey Bogart, who will probably never play an honest citizen again. . . . I am afraid that all these qualities, good and bad, give it an honest respectability and of only moderate value in the end." John Mosher

+++ **New Yorker** p70 My 27 '36

"Not a narrative about gangsters but the 'inside' on how they work. It's interesting. Robinson, certain of himself through every foot of celluloid, has conviction. His death scene is every bit as tense and legitimate as though he were playing it on the stage for the New York Theater Guild. Here's one actor who is never slipshod."

++ **Script** p11 My 30 '36

"What makes it a good picture, despite its solemn inflexibility and the obviousness, is that it brings out Edward G. Robinson (Little Caesar) back into the crime fold."

+++ **Time** p26 Je 1 '36

*Trade Paper Reviews*

"A new twist to the formula crime expose yarn plus excellent and hard-boiled and convincing performance by Edward G. Robinson makes this a welcome and winning addition to the 'crime does not pay' expositions."

++ **Box Office** p31 My 22 '36

"If this isn't the best gangster picture to date we'd like to see the one that tops it. . . . In a typical Robinzon role the star puts over one of his finest performances."

++ **Film Curb** p11 My 22 '36

"This is easily one of the most important crime pictures which has been made. It has many authentic touches and is a credit to Martin Mooney, who has exposed many rackets, as well as to his authors." ++ **Film Daily** p10 My 18 '36

"It is about the best crime picture of the year and will make the grade for deluxe houses, garnishing solid returns at all wickets if, as seems likely, crime, on the screen,
still pays. The picture has the added exploitation value of being an unsparing expose of the typical big city racketeer ring and it is also a forthright and vigorous propaganda appeal for municipal clean-ups by way of electing honest officials and giving them real support.

**Hollywood Reporter** p3 My 14 '36

"Something new in suspense-laden, melodramatic, racketeer-gangster cop entertainment is unfolded. Different, vivid and punchy, it holds much to engage attention while providing numerous fresh angles in personnel, story and production so as to avoid mere commercial exploitation. Worthy of a spot on any program, the picture has the added advantage of entertainment that places in the hands of exhibitors countless formula and novel exploitation leads with which to sell it far above average business."

**Motion Pic Daily** p10 My 15 '36

"Here's something vigorous and meaty that promises much worthy of audience and exhibitor attention. Previewed in Warner's Beverly Theatre. The audience watched the picture with undivided attention, creating the impression that they were familiar with all the topical material with which the picture deals and wondering what they were going to do about it."

**Motion Pic Herald** p44 My 23 '36

"Back in the type role that made him box office, Edward G. Robinson turns in a tip-top performance. ... And again proves that Warner Brothers hold the upper hand when gang melodramas are concerned."

**Variety** p15 '36

"The Warner Bros. Keighley-Robinson combination clicks again in a fast, smooth-working action picture which is earmarked for healthy box office returns. It's a gangster story, but one that doesn't irritate in the slightest despite following the formula."

**Variety (Hollywood)** p3 My 14 '36

"It is a smooth and convincing story which commands interest of the audience from opening scene to conclusion of 68 minutes of virile down-to-earth screen narrative... In building up to the climax, enough incidents are brought into play, with such defined clarity, that the film serves as a liberal education for any juvenile or adult."

BUNKER BEAN. Je 26 '36 65min RKO

**Players:** Owen Davis, Jr. Louise Latimer. Robert McWade. Jessie Ralph

**Directors:** William Hamilton. Edward Killy

Based on the novel of the same title by Harry Leon Wilson and a play of the same title by Lee Wilson Dodd. This is the third film version made. "It is a story of a youth suffering from [an] inferiority complex who seeks advice of a crystal gazer to find from whom he has been incarcated. The crystal gazer tells him he was Napoleon. The fun starts when Bean returns to the office where he is employed as a stenographer and sets about to claim himself with this Napoleonic complex." (Variety [Hollywood])

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**Trade Paper Reviews**

"Here is a bang-up comedy from start to finish, Family."

**Box Office** p69 My 30 '36

"This one should do unusually well in the smaller spots and the neighborhoods."

**Film Curb** p15 My 30 '36

"This is a merry comedy, full of laughs, that will please all types of audiences. Although this is the third time the Harry Leon Wilson story has been picturized, it has been given fresh treatment and is full of entertainment."

**Film Daily** p25 My 26 '36

"The picture should please as a comedy offering."

**Motion Pic Daily** p6 My 22 '36

"As a programmer, it ought to promise double feature, neighborhood audiences. Elsewhere, it is handicapped. The cast is Studied with feature players, all of whom help contribute to the piece with nice characterizations. Net result however is fair."

**Rival Exhibitor** p23 Je 1 '36

"Despite lack of box office names, this should have no trouble in keeping right up in front with money making films. It is smart, sparkling, down-to-earth comedy that should elicit a continuous flow of laughter from any type of audience."

**Variety (Hollywood)** p3 My 21 '36

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**Audience Suitability Ratings**

**Family.**

**Gen Fed of Women's Clubs (W Coast)**

MY 6 '36

"It is light diversion, but good psychology. The acting, save that of the leading man, is somewhat overdone and the direction not notably correct. But the juvenile play is a good performance of its type. Adolescents, 12-16: entertaining; children, 8-12; little interest."

**Motion Pic R Je 36**

"Family."

**Nat Council of Jewish Women Je 3 '36**

"General patronage."

**New York Times of Decency Je 11 '36**

"There are many good comedy situations, although the production drags in spots. Owen Davis, Jr., gives an excellent performance; the rest of the cast is above average. Family."

**Sel Motion Pic Je 1 '36**

"Family."

**Wkly Guide Je 13 '36**

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**Newspaper and Magazine Reviews**

"Wilson's narrative is artificial trifle, its plot brittle and unsubstantial, yet not infrequently the possessor of coruscating qualities. Presented by Radio with dignity and intelligence, it affords satisfaction both as entertainment and from the standpoint of cinema, lacking, however, importance in both respects. Undeniably there are moments of dullness in the photo play, but on the whole it is arresting, best described, perhaps, as an enjoyable bit of triviality." Allan Hersholt

**Hollywood Spec** p12 Je 6 '36

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**LA CANZONE DEL SOLE.** My 5 '36 85min Capitani

**Players:** Giacomo Lauri-Volpi. Vittorio de Sica. Liliane Dietz

**Director:** Mario Borelli

Based on an opera of the same title by Pietro Mascagni. Italian dialogue film with English subtitles. "It concerns itself with one Bardelli, who wants to become Lauri-Volpi's manager. A fiery little man, he gets into a row with the police and lands in jail for three weeks. A young musical friend, Frida, tries to take his place in the negotiations with the tenor. She mistakes his lawyer for Lauri-Volpi himself; and the usual romantic entanglements follow." (N Y Sun)
LA CANZONE DEL SOLE—Continued

Newspaper and Magazine Reviews

"[It] has some really grand singing by Lauri-Volpi. The tenor, so well known here by his performances at the Metropolitan Opera, is a perfect opera singer when they enter pictures... Signor Lauri-Volpi has only to play himself, to stroll occasionally across the screen to appear in two or three theatrical sequences... It is merely told, although the picture contains nothing particularly novel, the experienced msmovies-regular expects Hollywood technical standards of an imported film. This Italian film has the unpretentious charm of many European productions. It has also, to counterbalance this, some interesting views of the Italian countryside... " (Motion Pict Daily)

+ Film Curb p18 Ap 25 '36

"Here is a delightful romantic comedy, built around a former Metropolitan Opera tenor, but with a handsome look in the hero and the singer kept well in the background and not required to do anything outside his vocal métier. It is hardly a dull moment in this gay tale of mistaken identity." — H. T. S.

+ N Y Sun p32 My 6 '36

Trade Paper Reviews

"Entertaining comedy with music overcomes language restrictions. Acting, singing and photography of superior caliber..." — Motion Pict Daily p15 My 6 '36

"[It] offers something for lovers of good music everywhere since the singer is in fine voice in the several numbers he renders... For Italian audiences anywhere the film should be easily sold and thoroughly enjoyed. Outside of the music and the appearance of Lauri-Volpi, there is comparatively little in the story itself to draw the patronage of the average American lacking a knowledge of the language..."

+ Motion Pict Daily p15 My 6 '36

"This is a nicely made, though tedious operetta... Like most foreign titles, this is too slow for American consumption, though the Italian tenor is a gem in the audience, at this viewing it enjoyed it highly..."

+ Variety p14 My 13 '36

CAPTAIN CALAMITY. (Release date not determined) 65min Regal

Players: George Houston. Marian Nixon. Vince Barnett

Director: John Reinhardt

Photographed in color. "Houston, adventurous skipper of a South Sea schooner, creates the impression [that] he is the possessor of a secret as to where vast Spanish treasure is buried. A gag of bad men... plan to kill Houston and get his secret." (Motion Pict Daily)

Newspaper and Magazine Reviews

"Though color heightens the reality and gives an added visual pleasure to a film, it can hardly be considered a sin to ask a single-handed picture to carry a picture... So lovely are the seascapes, the warm hues of the islands, and the nation... this pedestal item pays the price of being white and black..." (2½ stars) Beverly Hills Liberty p29 My 30 '36

Trade Paper Reviews

"Interesting melodrama produced in color with plenty of good dialogue and several amusing comedy sequences to help it along. Family." + Box Office p33 Ap 25 '36

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

"George Hirliman's new color process is used for the first time in this film. Let it be said that it is very effective and lends much to this independent feature." + Film Curb p18 Ap 25 '36

The second of George Hirliman's [independent productions] in color is a gaudy fare anyway you look at it. The Hirlaco color treatment is an improvement over the Magnacolor used in "The Best Cure," which was the first of the series, but the color is the chief merit of this one and it will take plenty of pushing to make it a box-office asset, even in the neighborhoods..."


"Most of the shots, particularly the land and seascapes and some in which personalities are featured are of creditable character. Second to color use as a novelty in a thrill action film is the idea of giving it a musical contrast by having the hero, George Houston, sing several songs. Selling the combined values of color and melodramatic thrill action seem to be the most acceptable way to excite popular attention." — Motion Pict Daily p8 Ap 20 '36

"Backed by color, 'Captain Calamity' should easily overcome handicap of little cast lustre [and become] a good entrant for the neighborhood trade..."

+ N Y Exhibitor p26 My 10 '36

"Initiative of the producer, first to turn out independent all-tinters—and doing a neat job of it—will probably be rewarded with good results from the neighborhood and outlying program zones for which it is intended... Color job generally will prove very attractive, even in the more outlying spots, where tint is still a novelty. From critical standpoint it may be regarded as being somewhat crude and chromescopic in some of its lurid contrasts. Seascapes are intense and cameras play for too much ocean expanse of most nonexistent blue..."

+ Variety (Hollywood) p8 Ap 14 '36

CAPTAIN JANUARY. Ap 17 '36 75min 20th century-Fox


Director: David Butler

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

Audience Suitability Ratings

"As a filmed version of a popular and loved book the picture is not a success. While the plot of the story is followed more or less well and the deviations are in the interests of film requirements, the spirit of the beautiful story is lost in the filming... If producers do not aim to capture the spirit of a book in the film they make from it, why use the book?... There is one incident in the nursery scene that seemed to the writer inexpressibly vulgar..."

— Bks & Films My 36

"A: entertaining; Y: very good; C: excellent." Christian Century p646 Ap 29 '36

"Fine entertainment for the entire family." Am Legion Auxiliary

"Family & junior matinee." Calif Cong of Par & Teachers

"Excellent. Family." DAR

"The story though unlike the original is well adapted to Shirley's versatile talents. Family & junior matinee." Nat Bd of R

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

"Family & junior matinee." Nat Soc of New England Women
“A refreshing worthwhile picture with an unusual plot line, “Codfish” and David Butler has given it splendid direction. Family.”
S Calif Council of Fed Church Women
Box 12018, Santa Monica 4, Calif. 11 '36

“Family & Junior matinee. Best of the month. Outstanding.”
+ + Jt Estimates Mr 1 '36

“This slight and rather naive story depends for its values almost entirely upon the personality of Shirley Temple. This extraordinary child gives an astonishing performance of light entertainment to all except those to whom a child actor is an anathema. Suitability; family; especially suitable to children under 12.”
Mo Film Bul p56 My '36

“This delightful story centers around Shirley Temple. One sees beneath the rough and rather unattractive exterior of the men who has adopted her after a shipwreck had cast her into their midst, a love and devotion which might not be expected.”
+ Motion Pict & Family p6 Ap 15 '36

“Very good-family & children.”
+ Motion Pict Guide Je '36

“Shirley Temple is never more adorable than when she is graciously sharing honors with the others of the cast, and in this picture she is unusually popular. The rough and ready associates with whom she [plays]. . . It is a human interest tale with many amusing and clever moments suffered by all ages. Adolescents, 12-16: excellent; children, 8-12: excellent.”
+ + Motion Pict R Ap '36

“Family-junior.”
Nat Bd of R M Ap '36

“General patronage.”
Nat Legion of Decency Mr 8 '36

“A. Y and C: delightful picturization.”
Par M p41 My '36

“The chief feature of entertainment is Shirley’s dancing, especially with Buddy Ebsen. ‘The Codfish Ball,’ describing in five languages the way of a sailor in every port, is clever, as is also the ‘Multiplication Table’ dance. Good comedy relief and believable situations keep the picture from becoming too sentimental.”
+ Scholastic p26 Ap 4 '36

“Family & Junior matinee. Best of the month.”
+ + Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

“So far as quality goes, it is neither much better nor worse than its predecessors. There is no questioning the fact that Miss Shirley is a gifted child and that her throng of admirers she can do no wrong. But she is beginning to show signs of conscious striving for fame. It almost always happens with children who are showered with attention. It has not gone too far yet. . . But she is no longer the completely naive and natural youngster that she was in her first movie appearances.”
E. F. Melvin
+ Boston Transcript p4 Ap 4 '36

“Conventional Shirley Temple entertainment, abounding in far-a-day sentiment climaxing by a typical melodramatic happy ending that comes after customary Shirley Temple songs, dances, trills. It has a sparkling quality of romping merriment.”
J. P. Cunningham
+ Commonwealth p36 Ap 3 '36

“Whatver your interest in motion pictures, whether you seek them out as passing entertainment or view them as an interesting study, and you seek something that will prepare you for a career in them, take advantage of this opportunity to view ‘Codfish’ January. In it will you see the world’s greatest actress, the screen’s greatest player, in a performance surpassing any other I have unseen. This picture in no one gets too enthusiastic about Shirley Temple? Can any-one challenge the statement that she is the screen’s greatest actress. . . The picture is one you cannot afford to miss.”
+ + Hollywood Spec p6 Mr 25 '36

“The most consistently effective team in Hollywood—Director David Butler and his tiny star Shirley Temple—score another hit in their latest entry. No thought except passable entertainment is passed around, however, ‘Captain January’ is guided by Captain Temple alone. And she shoulders the task as effortlessly as the little girl who has made her the most popular actress in America (even child stars) Beverly Hills Liberty p43 My 2 '36

“Shirley Temple’s new picture should have all her fans in anticipatory excitement for this week. Shirley seldom lets a story equal her remarkable gift for expressing emotion. ‘Captain January’ is no exception. As a picture, [it] is slight entertainment; as a Shirley Temple vehicle it should please her juvenile audience and give her other admirers a new reason to wonder at her precociousness.”
Eileen Creelman
+ N Y Herald Tribune p6 Ap 21 '36

“Miss Temple’s new picture should have all her fans in anticipatory excitement for this week. Shirley seldom lets a story equal her remarkable gift for expressing emotion. ‘Captain January’ is no exception. As a picture, [it] is slight entertainment; as a Shirley Temple vehicle it should please her juvenile audience and give her other admirers a new reason to wonder at her precociousness.”
Eileen Creelman
+ N Y Herald Tribune p6 Ap 21 '36

“The novel was written, as you probably do not recall, forty-six years ago and, although it has been modernized ever so slightly by [the] trio of adapters, it still involves the melodramatic excesses of the Gay (but Sentimental) Nineties. . . Anyway, Miss Temple is as charming and talanted as ever and Guy Kibbee as the Cap’n and Slim Summervill as his cribbage-playing crony are invaluable in providing some comic relief.”
F. S. Nugent
+ N Y Times p21 Ap 25 '36

“[The story] is, frankly, almost unbearably archaic, with sweetness drawn out to the point of painfulness that is acted with such complete ease and simplicity by the screen’s Wonder Child. . . That its plot and deliberate lugubrious and heart-tugging quality have gotten and forgiven. . If it were acted with less enthusiasm and skill by its star and her excellent supporting cast the film might result in pretty mawkish entertainment of a kind that calls for snorts of contempt and scorn. As it is, it emerges as pleasant and amiable screen fare that should be a delight to the countless admirers of the extraordinarily versatile and talented Miss Temple.”
William Boechel
+ N Y World-Telegram p17 Ap 27 '36

“Like all of Shirley Temple’s previous films this story is dedicated to music, melody, song and dances, the young actress meeting all the requirements each demands.”
News Wk p28 My 2 '36

Trade Paper Reviews

“First rate entertainment with little Shirley Temple surpassing her previous efforts. Family.”
+ Box Office p27 Mr 28 '36

“When Shirley Temple is featured, the picture’s entertainment appeal and exploitation value is increased. This is the third time the screen has sought, and found, Shirley Temple in a picture that will call anyone to desire. . . Previewed in Hollywood. Reviews all are enthusiastic. A laughing, smiling, sometimes sobbing audience.

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
CAPTAIN JANUARY—Continued

The enthusiastic favorable reaction is just a sample of what to expect wherever the picture is played. + + Motion Pict Herald p38 Mr 21 '36

"Okay film fare for the family trade and generally. Wholesome, Cinderella stuff fortified by the vivacious puppets, this Shirley Temple starrer ranks with her most potent box office entries. It runs the gamut of emotions with the usual song and dance trappings." + Variety p15 Ap 29 '36

CARDINAL. (Release date not determined)
70min Grosvenor
Players: Matheson Lang, Eric Portman, Robert Atkins, Jane Duprez
Director: Sinclair Hill

Based on a play of the same title by Louis N. Parker. This film was made in England. "Matheson Lang plays Cardinal Giovanni, obsessed with the building of St. Peter's General Belmonde, a prize bully, is his mortal enemy who wants all the available cash to be devoted to his profiting wars and is in love with the cardinal's ward." (Hollywood Reporter)

Audience Suitability Ratings
"Suitability: adults & adolescents."
Mo Film Bul p61 Ap '36

Trade Paper Reviews

"Neither the acting of Matheson Lang nor the direction of Sinclair Hill could save the story of the Louis N. Parker play from being a museum piece, best left on its dusty shelf. D. E. Wyndham Lewis adapted the play and has introduced a goodly sprinkling of modern slang, which ill contrasts with the clerical atmosphere of 14th century Rome." + + Hollywood Reporter p4 Ap 9 '36

"Most noticeable defect of this filmization of an old costume drama is the lack of atmosphere of the bulk of the players and the dialogue. Voices, expressions and actions hint too much of modernity ever to transport the audience to the lazy days of Rome in the 15th century. . . Lighting and direction barely possible, film being too erratic to be convincing. With the vogue for period subjects still flourishing, this one may get more than its due locally [London]." + + Variety p16 Ap 8 '36

CARYL OF THE MOUNTAINS. (Release date not determined) 65min Reliable
Players: Francis X. Bushman, Jr. Lois Wilde. Joseph Swickart
Director: Bernard B. Ray

A melodrama of the Northwest Mounted Police.

Trade Paper Reviews

"The dig, Rin TIn TIn, Jr., does excellent work and it is only because of this that the picture is of any interest." + Film Curb p12 Ap 11 '36

"While Rin TIn TIn, Jr. is on the screen, the picture is interesting. Except for the finish, there isn't as much of the dog as there might have been, and on that score the picture drags. Too much time is spent with the humans, and what they do is not overly exciting." + Film Daily p10 Ap 9 '36

"The picture is graced by the presence of Rin TIn TIn, Jr., whose good looks and acumen never fail to please, and by several personable players and it will do its modest part in filling out dual bills of the under stratum."

Hollywood Reporter p3 Ap 6 '36

"Once again Rin-Tin-Tin, Jr., saves the day in an action drama that will prove interesting to neighborhood fans while the dog is on the screen."

N Y Exhibitor p56 My 10 '36

"Falling in line with cycle of animal pictures, this offering will lend little in sustaining or increasing their popularity. . . Story moves at a slow tempo in order to bring out the acting of the dog. Dog does well, lends much to carrying interest in exceedingly weak story and awkward treatment in direction and story narrative." + Variety (Hollywood) p3 Ap 6 '36

CASE AGAINST MRS. AMES. My 8 '36 85min Paramount
Players: Madeleine Carroll, George Brent, Arthur Treacher, Alan Baxter, Beulah Bondi
Director: William A. Seiter

Based on a novel of the same title by Arthur Somers Roche. "Unsuccessful in prosecuting Miss Carroll for the murder of her husband, the district attorney castigates the jury as moronic, sympathy-influenced sycophants. He is jalled for contempt of court. Miss Carroll, whose objective is to clear her name and regain the custody of her son from her hateful mother-in-law, obtains his release and engages him to investigate the case." (Motion Pict Daily)

Audience Suitability Ratings
"A: good of kind; Y: unwholesome; C: no." Christian Century p223 Je 3 '36

"Adults." Am Legion Auxiliary

"Good. Mature audiences, including 14-18 years." DAR

"Adults; very good; 14-18; entertaining; 8-14; no." Calif Cong of Par & Teachers

"Adults & young people." E Coast Preview Committee

"While sensational in theme and not wholly convincing, the picture is so cleverly done, the story so dramatically developed and the suspense so well sustained, that it cannot help but hold the interest . . . Drinking sequences could have been toned down. Mature." Nat Fed of Business & Professional Women's Clubs

"Adults." Nat Soc of New England Women

"A good story made rather unconvincing by over-dramatization. . . An interesting hour's diversion, but not a vehicle for serious acting. Mature. S Calif Council of Fed Church Women

Fox W Coast Bul My 30 '36

"Adults & young people." Gen Fed of Women's Clubs (W Coast) My 18 '36

"While the story of this murder trial and legal fight for the custody of a child is distinctly distasteful subject matter, it is acted and directed well enough to hold undivided attention throughout . . . Audience taste alone can dictate the success of such a picture. Adolescents, 12-18: by no means; children, 8-12: no." Motion Pict R My '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
"Deftly and expertly directed, capably acted, with fast moving repartee and a surprise denouement, we have a murder mystery which is gripping as well as very amusing. Family. + Nat Council of Jewish Women My 20 '36

"Adults." Nat Legion of Decency My 14 '36

"[It] sets a new high in scenario building. . . . It is a well-located-adult." + Sel Motion Pict Je 1 '36

"Mature." Wkly Guide My 9 '36

Newspaper and Magazine Reviews

"As for 'The Case Against Mrs. Ames,' it might be termed admirable warm weather entertainment were it not for the story that itself into hopeless knots in the process of protecting Miss Carroll against the world. . . . Lukea perverted and limited, for the most part, a courtroom setting. Despite these handicaps, however, 'The Case Against Mrs. Ames' is a provocative and often moving piece of cinematic accidents which can't help happening every so often. The story contains everything to give the picture a strong emotional appeal, but it is presented in a manner to make it a cold, drab, unconvincing and unpleasant screen offering." + Hollywood Spec p11 My 9 '36

"An articulate, frequently absorbing courtroom drama, 'The Case Against Mrs. Ames' is built around an unusual and interesting situation. . Played for its emotional rather than vigorous aspects, the film is somewhat lacking in tension. The scene and ridiculous court procedure are of a piece with the trashy emotionalism." E. C. S. — Christian Science Monitor Je 6 '36

"Bad case of screen writing by Gene Towne and Graham Baker doomed this one to mediocrity from the outset. It has nothing to recommend it in any phase of cinematic accidents which can't help happening every so often. The story contains everything to make the picture a strong emotional appeal, but it is presented in a manner to make it a cold, drab, unconvincing and unpleasant screen offering." + — Honolulu Advertiser p13 My 9 '36

"The scenarios have adroitly worked in several aspects of the Vanderbilt-Whitney custody hearings, and at least the ground-work of one real case. . . . What the picture lacks, however, is the emotional appeal, but it is presented in a manner to make it a cold, drab, unconvincing and unpleasant screen offering." + — Hollywood Daily p9 My 5 '36

"As you may suspect, the story is not of vast importance nor is its plot always as clear as it might be. But the film has been turned out by Mr. Wanger much as a superior store turns out merchandise guaranteed to contain amusements and sophistication. And a pat package, it proved to be heavy, dull, and handsomely set." Marquerite Tazaal + — N Y Herald Tribune p18 My 28 '36

"The Case Against Mrs. Ames' tends occasionally to lapse into a rather wearisome, inhuman-like movie. The cast, the lovely Miss Carroll, the vigorous George Brent and the monosyllabic Trial Judge keep it unusually fresh and lively." Eileen Creelman + — N Y Sun p15 My 28 '36

"[It is a] thoroughly pleasing, if sometimes gossamer thin, offering. . . . Miss Madeleine Carroll and George Brent star in what appears to be a fairly dull film. . . . Far too infrequently on screens hereabout, is the entrancing, Jury-swaying Hope Ames. Just what rules of court procedure permit even such a defendant as Mrs. Ames to make a personal plea to a jury in a murder case are not re-

vealed." + — J. T. M. + — N Y Times p19 My 28 '36

"It begins with a trial scene so frightful in its inept bungling that it gets the hoot from metropolitan audiences. . . . After all people do read the newspapers and we know that no witness is permitted to sum up her own case before a jury. If this doesn’t get you and doesn’t, what has the screen interest you, for in all justice to Paramount’s director William Seltzer it ought to be said that he re-

leaves the drama to a trap with some swell bur-

lesque court scenes." Douglas Gilbert + — N Y World-Telegram p25 My 28 '36

"I seem favorably disposed toward 'Mrs. Ames,' and perhaps because of a certain tartness and briskness of language than because of any startling novelty in plot or situation." John Mosher + — New Yorker p52 Je 6 '36

"[It is] well-plotted, well-paced entertainment. + — Time p62 My 18 '36

Trade Paper Reviews

"A class background, amply relieved by fast action, a very vigorous and highly enjoyable picture, establishes this Walter Wanger production among the entertainment elite. Adults." + — Daily Variety p5 My 3 '36

"Carries universal appeal and can be played in any theatre anywhere. It is fine dramatic stuff with many delightful comedy sequences." + — Film Daily p9 My 5 '36

"Although at the outset it appears to be another of those grim, dramatic court-room affairs, this turns out to be a very enjoyable comedy-drama. At the outset it should meet with popular approval and good returns." + — Film Daily p5 My 3 '36

"Beginning where other court-room dramas usually end, 'The Case Against Mrs. Ames' is intelligent, absorbing entertainment highlighted by frequent interludes of uproarious comedy. It is a great audience picture for women—which does not preclude its strong in-

terest for men. It is assured of making a lot of money for Walter Wanger, for Paramount and for every theater that plays it." + — Hollywood Reporter p3 My 3 '36

"This newest Walter Wanger production looms as absorbing entertainment for class and mass audiences. . . . Sold from the angle of a woman picture with the emphasis placed on the highest quality of the production and the work of Miss Carroll and Brent, the film should prove an audience attraction. + — Motion Pict Daily p8 My 2 '36

"Well produced and directed, the story soundly logical in all phases, the picture is a worthy vehicle to reintroduce a star Madeleine Carroll, to film followers. It also gives George Brent an opportunity to turn in one of the most accomplished performances of his screen career. . . . While realistic, the picture is not grim or solemn. The quantity and quality of comedy contrast provides plenty of laughs and its value is intensified by the in-

telligent manner in which it has been woven into the picture's dramatic sequences. + — Motion Pict Herald p2 My 9 '36

"Very spotty, with poor motivation, disjointed action, this, none the less, has sufficient comedy and mystery to make a good programmer." + — Phila Exhibitor p7 My 15 '36

"Mrs. Ames sets an all-time screen record for court house occupancy. And so does the picture. The audience ap-so of course for Bruno George Brent will have to hold up the drawing end, but the atmosphere won't make it too easy. Odds are against both Brent and the total returns." + — Variety p15 Je 3 '36

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
CASE AGAINST MRS. AMES—Continued

"Smart combination of comedy and dramatic tension, gauged for widest appeal, distinguishes this murder trial-mystery offering and heads it for healthy grosses from the ace houses all the way down the line."

+ Variety (Hollywood) p3 My 1 '36

CASE OF THE VELVET CLAWS. Ag 1 '36 62min Warner


Director: William Clemens

Based on the mystery story of the same title by Erie Stanley Gardner. Warren William, criminal lawyer, is dragged away from his honeymoon to unravel a murder mystery and is himself accused of the murder.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Warren William as its star, is superior to a disjointed picture which will serve only as mediocre program fare. A murder mystery, wholesome and uninteresting. Adults: dull; 14-18: doubtful; 8-14: no." Calif Cong of Par & Fam

"An involved, unconvincing mystery. Mature." DAR

"There is the usual breezy dialogue, elaborate settings, and drinking sequences to make it a worthwhiliness that it lacks in coherence and substance. Mature." Nat Fed of Business & Professional Women's Clubs

"A melodramatic story which offers nothing constructive and deals with people who are in no sense worthwhile. The film is merely a 'filler' for a 'bank night' program. Adults." Nat Soc of New England Women

"A murder melodrama, well constructed but trite; interesting enough in treatment but without the virtue of being a 'thriller.' Irrelevant farce elements are introduced for their own sake; they get a laugh but are so incredible they add nothing to the picture. Family." S Calif Council of Fed Church Women

"The plot is handled in a humorous manner and is mildly entertaining. A large cast, is fairly well directed. Adults & young people." Gen Fed of Women's Clubs (W Coast) My 9 '36

"If one is entertained by rapid action alone this mystery film may provide diversion. It is an incoherent jumble of events told in a would-be humorous manner. Even Warren William has a hard time living up to his reputation as an actor under the handicap of such a poor scenario. Adolescents, 12-16; no; children, 8-12; no."

— Motion Pict R Je '36

"[It is] a fairly interesting comedy... The story is an interesting one, the direction fast-moving and capable but the entire production lacked capricity. Adults." + — Nat Council of Jewish Women My 13 '36

"Adults."

Nat Legion of Decency Je 4 '36

"The plot is handled in a humorous manner and is mildly entertaining. Adults."

+ — Selective Motion Pict Je 1 '36

Newspaper and Magazine Reviews

"There is nothing more pathetic than a gay nonchalance that is neither gay nor nonchalant. This is both farce melodrama and a summary of 'Case of the Velvet Claws.' A bright and comic detective story, frayed on the edges and considerably worn in the middle is preserved in form, but the substance is lacking... The 'Case of the Velvet Claws' presents a continuously entertaining example of how mystery pictures should not be made."

— Hollywood Spec p13 Je 6 '36

Trade Paper Reviews

"Although the plot doesn't carry the punch of previous Gardner stories that were filmed, good production saves it."

+ — Box Office p31 My 23 '36

"Nobody is going to rave about it but most who see it will be entertained."

+ — Film Curb p11 My 23 '36

"Although it sustains the debonair and irresponsible spirit of its four or five predecessors it makes pretty mild entertainment and cannot be counted on to add box office strength to the series."

+ — Hollywood Reporter p4 My 13 '36

"This latest in the Perry Mason series is weaker in story than its predecessors, relying on comedy to sustain the interest."

+ — Motion Pict Daily My 14 '36

"The show balances its suspense tightened drama with rare comedy... Popularity of the Perry Mason series, now approaching the number of Charles Chans, is being locked upon by the producers as a ready-made exploitation asset."

+ — Motion Pict Herald p45 Ap 18 '36

"Made for the program division, it holds to the general stock mystery average."

+ — Phila Exhibitor p26 Je 1 '36

"Contrived to provide an hour's amusement for the mild murder mystery addict. The Case of the Velvet Claws' fills the bill... Mystery narrative is shallow and sketchily developed, with little, at stake for William and Claire Dodd as newlyweds... Suspense is never built very high, nor is audience whipped up to much concern over what happens to characters because none elicits much sympathy."

+ — Variety (Hollywood) p3 My 13 '36

CATTLE THIEF. F 28 '36 58min Columbia


Director: Spencer Gordon Bennett

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

Audience Suitability Ratings

"An average Western story... Ken Maynard does a clever bit of acting, the outdoor panorama effects and cloud photography are excellent and the horseback riding is superb. Family."

E Coast Preview Committee

Fox W Coast Bull Ap 4 '36

Trade Paper Reviews

"Above the average Western melodrama. Bound to please all lovers of outdoor drama."

+ — Film Curb p5 Je 6 '36

"Amid striking scenic settings, Ken Maynard and his white steed Tarzan provide nearly a solid hour of daredevil riding and galloping. Unlike most Westerns, this one has a strong, well-woven story to which the many essentials of good production have been added."

+ — Film Daily p6 My 25 '36

"A Western with enough novel twists to provide suitable diversion for outdoor fans. The plot limps along at times, but finishes coherently."

+ — Motion Pict Daily p16 My 26 '36

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor
"More of Maynard and his nag are visible here than in his last few pictures. This time he's an undercover man for a cattle association who masquerades as an itinerant peddler by day and a 'masked rider' by night. It's a slant that should appeal to the juveniles. Rest of the film is stock stuff, Maynard handles his dual role with enough tricks to get by, and enough of the obvious to make confusion impossible for patrons from the kindergarten."

CHAMPAGNE CHARLIE. My 8 '36 58min 20th century-Fox
Players: Paul Cavanagh. Helen Wood
Director: James Tinling
"A present-day murder brings to the fore the story of a man who gambled with life as well as [with] money." Nat Legion of Decency

Audience Suitability Ratings
"Adults." Am Legion Auxiliary
"Social melodrama of small distinction. Adults fair, film rather uninteresting; 8-14; unsuitable." Calif Cong of Par & Teachers
"Excessive drinking. Adults. Unwholesome-mediocre." DAR
"Adults & young people." E Coast Preview Committee
"This conventional and hackneyed theme will find its place among the program fillers." Nat Fed of Business & Professional Women's Clubs
"A story of people with obviously low I. Q.'s, living worthless lives in a worthless manner, this film is sharply painted, well acted and entertaining, but aside from an hour's entertainment for mature audiences, has little uplift." Nat Soc of New England Women
"Mature." Calif Council of Fed Church Women
Fox W Coast Bul My 16 '36
"Though given interesting settings, this picture told in retrospective fashion, lacks distinction. A rather tawdry story and too much drinking. Adults." - Gen Fed of Women's Clubs (W Coast) My 5 '36

"The members of the cast tried hard to inject a spark of plausibility into their parts— that they failed was due more to the story and dialogue than their acting. Herbert Mundin made his part stand out in spite of its absurdity. Mature." - Jt Estimates My 1 '36

"It is not a pleasant tale and it is not told with sufficient artistry nor drama to hold one's undivided attention. After it is over one feels the futility of the hour spent in its unfoldment. Adolescents, 12-16; no; children, 8-12; no." - Motion Pict R Je '36

"The direction is melodramatic and there is excessiveness in acting. Adults." Nat Council of Jewish Women My 6 '36

"Adults." Nat Legion of Decency My 7 '36

"Mature." Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews
"[It is] machine-made melodrama of gambling swells and marathon drinkers." Christian Science Monitor My 16 '36

"It is enthrall by death on the high seas, blackmail, some sinister knife-throwing and an exciting automobile chase and crash, but these are fragmentary interludes of power in a random and slipshod screen drama. . . It is slightly ridiculous and generally tedious in its unfolding when those should be moving. Howard Barnes
- + N Y Herald Tribune My 7 '36

"We never have been fond of grave-yard exploration and we must lament the exhuming of a story that Mr. Cavanagh and others, buried with full literary honors many years ago. . . Better served by its cast than the story warrants, the picture still is out of place in a first-run house and merely reminds us that the screen can be pretty infantile at times." F. S. Nugent
- + N Y Times p21 My 7 '36

"[It] is one of those flash-back things, but for all of its dated hokum the picture manages to supply seventy minutes of fairish entertainment. The action is fast, if not always pointed, and the build-ups of the featured players, Paul Cavanagh and Helen Wood, are not too phony but within the logic of the story. . . The yarn is a bit spotty and lacks the occasional comic touch that often livens up these potboilers." Douglas Gilbert
- + N Y World-Telegram p21 My 7 '36

"The American heiress (twenty millions at least) and a blackmailing beat are studied gravely in 'Champagne Charlie.' I can see that this may be a picture to divert heiresses, but for those interested it will seem mild melodrama." John Mosher
- + New Yorker p79 My 16 '36

"Badly directed and appallingly acted, it is a scrambled saga, told in flash backs." - Time p22 My 15 '36

Trade Paper Reviews
"Just a picture that won't set anyone talking. A flash of drama here and there but not enough to keep a fan interested to any degree. Below ordinary program fare and will not be able to make the grade in any of the big spots." - + Film Curb My 2 '36

"[This] satisfying program drama has suspense, smooth playing, interesting locales." - + Film Daily My 7 '36

"There is entertainment of an unpretentious sort in this picture." - + Motion Pict Daily p6 Ap 28 '36

"Program, that's all." - + Phila Exhibitor p49 My 15 '36

"'Champagne Charlie' is not grade-A product, although it has been meritoriously acted, mounted, directed and sheared. Female maritime trade appears to be its best bet, and pairing on duals would seem to be in the cards, if for no other reason than the feature 'Champagne Charlie' will provide an hour's amusement." + Variety My 14 '36

"Injection of a bit of novelty through series of flashes in which dial speakers are mixed in one sequence is answered in another through expert splicing and the inclusion of some real action puts this 20th-Fox class B feature in ranks of diverting entertainment. Lack of draw names will undoubtedly be reflected at box offices, but once this begins to have been attracted, 'Champagne Charlie' will provide an hour's amusement." + Variety (Hollywood) p5 My 21 '36

CHARLIE CHAN AT THE CIRCUS. Mr 27 '36 70min 20th century-Fox
Director: Harry Lachman
See issue of March 30, 1936 for other reviews of this film
CHARLIE CHAN AT THE CIRCUS—Cont.

Audio-Suitability Ratings

“A: good of kind; Y: good; C: perhaps.”

Christian Century p571 My 30 '36

“An exceptionally good Charlie Chan murder story. Family.” Am Legion Auxiliary

“The story is hackneyed, with little distinction of cast, direction or story. Adults: fair; 14-18: entertaining; 8-14: exciting.” Calif Cong of Par & Teachers

“Mature-family. Good.” DAR

“Mature.” Gen Fed of Women’s Clubs (W Coast)

“This picture will interest the family.” S Calif Council of Fed Church Women

“Family.” W Cost Bul Mr 14 '36

“Family.” Jt Estimates Mr 1 '36

“Good adult & young adult.”

Motion Pict Guide Je '36

“Perhaps there are a few irrelevant situations and a few loose ends; it may not be as good as the best Chan films, but it is entertaining for all who like the Chinese detective-philosopher who has time for profound observations on life while his nimble mind follows the evasions-by-ways of crime. Adolescents, 12-16: good; children, 8-12: too tense.” Motion Pict R Ap '36

“Family.” Nat Bd of R M Ap '36

“General patronage.”

Nat Legion of Decency Mr 15 '36

“A and Y: three-ringed murder mystery within the ringed circus; C: bedroom scene in which snake visits Charlie makes the picture pretty tense.”

Par M p42 Je '36

“Family.”

Sel Motion Pict p7 Ap '36

“Better than the more recent Chan pictures, brighter and livelier, with a circus background to give it colorful variety.”

Wkly Guide Mr 21 '36

Newspaper and Magazine Reviews

“As for Charlie Chan’s latest—yes and no. It depends upon your cinematic taste. In this picture, forty minutes of intricately tangled developments are unraveled and explained in an approximate two minutes of dialogue. I’m not sure yet about the answer. Charlie Chan at the Circus’ is family entertainment. The [children] will go for it.” Paul Jacobs

— Hollywood Spec p12 Mr 28 '36

“Although in its motivation the film does not play quite fair with the audience, it has enough suspense to hold the interest. ‘Charlie Chan at the Circus’ follows the set pattern of all his earlier pictures. Except for the genial Mr. Oland, there are no first-rate performances. Humble indeed would like to state to magnificently effective that ‘Charlie Chan at Circus’ only so-so.” (2 stars) Beverly Hills

Liberty p309 Ap 25 '36

Trade Paper Reviews

“Plausible story of circus life and one of the top offerings of the Chan series that will appeal to all classes. Family.”

+ Box Office p27 Mr 21 '36

“No cause to worry over the take-in of this picture.” L. S. Niemeyer

+ Canadian Moving Pict Digest p7 Mr 28 '36

“The same old murder mystery stuff in a new setting. Fans who like these pictures will probably stamp this one as okay. To our way of thinking this series has run plenty long enough. . . Perhaps circus stuff will prove more interesting to some, especially the [children].”

Film Curb p14 Mr 21 '36

“Exploitation may include the whole range of vigorous and colorful stunts always on the cards for use with circus pictures, because the circus setting in which this story is placed should give the picture just the right ring and tent stuff to back up advertising of this kind. The script predicated on this phase of the attraction. Of course, all this circus stuff will prove G. W. the only motivation in the whole picture, which has become a screen standard, takes spot emphasis in all promotion.”

+ Motion Pict Herald p14 Mr 28 '36

“There have been better ‘Charlie Chan’ mysteries. And worse. This one may qualify as satisfactory companionship for another feature in need of a melodramatic running mate.”

Variety p15 Mr 25 '36

CHILDREN OF THE REVOLUTION. Ap 5 '36

7min Ukranfilm

Players: Guli Kornleva, Igor Romantsev, S. Khorosha, Vaslav Batobrina

Director: A. Maslyukof

A Russian dialogue film with English subtitles. It tells of the plight of young Stepan, who is snubbed by the other children of the village in which he lives because his father is suspected of being a horse thief. Although Stepan knows the truth about his father, he is so cowed by his parent that at first he is afraid to take any action against him. Eventually, after Wagner’s cruel parent scheme is finished by the animal, the father and the other children, all of whom are young pioneers.” (N Y World-Telegram)

Newspaper and Magazine Reviews

“Children of the Revolution’ is interesting because its Pioneers have not been over-directed—even, perhaps, because they have been at times so poorly directed. Their very awkwardness is stamped on their faces as, on another level the unconscious antics of infants necessarily are.” Mark Van Doren

+ Nation p866 Ap 29 '36

“We are at a loss to explain how so inart and unsuitable an export ever found its way to the screen.”

— New Theatre p25 My '36

‘Children of the Revolution’ will not require your attention unless you are fanatically addicted to the Russian product, for it is a carefree and unconvincing production, done without the artistry one has come to expect from the Soviet studios.” Markuerite Tazelaar

— N Y Herald Tribune p14 Ap 7 '36

“While ‘Children of the Revolution’ is not as well photographed as some other Russian films, it is notable for the excellent work of two of its child actors, and for the parts played by a fine police dog and a handsome white horse. Master Romantsev is practically perfect in the role of the 12-year-old son of the kulak, at first apparently as mean as his evil
sire, but finally repentant and on his way to becoming a real Young Pioneer."  H. T. S.

"Nothing of vital importance to the welfare of the cinema has been accomplished by the showing of 'Children of the Revolution.' ... Although it possesses several superb characterizations—a virtue, incidentally, that is usually to be found in even the poorest of the Russian films—'มีปัญหาChildren of the Revolution' definitely belongs among the minor offerings that have come to us from the Soviet Union."  William Boehm

N Y World-Telegram p29 Ap 8 '36

CLOISTERED. My 19 '36 65min Pathe cinema
Players: Nuns in convent
Director: Robert Alexandre
Narrator: Rev Matthew Kelly

"Filmed in French with dialogue in English, 'Cloistered' purports to show for the first time intimate scenes of life in the convent of the Good Shepherd in Angers, France, for which permission was obtained from the ecclesiastical authorities." (N Y World-Telegram)

Audience Suitability Ratings

"With dignity and serenity the layman is shown for the first time in history the life of the cloistered nuns. Although 'Cloistered' perhaps does not appeal to Catholic audiences it will nevertheless answer a good many questions that continually arise among nuns-Catholic and non-Catholic alike."  Nat Bd of R M Je '36


"An unusual and beautifully made picture, particularly appealing to Roman Catholics but impressive and moving to any unprejudiced person. Suggested for school, library and church use. Worth being kept permanently available."  + + Wkly Guide My 23 '36

Newspaper and Magazine Reviews

"Both the subject-matter and the manner in which it is treated are reverent and Revealing, obviously intended to reveal the noteworthy aspects of the motion picture to contemporary interpretation. It is valuable not alone for its inspiring religious significance but because it visualizes in such stark sincerity the simple life of a hitherto hidden world. Schools, churches, libraries, study groups and such non-commercial institutions, among others, will find the production especially interesting, possibly deeming it advisable to make the document permanently available."  J. P. Cunningham

"It is entirely serious and terribly impressive: it is a melancholy portrait, because it fails to catch the ethereal religious fervor, which must dominate the decision of a young girl to the cloister's life. The picture will be of particular interest to Catholics. To others it will be enlightening because of the powerful link between the medieval past and the materialistic present. It is acted anonymously by a group of novices, nuns and priests, and is set in Italy, sunny Italy in February. As an educational document, it is well worth seeing; but it does not depend on the observer."  Marguerite Tazelaar

N Y Herald Tribune p16 My 20 '36

"A screen foreword insists that all scenes are authentically filmed during actual revolutions, and unchanged in any way. This authenticity makes 'Cloistered' an unusual document, a pictorial glimpse of a world unknown to millions outside its high walls. The cameraman has not overlooked the pictorial values of the full, impressive robes, the black walls and serene faces they half conceal."  Eileen Creelman

N Y Sun p33 My 20 '36

"Although it may safely be described as one of the most unusual pictures of the year, 'Cloistered' must—by the very nature of its material—have a limited appeal. Most of it, even to the casual spectator, is remarkably interesting, but 'Cloistered' is not meant for the run-of-the-mill filmgoer."  F. S. Nuzent

N Y Times p25 My 20 '36

"'Cloistered' is an unusual picture, reverent and revealing, but it is only fair to suggest that those not of the Catholic faith may find much of its footage dreary and repetitious... The producers have done a thorough job. Indeed, it is hard to believe that as it did to this observer, it is probably only because its director has brought a zealous and devoted approach to his work, as well as a high degree of technical skill."  Douglas Gilbert

N Y World-Telegram p27 My 20 '36

"'Cloistered' is unique, and is not intended for many people. Indeed, I should recommend it to only two groups, those interested in convent life for itself, and those especially gratified by excellent photography."  John Mosher

New Yorker p71 My 20 '36

Trade Paper Reviews

"For academic purposes, the picture serves well... but its appeal is exclusively in the direction of small houses catering to the intelligentsia. In those instances where the nuns are shown at work, farming, printing, making shoes, and the like, a good amount of novelty arises for mass entertainment."  Film Daily p9 My 20 '36

"The value of the film from the standpoint of exhibition will be necessarily proportionate to the interest the Catholic audiences it should be of unquestioned interest, as well as for all enlightened and intelligent people, who have been given an opportunity to see behind the walls of a form of religious fervor and faith which seems hardly possible in the light of modern civilized activity. The general average theatre use of the film is still another question."  Motion Pict Daily p4 My 20 '36

"Reviewed at the Fifty-fifth Street Playhouse, where a matinee audience preponderantly feminine accorded the picture respectful, and manifestly appreciative attention."  Motion Pict Herald p40 My 30 '36

"For the average fan this is too parochial, dull; for the Catholic laity, clergy, this will be an inspiring, artistically photographed document of ceremonies."  Phila Exhibitor p27 Je 1 '36

"The religiously inclined, particularly women, will derive from the film not only a sense of direct spiritual success and faith, and it is upon this element that 'Cloistered' will solely hold the audience. To the cameraman has captured much outdoor beauty in his wandering about the cloister's grounds, but his film, unfortunately, is ruined by the almost constant parade of white, in glaring to the eyes. The sound pickups of the chantings are not good."  Variety p14 My 27 '36

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

COLLEEN. Mr T '36 105min Warner
Players: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie, Hugh Herbert, Louise Fazenda, Paul Draper
Director: Alfred E. Green

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

**Audience Suitability Ratings**

"Family." Jt Estimates Mr 1 '36
"Suitability: adults & adolescents." Mô Film Blue pô4 Ap '36
"Family." Nat Bd of R M Ap '36
"Objectionable in part." Nat Legion of Decency Mr 8 '36

Newspaper and Magazine Reviews

"Paul Draper's dancing serves to prop up the routine story of 'Colleen'. . . Ruby Keeler is an adept partner. Unfortunately, they are teamed only at the beginning and the end of the picture, which has many sagging stretches between." M. E. P.

"Boston Transcript" p4 Mr 28 '36

"Worth seeing, if only for Hugh Herbert's magnificent drollery. Mr. Herbert's remarkable creation, the demented millionaire Cedric Ames, is an exemplification of comedy at its most consummate. The remainder of the film consists of the fatuous whimperings of Ruby Keeler and the inescapable Dick Powell. Still, I wouldn't stay away." Robert Stebbins

**- New Theatre** p34 Ap '36

COMIN' 'ROUND THE MOUNTAIN. Ap 13 '36 55min Republic
Players: Gene Autry, Ann Rutherford, Smiley Burnette
Director: Mack Wright
A western melodrama.

**Audience Suitability Ratings**

"Family—juvenile." Nat Bd of R M My '36
"General patronage." Nat Legion of Decency Ap 6 '36
"A, Y, and C." Interesting Western that carries one to California in the days of the Pony Express. Par M p12 Je '36

Newspaper and Magazine Reviews

"Some grand horses and hills in this film will give the patrons of Westerns something to be interested in while waiting, miles ahead, for the plot to come round the mountain." Christian Science Monitor p15 Ap 18 '36

**Trade Paper Reviews**

"Crammed full of fast-riding, bronco-busting, and with a story that holds interest, this impresses as being above-the-average Western in general appeal. Family." Box Office p25 Ap 18 '36

"This yarn of a pony express rider is good, average Western stuff. It will please the youngsters and fully satisfy where this brand of entertainment is popular." Film Curb p17 Ap 4 '36

"An abundance of hard riding scenes, fair-to-middling singing by Gene Autry and Smiley Burnette and an absence of superfluous fighting makes this one a Class-A outdoor production." Film Daily p7 Mr 31 '36

"Falling into the classification of routine Western material, this has Mr. Autry, who seems equally adept with horse and voice, and an exciting moment or two in a race, Western style, to make it satisfactory entertainment as the second half of a double bill program. Its best playing position is probably the week-end, when the youngsters will be looking for action." Motion Pict Daily p4 Mr 27 '36

"Harking back to the era of the Pony Express with California as a background, this outdoor romance production combines the requisite component parts for well balanced fare for the invertebrate as well as the casual Western audience. . . The plot is typically Western with nothing new to distinguish it from numerous others. But the play doesn't detract from the presentation. . . Exploitation might be best directed toward children, but the production has material that will interest adults and adult patronage." Motion Pict Herald p97 Ap 11 '36

"This is a pleasant Western. . . Included are pleasant songs against gorgeous outdoor scenes, some fine action shots of horse flesh." N Y Exhibitor p35 Ap 25 '36

"Comedy and music have been added to this Western but the extra trimmings fail to save an implausible story. Director and most of cast have not helped it over the air pockets either. Its most profitable feeding ground will be on dealers, and then secondary. Also lacks name draw.

**- Variety** p15 Ap 29 '36

COUNTERFEIT. Je 12 '36 72min Columbia
Players: Chester Morris, Margot Grahame, Marion Marsh, Lloyd Nolan
Director: Erle C. Kenton
A treasury department operative worms his way into a gang of counterfeiters in order to capture them. While doing so he falls in love with the sister of one of the gang members.

**Trade Paper Reviews**

"Here is an interesting drama with plenty of box-office appeal, a good marquee name and a timely plot. The dialogue and direction are excellent, as are the performances. Family." Box Office p33 Je 13 '36

"Seems as if it would go over nicely in most any spot although perhaps not exactly fitted to the bigger situations. A satisfactory program feature in every way." Film Curb p1 Je 13 '36

"This fast moving opus will have no trouble pleasing audiences. William Rankin's story and the screenplay he did with Bruce Manning, dealing with counterfeiters who try to outwit treasury department operators, are good pieces of writing. Interest is increased at the outset and held until the end." Film Daily p4 Je 5 '36

"Here is a neat piece of entertainment guaranteed with pleasure to the fans and will fill its spot anywhere as much-better-than-average B product." Hollywood Reporter p3 Je 2 '36

++ Exceptionally Good; + Good; ++ Fair; --- Mediocre; --- Poor; --- Exceptionally Poor
"Tapping a subject which has had but little picture attention, this unrolls as an interweaving melodrama with authentic flavor. The story... is an education in the working of government departments and seems accurately drawn.

+ Motion Pict Daily p12 Je 4 '36

"Estimate: fair program."
— Phila Exhibitor p24 Je 15 '36

"Exciting, suspenseful, convincingly presented, 'Counterfeit Entertainers' certainly is entertaining and care of itself satisfactorily as dual program entry anywhere below more the exclusive sectors.

+ Variety (Hollywood) p3 Je 2 '36

COUNTRY BEYOND. Ap 24 '36 73min 20th Century-Pox
Players: Rochelle Hudson, Paul Kelly, Robert Kent
Director: Eugene Forde
Based on the novel of the same title by Julian Oliver Curwood. A melodrama of the Northwest Mounted Police.

Audience Suitability Ratings

"A and Y: fairly good; C: perhaps."

Canadian Century p18 My 13 '36

"An entertaining and gripping drama of the great North Woods. Family & junior matinee."

Am Legion Auxiliary

"Remarkable for beauty of photography—that of the snow-covered Canadian Northwest and for the sustained action which develops an interest-holding story. 'The Country Beyond' is a picture which justifies high praise indeed. Family & junior matinee."

Calif Cong of Par & Teachers

"Mediocre. Mature."

DAR

"James Oliver Curwood's story of the great north woods becomes better and entertaining because of clever direction and scenic beauty of the country."

Nat Fed of Business & Professional Women's Clubs

"Clever dog actors add greatly to this picture which will please family audiences. Exciting for young children and those who do not thrill at a good fight."

Nat Soc of New England Women

"Family."

S Calif Council of Fed Church Women

Fox W Coast Bui Ap 11 '36

"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast) Mr 29 '36

"Excellent for family & junior matinees."

+ Jt Estimates Ap 1 '36

"Suitability: family; especially suitable for children under 16."

Mo Film Bui p86 My 9 '36

"Very good-family."

+ Motion Pict Guide Je '36

"It is a pity this picture, with its excellent opening scenes and its superb photography, should not have had a stronger plot to develop. The running to cover of the band of fur smugglers which promised high suspense in the beginning was more or less submerged beneath the love-making of two very plainly trademarked Hollywood actors... Adolescents, 12-16; yes; children, 8-12; possible."

+ Motion Pict R My '36

"Family."

Nat Bd of R M My '36

"Excellent for family & junior matinees."

+ Nat Council of Jewish Women Ap 1 '36

"A well-trained St. Bernard dog steals the picture. General patronage."

Nat Legion of Decency Ap 30 '36

"A, Y and C: good melodrama of the Northwest with splendid outdoor photography."

Par M p12 Je '36

"Excellent for family & junior matinees."

+ Sel Motion Pict My 1 '36

"It is well above the average of such tales. Family."

+ Wkly Guide Ap 18 '36

Newspaper and Magazine Reviews

"[It is] a simple action film of the sort that used to hold audiences enthralled back in the cinema's early exploit days. ... quite really stalks off with acting honors."

E. L.

Boston Transcript p23 My 29 '36

"Entertainment in the grand old manner... The story embodies nothing that has not been done a thousand times in every studio. But Eugene Forde uses his material understandingly and the application of man-to-man appeal."

Paul Jacobs


"The surprising thing about 'The Country Beyond' is that it's such an entertaining little picture. Certainly there are no surprises tucked away in the plot or characterizations. Though not a bright child of several could predict every story development, 'The Country Beyond,' due to its strikingly beautiful background and competent performances, comes as satisfying outdoor film fare."

(2 stars)

Liberty p16 My 23 '36

"If you ask for a smattering of adult thought in your picture fare and a mature performance, possibly another choice will be better... Paul Kelly, a fine young actor, is wasted in the part of Sergeant Cassidy, and Rochelle Hudson, in this opinion, could be used to greater advantage. The production is careful, however, and the snow-covered scenery is appealing."

Marguerite Tazelaar

— N Y Herald Tribune p12 Ap 30 '36

"The 'Country Beyond' is a straight action melodrama which is simply and with no great attempt to modernize it. The characters after all are like the plot, uncomplicated and following fairly true to type. The effect is that of a Western in Canadian settings; of its kind, the picture is well enough. It is certainly restful, which may be just another word for dull."

N Y Sun p28 Ap 30 '36

"If our conclusions about the film have not been clear up to this point, they may be simply restated: It seems to be mush ado about nothing."

J. T. M.

— N Y Times p17 Ap 30 '36

"The film has its lively and exciting moments, but there is not enough of them to lift it out of the so-so class... The real hero of the occasion is a St. Bernard dog named Buck, who easily steals all the acting honors."

William Boehnel

— N Y World-Telegram p29 Ap 30 '36

Reviewed by John Mosher

New Yorker p37 My 9 '36

"There's snow in them thar hills and whiskers on this here plot. Just about the time I had aptly decided that 'The Country Beyond' was fodder for the sticks, the preview audience at the Uptown began to storm, stomp and otherwise voice its approval when Virtue soundly belaboured Vice and the Mountie got his man." H. S.

Script p11 Je 6 '36

Time p58 My 11 '36

Trade Paper Reviews

"Powerful for those who like good, strong, he-man, outdoor drama. Fast direction, plus a good story, plus startling photography against a swell action background make this the best screen rendition of a James Oliver Curwood story to date. Family."

+ Box Office p23 Ap 18 '36

+ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
COUNTRY BEYOND—Continued

"Just an ordinary, and familiar tale of the Northwest. It contains nothing that hasn't been done time and again... If you have to play it book it in for the [juvenile] show..."

- + Film Curb p13 Ap 11 '36

"[It] should make nice program entertainment... The lack of big names keeps it in the program, as the dog story is great, [Children], especially, should go for this show." + Film Daily p7 Ap 7 '36

"This extremely well-made story of the Mounties in the great north woods has... that it takes for virtually universal entertainment. Probably a greater proportion of the theatre audience would vote this a swell little movie, or words to that effect, than would vote a preference for any other type. Only lack of box-office name strength will keep it from going high and it will cash in on word-of-mouth wherever it is played."

+ Hollywood Reporter p3 Ap 4 '36

"More or less run-of-the-mill action material, this should be found entertaining for those who like their film fare in a lively vein and should be especially liked by the younger's who will go for in a big way." + Motion Pict Daily p2 Ap 3 '36

"It's a pretty much formula Northwest Mounted Police romance and drama stuff. Though the various players give vivid performance, two dogs—one a hero, the other a menace—are the real stars of the show. Mainly an action picture, although abounding with expected substantiating effects, the picture is one that will probably appeal more to specialized action lovers and youngsters than to any other class of audience." + Motion Pict Herald p56 Ap 11 '36

"The Country Beyond" will be relegated to the juvenile departments. It is one of the finest houses be- cause it lacks star lustre. Neither heroine Huz- don nor hero Kent are strong enough to attract the young people. The show is weak in the neighborhoods than de luxe, the show falls into program category."

- + N Y Exhibitor p43 Ap 25 '36

"Apparently this is an experiment to see how the 'Thin Man' formula works on a mountie story. Answer is that it doesn't. The heavy, over-laborious play for comedy serves no other purpose than that of slowing down the development of the story. There is very little touch of humor in the feature and the dialog is poorly written."

- + Variety p18 My 6 '36

"The Country Beyond," with little of the James O'Hanlon flavor left, a routine B class picture, obviously developed as ad- olescent melodrama, suitable for neighborhood halls and juvenile patronage. Performances are prefatory, with exception of Paul Kelly." + Variety (Hollywood) p3 Ap 4 '36

COUNTRY DOCTOR. Mr 6 '36 110min 20th Century-Fox


Director: Henry King

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

Audience Suitability Ratings

"This film is not at all what many of us may have expected. There is not a sensa- tional thing in the picture. It is a beau- tiful, moving plea for better hospital service in small communities."

+ Bks & Films Ap '36

"A: good; Y: very good; C: doubtful."

Century Pict 11 Ap 1 '36

"Family-mature."

Jt Estimates Mr 1 '36

"The story, if not entirely convincing, is at least ingenious, and the climax, introducing the Dionne quintuplets, is cleverly worked out. Suitability: Adults & adolescents."

Mo Film Bul p64 Ap '36

"Very good. Family-mature."

Motion Pict Guide Ap '36

"Family entertaining."

+ Nat Bd of R M Ap '36

"A and Y: moving human drama; C: they'll love Yvonne, Cecile, Marie. Annette, Emilie."

Par M p4 My '36

"Family-mature. Best of the month."

+ Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"Quite apart from the climactic introduction of the Dionne quintuplets, producer Darryl Zanuck's skill in writing and directing, is distinguished entertainment... Commercialization by the motion picture of a human event has rarely been done in such a way that reality, such sensitivity, such warming human spirit. But, then, all of the elements existed for the required inspiration." + Cunningham

+ Commonweal p669 Mr 27 '36

"[It is] destined to be one of the greatest commercial successes of all time... The Country Doctor fills the always capable Jean Hersholt giving the finest performance of his career. (4 stars) Beverly Hills

Liberty p45 Ap 11 '36

"I don't see anything funny in childhood and have always been sickened by barrow shop jests in regard to it. So I was given pretty deep nausea by the slapstick Keystone comedy which the manufacturers of 'The Country Doctor' put into the birth of the quintuplets. Who vomits, the quintuplets, for the uninitiated, and the quintuplets, and the quintuplets. This is a great deal of diphtheria and similar tragedy in the early footage of this story, a little too strong for your weep ones, in my opinion, that's why I [ask] you not to take, as you might naturally suppose you ought." Don Herald

Life p24 My '36

"Home spun humor and sentiment, well mounted and acted; and since the Dionne Quints, showing only in the last static two reels, are really stunning babies, you can take this part as a sort of news feature, walking out when necessary." Otis Ferguson

New Repub p222 Ap 1 '36

"We never suspected we would be recommending this film. By all accounts 'The Country Doctor' promised such a Walter of baths and deluge of platitude as would leave the theatres soggy for months afterward. We can only report a well-devised tale about a country company doctor." Robert Stenberg

+ New Theatre p83 Ap '36

"[It is] an ordinary picture. The story of the quintuplets' birth forms the basis of a picture which has few, if any merits, beyond their appearance." Mark F. Frost

- + Sat R p736 Je 6 '36

"Pin another medal on Mr. Zanuck, and hand out a few to the ingenious script writers who managed to keep the Dionne plot and the quintuplets, and the quintuplets, and the quintuplets."

- Stage p10 Ap '36

+ Exceptionally Good; Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
Trade Paper Reviews

"Unquestionably the first thing an exhibitor should do toward selling this picture to his public is to see it... Nothing quite like it has come from the camera in a decade, if ever, and possibly no subject in the annals of showmanship has not been abused such a wealth of plain, wholesome human appeal. All of the honest, homespun, powerful adjectives and adverbs are used to describe the movie as a generation of exploitation best described as high-powered may be taken down from the top shelf, dusted off and applied without reservation by as many means and media as are or can be made available.

+ Motion Pict Daily p34 Je 10 '36

"Picture of sound program merit and more than ordinary interest because of its mercy killing theme... Problem has been stated for gripping emotional entertainment in story, direction, playing and fine craftsmanship. Exploitation angles are many and tie in with one of the headline controversies frequently in the news, helping to compensate for comparative lack of names. Should take care of itself nicely in almost any company on its own worth."

+ Variety (Hollywood) p3 Je 9 '36

COWBOY AND THE KID. My 22 '36 58min Universal
Players: Buck Jones. Billy Burrud. Dorothy Revier
Director: Ray Taylor
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency My 14 '36

Trade Paper Reviews

"Comedy in the form of pranks played by Buck Jones and his cowboy friends provides the highlight of this outdoor yarn, which ought to have no trouble pleasing the Western fans, especially the juvenile element."

+ Film Daily p29 Je 2 '36

"Though Jones stays off the horse more than usual, though the story gets more dramatic than in the usual Western, this ought to please Western advocates."

+ Phila Exhibitor p26 Je 1 '36

CRIME OF DR. FORBES. Jl 17 '36 75min 20th century-Fox
Director: George Marshall
A young physician, befriended by an older specialist, falls in love with the specialist's young wife. When the older man is seriously injured and pleads for an overdose of opiates to end his misery, the young doctor and two other doctors refuse him. After his sudden death, the young man is accused of a mercy murder but is freed when it is shown that the physicians had left the opiates which the specialist himself had taken. A verdict of suicide is then rendered.

Trade Paper Reviews

"Based on mercy killings, but with an ending that comes as a great surprise, this picture should be well received by all audiences as first-rate program fare."

+ Film Daily p24 Jl 18 '36

"The pros and cons of mercy killing threshed out dramatically in a diverse but continuously entertaining narrative that becomes a real play about half-way through. It is a well-made picture and, despite a lack of marquee magnetism and its drammaturgic flaws, it can be exploited and played well, a good box-office drawing card on the strength of its much-discussed subject. Chiefly it is a neighborhood asset and there it will shine."

+ Hollywood Reporter p3 Je 8 '36

"A sound, logical story, combining romantic love interest, comedy, a topical news headline and thrill-drama, it is intelligently produced and acted with realistic conviction. Basically an exploitation feature, the story content opens new paths to novel, interest-quickening publicity which, when approached from a controversial angle, place in the showman's hands a mass of unique advertising material."

+ Motion Pict Daily p14 Je 10 '36

"Based of the much-discussed murders, this melodrama is an entirely new concept in entertainment, and is being played with a lot of fervor and modest success."

+ + Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
CRIMSON CIRCLE. (Release date not determined) 80min Universal
Players: Hugh Wakefield, Alfred Drayton.
Noah Beery, June Duprez
Director: Reginald Denham
Based on a novel of the same title by Edgar Wallace. "The story . . . details the unraveling of the mysterious machinations of a criminal organization. The unmasking of the bandit chief forms the pivot of the story." (Hollywood Reporter)

Audience Suitability Ratings
"Suitability: adults." Mo Film Ad p61 Ap '36

Trade Paper Reviews
"Rather a verbose picturization of the Edgar Wallace thriller that speeds up, however, to a good finish and qualifies for moderately good entertainment." + Hollywood Reporter p4 Ap 9 '36

DANCING FEET. F 5 '36 89min Republic
Players: Ben Lyon, Joan Marsh, Eddie Nugent, Purnell Pratt, Vince Barnett
Director: Joseph Santley
Based on the novel of the same title by Robert Eden. When her stern grandfather forbids her to marry a boy, a wilful girl goes to a dance hall where she meets a young dancing instructor. Together they work out a plan for teaching dancing by mail order. When it becomes successful they overcome the grandfather's objections and marry.

Audience Suitability Ratings
"The story is well put over. . . Joan Marsh and Eddie Nugent have pleasant personalities. Suitability: family." + Mo Film Ad p64 Ap '36

"Unobjectionable for adults." Nat Legion of Decency Mr 12 '36

"This lively little screen play has some very good situations and clever dialogue." + Scholastic p30 Mr 7 '36

Newspaper and Magazine Reviews
"Generally speaking, 'Dancing Feet' leans toward the insipid, we fear, rather than dizzy intellectual heights. Which may be the reason a large audience at the theater yesterday afternoon appeared to enjoy it. . . Only the vivacity of some of the performances, particularly those of Miss Marsh and Miss Isabel Jewell, save the piece from complete boredom." Marguerite Taza lar + Los Angeles Times p8 Mr 25 '36

"Dancing Feet" is a film to raise neither great enthusiasm nor resentment. It is just a picture to amuse the family audiences attracted in such crowds by the Roxy Theatre. They seemed to like it yesterday. It would be interesting to know how much of it they could remember today." Elsie Creedman + — N Y Sun p10 Mr 28 '36

"Dancing Feet" owes whatever slight effectiveness it may possess to the fact that, with strictly nothing to say, it never stops shouting at the top of its collective non-microphonic voice. This method makes for louder but hardly funnier farce comedy, which is probably the classification into which 'Dancing Feet' must be dropped." B. R. C.

— N Y Times p11 Mr 28 '36

Among the least entertaining of the springtime cinema attractions is 'Dancing Feet,' a generally preposterous little romance about a tap dancer and an heiress, which is made all the more inoffensive by some rather nonchalant direction and less than satisfactory acting. . . Except for a good performance by Isabel Jewell as a wise-cracking dance hall hostess, the acting is about as bedraggled as the film." William Boehnel

— N Y World-Telegram pl7 Mr 31 '36

DANCING PIRATE. My 22 '36 86min RKO
Players: Charles Collins, Frank Morgan, Steffi Duna, Luis Alberni
Director: Lloyd Corrigan
Music: Richard Rodgers, Lorenz Hart
Filmed in color. Based on a short story "Glorious Bucaneer" by Emma-Lindsay Squier. "The plot deals with a dancing master chanced upon by pirates. The time is in the early 1800's. The dancer escapes when the pirate ship puts in for water off the coast of California. Spaniards settle him in and make him a member of the pirate band and he is captured in a comic defense of the town." (Hollywood Reporter)

Audience Suitability Ratings
"A: enjoyable; Y: very good; C: good." + Christian Century p856 Je 10 '36

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; —— Exceptionally Poor
“Director Corrigan has fulfilled a desire to give the sophisticated world something new and sweet for its jaded palate. Entire family.”

And now—Pleasant entertainment for the family.”

Calif Cong of Par & Teachers

“Mature—good.”

“[It is a] pleasantly entertaining story. Family.” E Coast Preview Committee


“A delectable opera bouffe made in color throughout, with particularly good dancing and comedy and authoritative details of Latin American life. Excellent for any audience.” Nat Soc of New England Women

“It is especially appropriate cast and whimsical direction have created a real novelty among music and dance films. Outstanding technicolor production. Family.” S Calif Council of Fed Church Women

“Adults; family; children. Fascinating entertainment for all ages.”

Gen Fed of Women’s Clubs (W Coast) p16 My 29 ’36

“I would add Dancing Pirate to the list of children’s films primarily because I think color films particularly interest young people. Our exhibition department has hailed it a ‘gay, romantic fantasy with unusual dances, vivid scenes and some good opera bouffe comedy.’”

Motion Pict & Family My 15 ’36

“As full of chuckles as a Gilbert and Sullivan opera, as light and fanciful as the tinkling music box which accompanies the agile steps of the dancing master, this is a delightful film from beginning to end. Some of the scenes are so lovely it would be a joy to see them over and over again. With the 12-16: excellent. children 8-12: excellent.”

Motion Pict R Je 36

“Family-Juvenile. Lively and pleasant, and the color the best, being the least intrusive, that a long film has had.”

Nat Bd of R M My ’36

“Technicolor, well directed and artistically executed dance numbers, and infectious music save the day for what might otherwise have proved mediocre entertainment. Family & Junior matinee.”

Nat Council of Jewish Women My 27 ’36

“General patronage.”

Nat Legion of Decency My 14 ’36

“Excellent for any audience.”

+ Je 18 ’36

“Lively and pleasant, and the color the best that a long film has had. Family-Juvenile.”

Wkly Guide My 2 ’36

Newspaper and Magazine Reviews

“It is color that is the predominant element in ‘Dancing Pirate.’ . . . The result is most completely observed to observe, in the scenes that are supposed to take place at night. It is less admirable in such an episode as that of a ship at sea.” E. P. Melvin

+ Boston Transcript p4 My 16 ’36

“Robert Edmond Jones, probably the foremost scenic creator of the theatre, gives full expression to music in designing the color on this occasion, daubing deftly around the main characters, all capable.” J. P. Cunningham

+ Commonweal p104 My 22 ’36

“As a thing of beauty, the picture is a success. As a motion picture it is not. No color picture of equal length ever will be a success. The whole story of ‘Dancing Pirate’ could have been compressed within two reels . . . From a cinematic standpoint it is a dreary offering which will reduce color’s box-office value even when it is applied to the short subjects which form its legitimate place on the screen. . . . In defense of the story it must be said that it would take one of outstanding dramatic power to stand up against the competition of the impressive spectacles adorning the screen.”

Hollywood Spec p9 My 23 ’36

“Critics who keep one eye on their typewriters and the other on the box-office are going to back away from it. Critics not mused by any cares for the financial success of a picture, will like it. It uses both to the charm and sprightly safety of ‘La Cucaracha’—it is to be admitted that the plot is slender as window-glass, and that no irresistible star names are in the cast.”

Lit Digest p20 My 23 ’36

“(It) appears to be more of an experiment in color values than anything else. . . . The piece is relatively unimportant as original or outstanding entertainment. It is skilful, nevertheless, and professional in every aspect, from its score by Rodgers and Hart to its excellent performances, but, like so many Broadway’s musical comedies of the last few seasons, it is in substance empty.” Marguerite Tyszler

— + N Y Herald Tribune p16 Je 18 ’36

“(It) seems like nothing but a Vitaphone short story stretched to feature length. This is perhaps due to the continuous process of the score and dances, the lack of outstanding personality and entertainment cast and a certain lack of assurance in the production itself.”

— + N Y World-Telegram p14 Je 18 ’36

“The picture is shot entirely in technicolor, but comparatively far the best yet. Robert Edmond Jones hit brick in ‘Cucaracha’ in this one he has excelled his first success. . . . Do I favor? Well, that’s the way the picture got me. And there were a lot of me’s at the preview.”

Rob Wagner

+ + Script p10 Je 6 ’36

“We regret to announce that ‘Dancing Pirate’ is still fundamentally involved in creating absorbing screen composition in tender and/ or lurid hues and, as usual, the story goes ‘plonk,’ and it’s very hard to remember what it was all about. Some lovely effects are created, but we still can’t understand why that should be sufficient reason for throwing every other dramatic moment out of the window.”

+ + Stage p10 Je 13 ’36

“‘Dancing Pirate’ emerges as a lively and colorful nine-reeler. . . . (The) color is still bright and raw but far better suited to songs and dances than the less showmanly shades of nature.”

+ Time p24 Je 1 ’36

Trade Paper Reviews

“First full-length musical feature in Technicolor, this Pioneer production, for utter beauty and artistry, stands head and shoulders above anything previously done in tints. And, withal, it is a splendid picture, beautifully written, ably directed and deftly enacted—with top cast honors going to Frank Morgan—all of which will guarantee it a niche in the season’s best.”

+ Box Office p17 My 16 ’36

“Taken all in all this is top grade entertainment all the way. Any picture owner can book it, plug it and be sure he won’t disappoint his audiences in the least.”

+ Film Curb p11 My 16 ’36

“If for no other reason than to see the Technicolor as here presented, this picture shouldn’t be missed. The beauty and brilliance

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
DANCING PIRATE—Continued

of some of the color is astounding. Everyone concerned with the color job deserves every praise possible.'

Film Daily p7 My 8 '36

"It has gorgeous color, intelligently and sparingly used by Robert Edmund Jones, but little else to recommend it as a potentially great box-office attraction. It will have to be sold almost entirely upon the novelty of color. . . The screen future of Charles Collins, debuting here in the title role, remains somewhat of an unknown. He is a great novice, he being an excellent ability, but he is limited as an actor. . . Lloyd Corrigan's direction is open to criticism mainly in the matter of tempo. Yet his was a difficult assignment to cover lapses of interest in story.'

— Hollywood Reporter p8 My 6 '36

"Demonstrating conclusively that great strides have been made in the understanding of color application, especially in its relation to rapid movement, this production devotes a goodly portion of itself to exploiting the efficiency of that technical feature.'

Motion Pict Daily p6 My 7 '36

"Demonstration is made in this picture that much progress has been made both in theory and practice of color as an embellishing adjunct to feature productions. . . Previously, in the Pantages Theatre, Hollywood. The improved color technique made a visible impression on the audience. It has not only been enjoyed, but is a goodly show, and was enthusiastic about the work of Frank Morgan. Nevertheless, it seems to have lost some of the sequences in which the efficiency of color was being exploited were too long drawn out.'

Motion Pict Herald p33 My 16 '36

"In technicolor, this needs that angle to help sell because the cast lacks star lustre. Hero Charles Collins may be a good dancer but he is a newcomer known to movie-goers. So his heroine Steffi Duna. . . Once the patrons are in, they may find it generally enjoyable, but the show needs intensive selling. Placing the technicolor show under such a disadvantage merely added more handicaps for showmen."

— Variety (Hollywood) p5 My 6 '36

DESSERT GOLD. Mr 27 '36 55min Paramount

Players: Larry (Buster) Crabbe, Robert Cummings, Marsha Hunt, Tom Keene

Director: James Hogan

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

Audience Suitability Ratings

"It is perhaps a little complicated for children under twelve to follow. . . stability: fairly; especially suitable for children under 16."

Mo Film Bul p56 My '36

"This one in a double bill will hold its place because of direct simplicity of plot, suitability in casting, and stirring scenes of excellent horsemanship. . . It is exciting but not too murderously for Adolescents. 12-16; probably enjoyable; children 8-12; exciting."

Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

General patronage.

Nat Legion of Decency Mr 8 '36

Trade Paper Reviews

"Here is a fast-action outdoor melodrama that is far above the average. . . There are plenty of fights, gun-play and all that goes into the making of an exciting Western.'

Film Curb p10 My 15 '36

"Outdoor melodrama of the 'A' type. Not only is it a painstaking job from a production standpoint, but story and cast are well above the usual rut, while James Hogan's direction keeps the action moving at a lively clip throughout.'

Film Daily p7 My 8 '36

"A juvenile comedian doing a sissy tenderfoot from the eastern shores and some novelty to 'Desert Gold' but otherwise this is just another Western made up of the usual ingredients which takes it out of the typed Western bracket and some corks comic antics by Warren Hymen add considerably to the entertainment values. Family."

Box Office p25 My 9 '36

"This latest of the Perrin series is an exceedingly fast-moving tale that will more than satisfy all lovers of outdoor dramas. With the yarn starting in the East and then moving to the West the story contains many thrilling sequences. The beauty of the scenery will make the hair of the head stand up of a dam.'

Film Curb p8 Ap 25 '36

"Good outdoor entertainment combines cop and Western themes for plenty of action and comedy. . . Throughout: Warren Hymen, who has a small part; gets over comedy that would rate high in any picture. Photography is unusually good."

— Variety Ap 21 '36

"Estimate: good Western."

N Y Exhibitor p26 My 10 '36

DESSERT PHANTOM. Mr 10 '36 60min Supreme

Players: Johnny Mack Brown, Sheila Manors, Karl Hackett

Director: S. Roy Luby

A western melodrama.

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

"General patronage."
 Nat Legion of Decency Ap 6 '36

"A, Y, and C: hardly and swift moving Western."
 Par M p42 Je '36

Trade Paper Reviews

"It has just about everything to make a high class Western. Johnny Mack Brown does very well in the lead role and the supporting cast do much to make the film the good one it is."
 + Film Curb p11 Mr 28 '36

"This is not only a first rate Western but a sweeter picture will prove. Loaded with suspense it keeps one guessing from beginning to end. Wherever outdoor pictures are played this should do very well. It is worthy of 'better dates."
 + Film Daily p4 Mr 21 '36

"Excellent harmonizing mystery with all of the elements of a first class Western puts 'The Desert Phantom' far ahead of its state righter class for cinch entertainment values, not only in the hinterlands where they like their Westerns hardy and fast, but in plenty of additional spots. If there were any lack of production fun in the picture, it fails to show, for it stacks up very favorably with some major B product."
 + Hollywood Reporter p3 Mr 18 '36

"Combining elements of mystery, suspense and romance, this picture emerges as an interesting action melodrama. The picture should please followers of outdoor stories."
 + Motion Pict Daily p20 My 1 '36

"The Desert Phantom' provides better than average entertainment for an independent Western. Will satisfy where the puzzle opera is standard program fare."

DESIRE. F 21 '36 89min Paramount
Players: Marlene Dietrich, Gary Cooper, John Halliday, William Frawley
Director: Frank Borzage

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

Audience Suitability Ratings

"Well cast and acted, with beautiful scenery, this picture will prove interesting to adults."
 Am Legion Auxiliary

"Adults: amusing; 11-15: sophisticated; 8-14: mature."
 Calif Cong of Par & Teachers

"Good."
 DAR

"Adults & young people."
 E Coast Preview Committee

"Adults & young people."
 Gen Fed of Women's Clubs (W Coast)

"Mature."
 Nat Bd of R

"While the picture displays Gary Cooper as a likeable young chap and Marlene Dietrich a little more animated than usual, it also demonstrates the limitations of both; neither infuse any feeling of reality into this artificially contrived plot and treatment. Lavishly mounted, with beautiful locations, excellent photography and careful sound effects, but unfortunately general atmosphere is in questionable taste and future."
 Nat Fed of Business & Professional Women's Clubs

"Mature."
 Nat Soc of New England Women

"Too mature in material and spirit to appeal to the under-adult age."
 S Calif Counc of P Field, Church Women

"Sophisticated. Mature."
 Mrs T. G. Winter
 Fox W Coast Bul Mr 14 '36

"Adults."
 Jt Estimates Mr 1 '36

"This is a very entertaining picture; the dialogue and incidents are amusing, and though the pace is a little slow, when sentiment succeeds adventure, it is well constructed and directed. All the performances are well, Gary Cooper in particular; Marlene Dietrich, a '36."
 + Mo Film Bul p64 Ap '36

"Adults."
 Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"I sit in dumb entrancement before the fleeting, passing photos of Marlene Dietrich in 'Desire.' Even when her stories are no good at all, she puts on a good album worth looking at. Happens to be perhaps the best of all Miss Dietrich's portrayals on the Herold."
 + Life p22 Je '36

"'Desire' [is a] clever film which is not of the first order."
 Mark Van Doren
 + Nation p680 Ap 29 '36

"Desire' [is a] ... light and fast comedy, but becomes overcast with moral balance by the end of the day. On the whole the picture moves smoothly up through its middle part and then falls away of its own speed and luster. First it gets involved and then it gets goody-goody; and since everything that followed is anti-climax anyway it ends up being about as dull a picture as 'Wife Versus Secretary.' And this is too bad. If it had been possible to forget the letter of morality ... the film in some such abbreviated version would have been charming."
 Otis Ferguson
 New Repub p222 Ap 1 '36

"Lubitsch is one of the three great names that have appeared on the screen—second only to Clair, and third to Chaplin. In this deft and entertaining picture his influence, as producer, is felt behind Frank Borzage's direction in every detail—so much so that a good actor working under Lubitsch's guidance has a large chance of success."
 + New Statesman & Nation p328 Ap 4 '36

"At times the proceedings grow more than a little tiresome for Frank Borzage has liberated himself of a smart directorial job. The Lubitsch touches come off in many places. In fact, with some restraint 'Desire' might have been a genuine addition to the movie roster. But it is so hell-bent on sophistication that it actually achieves adolescence."
 + New Theatre p35 My '36

"That master of cinema urbanity, Ernst Lubitsch, who seems to have a predilection for picturesque jewel thieves, tells another gay, somewhat dangerous tale about their romantic activities in [this] delightful new comedy."
 Mr. Cooper + +
 + New York Herald Tribune p10 Ap 13 '36

"At last Hollywood has found what to do with Marlene Dietrich. Her latest picture 'Desire' is the gayest bit of comedy drama to arrive in town this season. 'Desire' is a brilliant comedy play that will work enough to insure a joyous Easter Week for the Paramount audiences. This is one film that's more fun to see twice than most productions once. I
Desire—Continued

wonder how it would be a third time." Eileen Crane

"Permitted to walk, breathe, smile and shrug as a human being instead of a canvas for the Louvre, Miss Dietrich recuperates, in her new film, some of the freshness and gayety of spirit that were hers in The Blue Angel and other of her early successes. The picture is delicate and so is the picture. A one of the most engaging pictures of the season." F. S. Nugent

+ + N Y Sun p16 Ap 13 '36

"An equally skillful combination of silky writing, satiny acting and the best possible direction by Frank Borzage, Desire is the first gracefully light comedy drama that the talking pictures have known this year. You will love the subtle, delicate foil to your feel, as I do, you can see it several times, and you will find no fault in it, no instance of bad taste, no scene or situation which could have been developed with greater skill. Mr. Lubitsch as supervisor and Mr. Borzage as director have brought to it such a deftness of treatment that when you see it—and I hope you will—you will have a gloriously cock-eyed time. William Boehnel

+ + N Y World-Telegram p7 Ap 11 '36

"Marlene Dietrich and Gary Cooper are together again, after all these years since Moroc, apparently they belong together. Don't be late, for the beginning is a coker. Miss Dietrich and Mr. Cooper have not lost their talent for the representation of ardor, I assure you. They make a pretty picture together." John Mosher

Sat R p44 Ap 4 '36

"Desire"—ridiculous and misleading title—is the best film in which Miss Marlene Dietrich has appeared since she left Germany, and the most amusing film to be seen in London this week. Miss Dietrich is allowed to act in this film, and she sings, and what memories of the cheap alluring cabaret figure, the tilted top-hat, that husky voice recalls." Graham Greene

+ + Spec p66 Ap 3 '36

"The season's first sophisticated comedy, and the finest adult entertainment hereabouts. You will love the subtle, delicate foil to your feel, of Dietrich and Cooper under the steadying hands of Borzage and Lubitsch." + + Stage p16 Ap '36

Trade Paper Reviews

"The combination of Dietrich and Cooper is one that will open the safe vaults. The names on the marquee virtually insure that the picture has instant merit for big business. The two stars... work unusually well as a pair and in the script furnished them carry assignments that provide a fine fit for their talents." + Variety p16 Ap 15 '36

Devil's Squadron. My 1 '36 50min Columbia

Producers: Richard Dix, Karen Morley, Lloyd Nolan
Director: Erle C. Kenton

"Dix is a pilot with a shadowed record. He has been cashiered from Marine aviation corps on conviction of bailing out instead of dying with fellow pilot. Unjustly accused, he has taken new identity and is ace test pilot for planes being devised to sell to army." Variety (Hollywood)

Audience Suitability Ratings

"The photography is especially noteworthy for its spectacular shots of test pilots in action. Adults & young people. E Coast Preview Committee

"One might reasonably ask the question when viewing this remarkable picture: 'What price aviation?' Entertainment and technical demonstrations are to a good picture for the family." S Calif Council of Fed Church Women + Fox W Coast Bui My 30 '36

"Mature." + Nat Bd of R M Je '36

"Family, but not for nervous children." Nat Council of Jewish Women My 20 '36

"Generally patronage." + Nat Legion of Decency My 21 '36

"Mature." Wky Guide My 9 '36

Newspaper and Magazine Reviews

"The ghastly crashes may be too much for some spectators." E. C. S. Christian Science Monitor p15 Je 6 '36

"That unsung hero of the airplane industry, the test pilot, has his story told by a grisly hour or so in 'Devil's Squadron,' a film distinguished by some excellent shots of stunt flying and some accompanying romance which does not run off at the deep end." J. T. M. N Y Times p16 My 11 '36

"The only novelty in the Dix picture is one of numbers—four ships are crashed. Columbia, who produced it, is an enterprising studio and a proud one; they are not going to let their customers down with one or two or even three measly crackups. But so superb is Hollywood's mechanical technique, so expert its bokum, the story speeds across the screen like a bomber." Douglas Gilbert + + N Y World-Telegram p17 My 12 '36

Trade Paper Reviews

"Produced and directed adequately from an average story and an average screen play, this falls into the class of average programmers. Family." + + My Office p25 My 9 '36

"An exciting and at times thrilling melodrama of test pilots, although a rather gloomy story. There are deaths in burning planes. The suspense is there and the picture probably will do okay in many situations." + Film Curb p6 My 2 '36

"Strong action story on aviation subject packs good punch for the male trade in particular." + Film Daily p12 My 12 '36

"It is a smart idea but the picture has weaknesses of production that will keep it out of the real money class. As a programmer, however, it can be counted on for satisfaction in the less critical areas." + Hollywood Reporter p4 Ap 27 '36

"Here is a melodrama of airplane test pilots drawn against a background of stark tragedy. Though climaxed by an heroic episode, the picture is leavened through a series of grim crash accidents. In portraying the hazards and dangers that are experienced by the men, the writer develops plenty of excitement of the brand that causes people to gather through morbid curiosity at the scene of any catastrophe. The production should
MOTION PICTURE REVIEW DIGEST

DON BOSCO. My 26 '36 88min Lux
Players: Gian Paolo Rosmino, Ferdinando Bayer, Maria Vincenza Stifti
Director: Goffredo Alessandrini
Dialogue film in Italian with English subtitles. [It has] the biography of a peasant boy who became a celebrated educator, a priest, and the founder of the Salesian Order. Forty-six years after his death in 1866, he was canonized to sainthood by Pope Pius XI. (N Y Sun)

Audience Suitability Ratings

"[It is an] inspiring presentation of the life of a modern saint. General patronage." + Nat Legion of Decency My 21 '36

Newspaper and Magazine Reviews

"The performance has dignity, and while the film is not story entertaining, it should attract a specialized audience." Marguerite Tazelaar N Y Herald Tribune p45 My 27 '36

"[It has] a decidedly limited appeal. . . . The picture, perhaps because of the deeply religious spirit evinced throughout it, is more interesting than its outline. The simple tale is related with a tender exposition and a faith that marvels at miraculous visions, but does not doubt them. . . . The pace of direction, however, is painfully slow to movie-goers used to Hollywood tempo. Each scene takes a long time to pass a given point, and the entire production needs ruthless cutting down. The solemnity and sincerity of its religious sequences give the film its real dignity." Eileen Credman + N Y Sun p33 My 27 '36

"Done in a reverent spirit, but free from any air of sanctimoniousness, this picture is well worth seeing. Its lack of exciting incident is compensated for by the fine presentation of its religious performances. The acting of the principals is virtually faultless, and the support is excellent." H. T. S. + N Y Times p27 My 27 '36

Trade Paper Reviews

"Exceptionally fine acting and good photography round out the merits of the film, which ranks among the most worthwhile of foreign importations." + Film Daily p10 My 28 '36

"Exceptionally Good; Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor

"Except for the fact of offering an interesting picturization of the life of a great humanitarian and saint, the film has little in it which will recommend it to the average American audience. Patrons of Italian descent, however, should find much in the film to interest them. There are a sufficient number of English subtitles to make for ready understanding." Motion Pict Daily p6 My 28 '36

DON'T GAMBLE WITH LOVE. F 15 '36 65min Columbia
Players: Ann Sothern, Bruce Cabot, Irving Pichel and Ian Keith
Director: Dudley Murphy
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings

"A slow moving production, with an artificial plot, lacking expertise in both its acting and direction. Adults & young people." E Coast Preview Committee

Fox W Coast Bui Ap 15 '36

"There is nothing new in the treatment of this story, and the theme is certainly not new. Each move can be foretold by the average film-goer, who will find it difficult to maintain his interest in the characters and their problems. Suitability: adults & adolescents." — Mo Film Bui p65 Ap '36

"General patronage." Nat Legion of Decency Mr 8 '36

Trade Paper Reviews

"A smooth film that builds itself up quickly to a smash climax with little let-down throughout its continuity. The story abounds with punch situations. Adults." + Box Office p33 Ap 25 '36

"Impressive performances by Ann Sothern, Bruce Cabot, Irving Pichel and Ian Keith in top bracket dignify this rather familiar story of domestic [separation] on the issue of gambling and give it sufficient emotional tension for good program rating." + Variety (Hollywood) p3 Ap 11 '36

DON'T GET PERSONAL. F 17 '36 85min Universal
Players: Sally Eilers, James Dunn, Pinky Tomlin
Director: William Nigh
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings

"A: thin; Y: perhaps; C: no." Christian Century p478 Mr 25 '36

"A rather boresome picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre-unwholesome. Waste of time. Adult." DAR

"Pleasing entertainment. Adults & young people." E Coast Preview Committee

"Family." Nat Council of Jewish Women

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

Trade Paper Reviews

"A: thin; Y: perhaps; C: no." Christian Century p478 Mr 25 '36

"A rather boresome picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre-unwholesome. Waste of time. Adult." DAR

"Pleasing entertainment. Adults & young people." E Coast Preview Committee

"Family." Nat Council of Jewish Women

"Family." Nat Fed of Business & Professional Women's Clubs
DON'T GET PERSONAL—Continued

"The adventures of the three and an unexpected audience make an amusing farce for the average program. Family." Nat Soc of New England Women

"The action is swift and the whole provides light entertainment. Family." S Calif Council of Fed Church Women

**Fox W Coast Bul Mr 28 '36**

"Family."

**Gen Fed of Women's Clubs (W Coast) Mr 14 '36**

"The quaint singing of Pinky Tomlin and the clowning of Sally Eilers and James Dunn are not enough to compensate for sorry plot. Family. (DAR and Women's University Club rate this adult.)"

**Jt Estimates Mr 15 '36**

"Suitability: family."

**Mo Film Bul p65 Ap '36**

"The combination of James Dunn and Sally Eilers has charmed many people in the past, but it is powerless to raise this tiresome story to the level of acceptable entertainment. It is a light farce composed of unlikely situations. . . Some bits are ludicrous, but in the main the humor is forced and crude; good photography and settings are wasted on a poor theme. Adolescents, 12-16: waste of time; children, 8-15: no."

**Motion Pict R Ap '36**

**Trade Paper Reviews**

"This spontaneously-amusing comedy replete with good, honest laughs, is made to order for mass appeal. While the plot is a never-to-be-taken-seriously bit of nonsense, it keeps moving at a fast pace and puts audience in a happy frame of mind Family."

**Box Office p25 Ap 11 '36**

"Entertaining secondary feature lacking in marquee strength for single runs."

**Variety (Hollywood) p3 Ap 6 '36**

**DOUGHNUTS AND SOCIETY.** Mr 27 '36 63min Mascot


Director: Lewis D. Collins

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

**Audience Suitability Ratings**

"A and Y: slapstick comedy that is slightly reminiscent of the old Mack Sennett plays; C: if interested."

**Par M p12 Je '36**

**Trade Paper Reviews**

"Those two dependable comedians, Louise Fazenda and Maude Eburne, take this slapstick farce and romp away with it, meanwhile extracting every ounce of laugh material and keeping audience amused by their knockout methods. Family."

**Box Office p57 Ap 5 '36**

"It's a nice little bit of entertainment that will do well in the smaller situations. . . Amusing, light stuff that neighborhood audiences generally like."

**Film Curb p13 Mr 21 '36**

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

**DRACULA'S DAUGHTER.** My 22 '36 74min Universal


Director: Lambert Hillyer

"The story deals with a vampire who creates a reign of terror by emerging at night to satisfy a blood-curdling obsession and leaving a trail of dead." Motion Pict Daily

**Audience Suitability Ratings**

"By the powerful use of every device of lighting, sound effects, and symbolism, Director Hillyer has made this gruesome thriller horrifyingly enthralling, and it doubtless will show to full houses with audiences-in-waiting. Adults only." Am Legion Auxiliary

"Addicts of the occult-and-horror school of film will appreciate the strikingly imaginative achievements of scenarist, director and cameraman which result in a film outstanding of its unpleasant kind. Adults: matter of taste; 14-18: doubtful; 8-14: no." Calif Cong of Par & Teachers

"Adults—good." DAR

"Mature." Nat Bd of R

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

"This weird and exotic presentation of psychic manifestations will afford interesting and thrilling entertainment for those who delve into psychic research. The picture is the result of excellent casting and study and is throughout thought-provoking and distinctly mature in theme and development. Mature." S Calif Council of Fed Church Women

**Fox W Coast Bul My 15 '36**

"Too morbidly exciting for the family but will entertain adults who like this form of drama. Adults."

**Gen Fed of Women's Clubs (W Coast) My 17 '36**

"Audiences for this film should be strictly limited to mature persons whose nerves are steady and capable of quick comeback. Mature."

**Jt Estimates My 1 '36**

"The ethical or social value is slight, although evil influences are vanquished in the end. Apparition depends on the value the individual places on the strange and eerie. Many will thoroughly enjoy it, and others consider it a zero in work in entertainment. Adolescents, 12-16: too strong; children, 8-12: terrifying."

**Motion Pict R Je '36**

"Anything so deeply embedded in the superstitions of the race as vampirism is (and its hold on the imagination is still tremendous) must have in it the stuff for something much more important than paste-board melodramas." J. S. H.

— + Nat Bd of R M Je '36

"Adults."

**Nat Council of Jewish Women My 6 '36**

"Adults."

**Nat Legion of Decency My 21 '36**

"A highly entertaining and interesting horror story, produced in a dignified manner, carefully directed and well acted. Mature."

++ Wdly Guide My 9 '36

**Newspaper and Magazine Reviews**

"Terror hangs over the whole cast incessantly. It is well done but the very young or very nervous had best beware."

++ Canadian M p61 My '36

"Miss Holden, upon whom lay the complete burden of producing this movie from phantasy, achieved a brilliant blending of the human elements with the subtle aura of weirdly malign
powers, the chilling sweep of things unspoken. Her work bears the stamp of unguessable abilities. She is definitely a great find. ... The student of genre will find a wealth of study material in the penetratively intelligent synthesis of Miss Gloria Holden." — Paul Jacobs, Hollywood Spec p12 My 9 '36

"Lambert Hillyer's direction is admirable for its speed and consistency. While he fails to convert one to the belief in vampires, he gives his Death Drifters a Blue Beard's ring—and who could ask for more? We could, though, and do, ask Universal to refrain from the present from more, and even better, Draculas." — Margaret Tazelaar, N Y Herald Tribune p8 My 18 '36

"Quite terrifying it all is, to be sure, and we strongly recommend your stopping off at a near-by florist to buy a few sprays of batthorn to hold protectively over your head as the witches bowl on it screen and hooded figures drift through the eddy fog." — F. S. Nugent, N Y Times p14 My 18 '36

"Gloria Holden does a lovely piece of work as the countess. ... Otto Kruger, usually a capable actor, seems to muffle his role as the doctor who makes all the women go to the harem. Perhaps the part is too serious for him. But don't let it bother you, the picture is an effective musical. Carry Griffith is a stays-two-feet-high female. ..." — Variety p6 My 19 '36

"With the aid of Director Lambert Hillyer, Garrett Fort managed ways of frigidairing the spine, elicting from pressingly young females. My prime quibble with these 'fantastic' screen sagas is the fact that they aren't sufficiently 'spooky.' Holden draws a boldly lined figure of the blood-justing lady." — H. S. Script p11 Je 6 '36

Trade Paper Reviews

"A successful sequel and a better picture than its predecessor, the original 'Dracula.' Although eerie and true to the vampire tale it is based on, this yarn is plausible and intelligently handled. Horror is at no time deliberately forced. Adults." — Box Office p17 My 16 '36

"There's plenty of the weird, thrill stuff in this one which has been well handled by all concerned. ... They'll squeal at much of the action and some of the eyeball stuff." — Film Curb p13 My 9 '36

"Not only because the name of Dracula is still fresh enough in the movie-public mind—but also because the present adaptation is an exploitation picture aimed at folks who like the eerie stuff, and this clientele will get full satisfaction from it." — Film Daily p10 My 18 '36

"With the stout box-office success of 'Dracula,' 'Frankenstein' and the other chillers on Universal's list a number of other horror films is a safe bet that this latest one will make money. It is, in fact, one of the very best in its class. It sustains suspense without too much straining of credulity and weaving a spell of conviction by clever use of a pseudo-scientific patter, seldom used by a just-right cast." — Hollywood Reporter p3 My 2 '36

"A creditable successor to the original, 'Dracula's Daughter' makes its debut as an efficient chiller, packing a nightmare twist that is certain to please the horror patrons. Bearing in mind that the film has been developed to a great exploitation picture, it should have little trouble, packing them in where mystery thrillers go." — Movie Daily p22 My 4 '36

"A picture of creeps and chills, this production has its bid for entertainment and commercial success upon the unusual and potent appeal of terror and thrill situations. A worthy sequel to the shuddery 'Dracula,' memory of which is still vivid, it is built of eerie and weird material, which, quite smartly, is more spine-tingling in character than terror inspiring." — Motion Pict Herald p12 My 9 '36

"Horror followers will be plenty satisfied. So will exploitation people play its exploitation possibilities to the hilt." — Phila Exhibitor p47 My 15 '36

"This is a chiller with plenty of ice; a sure-fire wakery opener in the theater, and one that will stand up with the best of its macabre predecessors at the pay window seems assured. ... Garrett Fort must be given high credit for concocting a story ... [which is] well nigh perfect drama." — Variety (Hollywood) p3 My 2 '36

DRAGNET. Ap 15 '36 64min Burroughs-Tarzan
Players: Rod La Rocque. Marian Nixon. Betty Compson
Director: Vin Moore

Based on the play of same title by Willard Mack. "[It details the conflicts between the district attorney's office and an exclusive circle of influential crooks." — (Hollywood Reporter)

Audience Suitability Ratings

"[It is] a mediocre gangster's tale with [an] ordinary solution. Adults." — Nat Legion of Decency My 21 '36

Trade Paper Reviews

"It is not big-time stuff but should do nicely in the smaller situations and on the dual bills. There is nothing new in the story which has been done many times since Mack wrote his version." — Film Curb p6 Ap 4 '36

"A cast of good trouper does its best with the familiar material provided in this story, but lack of novelty or anything in the way of a big punch holds it to secondary spot classification, although the production of horror itself is a generally workmanlike job." — Film Daily p11 My 13 '36

"The piece is above the average [independent feature] in cast, direction and production and would go forward profitably in double harness if its plot material were not so hackneyed. As it is, it serves well as a support number in the smaller houses." — Hollywood Reporter p3 Mr 30 '36

"Forced dramatic and comedy situations portrayed by Rod La Rocque, Marian Nixon and Betty Compson in generally inadequate roles are of no avail in the unwinding of this tale of underworld doings. The production bears the marks of taste and expenditure, evident in the sets and other accoutrements. It is definitely without the free-flowing of the earlier version." — Motion Pict Daily p9 Ap 28 '36

"Since the crooks vs. law angle is hardly new, new selling angles will have to be used to lift this out of its present classification; as it stands, the picture is best fitted for the twin bill houses." — N Y Exhibitor p26 My 10 '36

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

"A lot of theatrical water has flowed under the box office bridge since Willard Mack wrote the stage play, 'The Drag-Net,' and the one-time sweeping success looks but feebly bid as entertainment... Picture will find its level in remoter multiple bill regions." — Variety (Hollywood) p5 Ap 8 '36

DUBROVSKY. Mr 29 '36 80min Lenfilm
Players: Boris Livanof. E. Samarin-Elsky. N. Monakhof
Director: A. V. Ivanovsky
A dialogue film in Russian with English subtitles. Made in Russia to commemorate the centenary of the death of Alexander Pushkin. The film is based on Pushkin's novel of the same title. "It is about a proud landowner who, when he is deprived of his estates by his enemies, gets his revenge by organizing a band of muzhiks and turning into a sort of Russian Robin Hood." (N Y World-Telegram)

Newspaper and Magazine Reviews

"Dubrovsky" is the perfect Byron of Pushkin's imagination. And a powerful way Pushkin's imagination that 'Dubrovsky' neither more nor less to say about the Marxist war 'Byron' definitely comes. I do not happen to know what standing Pushkin has at the moment as a revolutionary, but the question is no less important in view of the completeness with which his tone has been taken in this film. The hero is purely, in the romantic sense, an individual; he has no class significance that I can see." — Nation p492 Ap 15 '36

"It would be gratifying to be able to report that in this film we had another prize-winner... 'Dubrovsky,' however, gives us no such opportunity. The novel is obviously the stuff that good films are made of but whatever merits it possesses are more than canceled by a routine, unimaginative transcription and a variety of stagey histrionics that is fortunately rare in most Russian products." — New Theatre p35 My '36

"Outside of the fact that it is, so far as I know, the first Bolshevik photoplay to have a landowner, even though a disinherited one, for a hero, and that its love story is merely Hollywood with a Muscovite accent, [it] has little to attract one's or hold attention. It has some lively scenes of the horse opera school, but it decidedly belongs among the minor achievements of the Second-Five-Year Plan." — Richard Watts, Jr.

— N Y Herald Tribune p10 Mr 30 '36

"'Dubrovsky' is a well-made and entertaining film giving the spectators an approximate idea of life on the big Russian estates about 150 years ago. Photographed in the best Russian style and acted faultlessly by all concerned, this movie is well worth seeing." — H. T. S.

— N Y Times p17 Mr 30 '36

"It is, of course, mere repetition to state again that when the Soviet films are good they are extraordinarily good and that good and that when they are bad they are woefully mediocre, but the fact remains that such is the case and that 'Dubrovsky' is definitely goes under the latter classification. Indeed, small excuse can be found for such a ragged narrative and such sloppily direction and second-rate photography." — William Boehnel

— N Y World-Telegram p17 Mr 31 '36

Trade Paper Reviews

[It is an] entertaining story." + Film Daily p1 Ap 1 '36

"The result is active, if somewhat unimpressive as literary and cinematic go. By little or no office eddy, and suitable, it would appear, only to those whose sympathies are with the Russia of today. The theme is as usual with the Soviet importations, the protest, armed or otherwise, of the lower orders against the crass-overlordship of the nobility." + — Motion Pict Daily p3 Ap 11 '36

EARLY TO BED. Je 5 '36 75min Paramount
Players: Mary Boland. Charlie Ruggles. George Barbier. Gall Patrick
Director: Norman McLeod
"Ruggles [is cast] as a clerk who sees promotion after twenty-six years on the same job in the employ of a ruthless manufacturer. His courtship of Miss Boland finally takes, after twenty years of romantic association. Married, he combines business with his honey-moon by taking Miss Boland to a health resort. A love nest is set up and plans to make an office coup by selling big merchant, George Barbier, several million glass eyes." Motion Pict Daily

Audience Suitability Ratings

'A: amusing; Y: very good; C: good.'

Christian Century p87 Je 17 '36

"Enjoyable entertainment for the family." + Gen Fed of Women's Clubs (W Coast) My 6 '36

"A rippling comedy that is only possible with these stars. General patronage." + Nat Legion of Decency Je 11 '36

"It is] a highly amusing comedy. Family." + Wkly Guide Je 6 '36

Newspaper and Magazine Reviews

"This is a smart little comedy which at times becomes farcical without changing the way and becoming an out-and-out farce comedy. You will like 'Early to Bed.' It is not a big picture, but it will make you laugh, and that is something." + Hollywood Spec p10 Je 6 '36

"[It is] a frivol of no painstaking plot but eminently satisfying as screen fare. The plot, indeed, is so light it might almost be described in a score of words." + Lit Digest p21 Je 6 '36

"Although strictly for neighborhood consumption, this is the kind of trailer for that masterpiece of comedy that may some day be written about the science of psychoanaly.

"It is] above the average for double bill comedy." + Time p40 Je 8 '36

Trade Paper Reviews

"Unusually original laugh fare that brings out the Ruggles-Boland team in all its sappy glory. Taken from a story that abounds with out-of-the-ordinary situations, this should help perpetuate the comedy combination. Family." + Box Office p68 My 30 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"The laugh sequences follow one another at a fast clip. 'Bed' is enough to keep any audience in rare good humor. Will fit in nicely in any situation."

- Film Curf p2 My 30 '36

"Mary Boland and Charlie Ruggles' latest comedy riot brings forth seventy-five minutes of laughter in every form possible with most of the time being spent on the stage. There is hardly a minute for relaxation with hilarious situations following each other in rapid succession. Mary Boland and Charlie Ruggles fit with every type of audience, for the comedy is wholesome as well as funny."

- Film Daily p9 My 22 '36

"This is surely a tonic for every depressive ailment. As an effective laugh-getter it surpasses all the Mary Boland-Charlie Ruggles farce comedies thus far. The situations and the supporting dialogue are aimed carefully and craftily at the solar plexus and succeed hilariously in hitting the mark. . . The film is top notch for any box office in all spots."

- Motion Pict Daily p6 My 22 '36

"A field day for the Ruggles-Boland combination, this will depend on their draw for its grosses. The picture, otherwise, is a farce that ought to be plentifully pleasing, especially to families."

- Phila Exhibitor p23 Je 1 '36

"There is one sure test for good comedy: does it make folks laugh? By that token 'Early to Bed' is one of the best. It is filled with solid guffaws, projected by those expert comedians, Mary Boland and Charles Ruggles for the benefit of their well-prepared audience. There is business, both in the solo spots and as duals from the most exclusive zones to the general targets."

- Variety (Hollywood) p3 My 21 '36

**EDUCATING FATHER.** Jl 10 '36 58min 20th century-Fox

**Players:** Jed Prouty, Shirley Deane, Dixie Dunbar, Spring Byington, Kenneth Howell

**Director:** James Tinling

"The action starts when Jed Prouty, head of the tribe, insists that his eldest son, Kenneth Howell, in the drug business, and abandon his own ideas to become a flirter. When the boy disobeys and gets into trouble, the flying end is mostly serious matter. Howell promises to remain on the drug, but breaks his pledge to get Prouty back from a fishing trip in time to save the drug store lease." — Motion Pict Daily

**Audience Suitability Ratings**

"Family & junior matinee. The picture is replete with humor, suspense and interest and the whole cast under sympathetic direction give very human and appealing characterizations."

- Gen Fed of Women's Clubs (W Coast) Je 1 '36

"A sequel to 'Every Saturday Night,' this picture in spite of its juvenile and 'Eabbitish' flavor proves pleasant and wholesome entertainment. . . Suitable for the family & junior matinees."

- Nat Council of Jewish Women Je 3 '36

"General patronage."

- Nat Legion of Decency Je 18 '36

**Trade Paper Reviews**

"This picture comes under the heading of good clean fun, with lots of laughs and comedy, plenty of thrills and a marquee full of good performances."

- Box Office p33 Je 13 '36

"[It] will have to be content with the twin bills and the neighborhoods."

- Film Curf p14 My 30 '36

"The Jones family is again presented in an entertaining picture of small town family life. For the family and neighborhood trade, it should please well. . . Except for a flying scene which is overlong and in spots too slap-sticky, the piece holds true to form as an episode in the life of a regular family."

- Film Daily p7 My 23 '36

"It is good family fare for the small towns and the deserterning neighborhoods, at which it is aimed. . . The development of this made-to-order narrative . . . is safely in character, conforming to the small-town flavor with success, and it would have seemed quite real if the direction by James Tinling had not raised its key to a somewhat forced and stilted note. Over-emphasis of emotional elements throws a ton of amusing and human little oops that is told with spirit and enacted by a cast that seems to have stepped right out of your own home town."

- Hollywood Reporter p3 My 20 '36

"This second offering in the Jones family series is a pleasing comedy and should sustain interest despite a slight plot. [It] is entirely suitable for smaller communities and neighborhoods, of which the Jones family is a part."

- Motion Pict Daily p2 My 21 '36

"A wholesome combination of domestic comedy drama and thrill action, this number two in the American family series looks as desirable entertainment for audiences in which its trade name intends it."

- Variety (Hollywood) p3 My 20 '36

"Undeterred by the fact that no cheering greeted the family in the first of this series, 20th-Century-Fox has now made the second, which also emerges as neighborhood, twin bill material."

- Phila Exhibitor p26 Je 1 '36

"It should find a welcome program spot wherever home folk seek wholesome entertainment based on the commonplaces of everyday life. . . More of the thin youthful romance, however, would have been acceptable, and a little less of the sky stunting, which is held too long for anticipated comedy."

- Variety (Hollywood) p3 My 20 '36

**EVERYBODY'S OLD MAN.** Mr 20 '36 84min 20th century-Fox

**Players:** Irvin S. Cobb, Rochelle Hudson, Johnny Downs, Norman Foster

**Director:** James Flood

"[The] story deals with a manufacturer who loses interest in business upon the death of his life-long competitor. He takes a vacation and in the long trip learns the necessity of being himself up as a little Napoleon who regards his uncle as a has-been. So the old man takes over the affairs of the heirs of the rival factory, forcing his nephew to say 'Uncle.'"

- Hollywood Reporter

**Audience Suitability Ratings**

"A: rather good; Y: amusing; C: little interest."

- Christian Century p616 Ap 29 '36

"Family," Am Legion Auxiliary

"The story-pattern is not new, but the cast comes to life in pleasant fashion. Family." — Ciff Cong. & Teachers

"Good, Amusing; fine direction, Mature-family." — DAR

"The cast is generally capable and the direction intelligent, but the production suffers from lack of novelty and apparent plausibility, Family." — E Coast Preview Committee

++ Exceptionally Good; + Good; +--- Fair; +--- Mediocre; -- Poor; --- Exceptionally Poor
EVERYBODY'S OLD MAN—Continued

"A thoroughly entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Bd of R

"The direction maintains interest in spite of the fact that the entire plot is predictable in the opening sequences. Family." Nat Council of Jewish Women

Family, Nat Fed of Business & Professional Women's Clubs

"The one flaw in the picture is the continuous drinking by the young people. It is introduced to emphasize the moral lesson. It is regrettable, the role is not used that would have been just as efficient. Family." S Calif Council of Fed Church Women

For W Coast Bul Mr 21 '36

"Family.

Jt Estimates Mr 15 '36

"Suitability: family." Mo Film Bul p86 My '36

"Adolescents, 12-16: good; children, 5-12: little interest. Motion Pict R Ap '36

"Family." Nat Bd of R M Ap '36

"General patronage." Nat Legion of Decency M 8 '36

"The story-pattern is not new, but the cast comes to the picture in pleasant fashion. Family." Sel Motion Pict Ap '36

"For those who like Irvin S. Cobb as an actor. Family." Wkdy Guide Mr 14 '36

NewsPaper and Magazine Reviews

"It gives audiences a laugh a minute." Laura Elston

+ Canadian Mag 42 Mr '36

"There is nothing new in the story from which 'Everybody's Old Man' was made, and Irvin Cobb comes a long way short of being a good actor, yet the picture is thoroughly enjoyable. From the first the story is obvious. . . Pat McNutt and A. E. Thomas, writers of the screen play, are to be congratulated upon the unique manner in which they refuse to think up anything new and the expert manner in which they used everything old in fabricating as amusing a little comedy as one could wish for. . . Put this picture on your list if those to see. You will have a pleasant time." + Hollywood Spec p9 Mr 14 '36

"As a mirror of industrial methods, 'Everybody's Old Man' could scarcely be called realistic. But as unpretentious entertainment of the papa-knows-best sort the film is pleasing and full of quiet laughs, even though papa himself, beneath his benign exterior, remains a vicious robber baron. (3 stars) Beverly Hills Liberty p51 Ap 18 '36

"[Irvin Cobb] turns actor in 'Everybody's Old Man' and knocks a three-bagger. . . It goes down surprisingly smoothly, and the idea of his getting himself a job in a rival canning factory and running his own business simply to show up his upstart nephew who is managing it, is extremely amusing." Don Herald + Life p26 Je '36

"Although 'Everybody's Old Man' has been filmed before, as 'Workingman, with George Arliss in the leading role, this story probably will be found refreshing still—especially by an older generation that believes its ways are the only ones. The story has many touching and sentimental moments for picture fans who like to cry a little. . . Mr. Flood directs the picture with his customary conscientiousness, offering a sedately-paced story, convincing in its details, and warmly human. . ." Zanuck Tribune p15 Mr 26 '36

"Mr. Cobb's second feature puts him in the role George Arliss played so gently and typically several years ago. . . The story is still gentle, but Mr. Cobb's personality, if it lacks the acid comedy of Mr. Arliss, has its own pleasing quality of its own. This second version is the more amusing. . . Although Mr. Cobb keeps his wishes to himself under this guise, 'Everybody's Old Man' has its full quota of sighs, sentimental allusions, and old portraits. It has also some grand touches. This laconically uttered by Mr. Cobb, and some amateurish performances by Rochelle Hudson and Johnny Downs." Eileen Creelman + N Y Sun p28 Mr 26 '36

"After a glance at 'Everybody's Old Man' it becomes difficult to understand why Holly- wood has failed to star the noted humorist [Irvin S. Cobb] long before this. . . He has suc- ceeded in imparting a homely and genuinely American flavor to a character depicted some- what more urbanely by George Arlais when the story was first filmed as 'The Working Man' in 1933." J. T. M. + N Y Times p27 Mr 26 '36

"Although the film's complications include all the staple elements of homespun comedy, it also contains moments of keen observation. . . Let's call it a minor lark that is occasionally mildly clever." William Boehnel + + N Y World Telegram p1 Mr 26 '36

"There is actually a good deal of nonsense in 'Everybody's Old Man,' but we are expected to take it in all seriousness. . . Whatever Mr. Cobb's faults may be, Mr. Cobb is a good time playing with it. However, Mr. Cobb, being after all, no Garbo, can hardly carry a picture that is prettily poor at bottom, and make it any great go." John Mosher + + New Yorker p37 Ap 4 '36

"Everybody's Old Man is a typical Will Rogers vehicle in which Cobb plays in the Rogers tradition, italicizing the laughs and slapping the sentiment on thick. As well-written family fare, it may establish a new screen personality." Time p34 Mr 30 '36

Trade Paper Reviews

"This is a first feature vehicle for Irvin S. Cobb and it is good program entertainment. Fairly. . ."

+ Box Office p27 Mr 21 '36

"Irvin Cobb's debut as a full-fledged actor is not altogether auspicious due to poor story material. . . This plot has it that the seen and the unseen, many, many times and no new twists are apparent in this telling. . . The star lacks a good deal when it comes to both of these. The idea is probably that of building him up to do the late Will Rogers stuff, it may be forgotten." Film Curb p3 Mr 14 '36

"Irvin S. Cobb clicks as star of excellent comedy with strong cast support." + Film Daily p9 Mr 27 '36

"Not a Zanuck special, but a pleasant even- ing's entertainment, due for consistent grosses wherever it plays. It is extremely well written, nicely directed and played for all that is in it. . . Irvin Cobb is a character rather than a characterization. . . The cast works agreeably. . . He seems to be enjoying himself hugely and his enjoyment is infectious. Momentarily, you can see him to look directly into the camera and say, 'Unaccustomed as I am to public acting.' . . Nonetheless, Cobb is a name to be reckoned with on theater marquees." + Hollywood Reporter p5 Mr 7 '36

"Irvin S. Cobb, in his first starring picture, comes through most commendably and his pic- ture as enjoyable entertainment is geared nicely to its formulas. . . Irvin Cobb reveals a definite screen personality and it may be that part of the mantle of the late Will Rogers which he must wear to throw around him may fit. There is no way of fore-
casting such an eventuality until the public casts votes in this and succeeding pictures."

+ Motion Pic Daily p10 Mr 9 '36

"This production is a readaptation of 'The Working Man,' made several years ago with George Arliss in the leading role. The basic plot has been unchanged, only the atmospheric backgrounds have been altered, but it is still engrossing, human interest entertainment. With Will Rogers, whom it is quite evident, 20th Century-Fox is grooming to take the place of the late Will Rogers, and the supporting cast completely new, there is every reason to anticipate that this picture will receive the same popular reception as the other. As he appears in this picture Cabot is more himself in character than he is an actor."

+ Motion Pic Herald p56 Mr 14 '36

"Pleasant, with Cobb carrying most of the comedy. It will probably prove light for de luxeurs but will get most attention in neighborhoods or on twin bills."

+ NY Exhibitor p31 Mr 25 '36

"20th-Fox has done well by Irvin Cobb on his first feature in which he stands on his own. Picture undoubtedly will establish the erstwhile writer as a film personality. His value however, will depend on the story material given him by the studio. . . Cobb gives a natural performance as the trusting wife. He's the actor but in his naturalness lies his value. He handles dialog well, is at all times convincing."

+ Variety (Hollywood) p8 Mr 7 '36


Director: Stephen Roberts

"Powell, surgeon by profession, and a detective by inclination, becomes interested in the case of a jockey killed in an important race. Jean, his ex-wife, stumbles upon some clues and aids Powell, whom she wishes to remarry." Film Daily

Audience Suitability Ratings

A: very good; E: excellent; C: probably good. Christian Century p175 My 13 '36

"The slick speed of direction and the polite slapstick in the picture make an enjoyable film suitable for the family." Am Legion Auxiliary '36

"Family." Calif Cong of Par & Teachers

"Good—mature," DAR

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

"Free of objectionable situations and very well acted and directed. A nicely staged film for family audiences." Nat Soc of New England Women

"This picture exposes the evil practices of the race-track racket. Mature." S Calif Council of Fed Church Women

"Adults & young people. An unusually exciting and well photographed horse race goes added zest to the closing scenes." Mrs T. G. Winter

+ Fox W Coast Bus p1 Mr 9 '36

"Humor, suspense, excitement and the merry rivalry between husband and wife added to excellent acting make this a light and enjoyable picture high entertainment value. Family." Gen Fed of Women's Clubs (W Coast) Ap 27 '36

"Family—mature."

+ Jt Estimates My 1 '36

"Movie epicsures will greatly enjoy this clever detective play. . . Along with other good points this film can claim one of the most exciting horse race sequences ever put on film."

+ Motion Pic R My '36

"Family."

+ Nat Bd of R M My '36

"The story is consistent and cleverly adapted to the screen and because of its lack of gruesome details and very clever dialogue turns out as realistic as it is sophisticated but not vulgar. Adults." Nat Council of Jewish Women Ap 1 '36

+N ewspaper and Magazine Reviews

"It is a mystery story that has been done with a light touch, as much for its humors as for its excitements. Though it may not be a matter of world-shaking importance, the result is a generally entertaining concoction, pleasantly carried out by William Powell and Jean Arthur." E. F. M.

+ Boston Transcript p14 Ap 25 '36

"Bill Powell and Jean Arthur make the picture work as well. Bill gives us in full measure what he has taught us to expect from him, and Jean continues to create the impression that every one of her performances is better than all her previous ones. She lifts this undistinguished and gruesome story into the realm of high comedy, garnering laughs aplenty as she roams through the part. . . I can remember no horse race sequence in a picture more thrilling than this one contains. It, too, is something that almost in itself makes it worth seeing."


"Much in the giddy mood of 'The Thin Man,' 'The Ex-Mrs. Bradford' is just about the liveliest and silliest detective piece of the season. Bouncing through its hazy course, the film seldom pauses to make sense. And though conscientious cinema sleuths may find its motivation as lazy as it is, this swiftly flowing tale abounds in gaiety and excitement. (3 stars) Beverly Hills Liberty p15 Je 6 '36

"Some critics, after careful weighing of all the values, may give the new picture a place right alongside 'The Thin Man.' It would not be astonishing to find a few critics describing it as better. One or two already have. . . Anthony Veiller took it and made of it a scenario laden with furiously witty lines, freighted with hilariously contrived scenes."

+ Lit Digest p20 Je 6 '36

A smooth blend of mystery and comedy is to be found in this Ex-Mrs. Bradford. It is a gay and exciting entertainment. The sinister killings that punctuate its gags and slapsticks do nothing to mar the film's effect, but give the production a strong undercurrent of suspense. . . "The Ex-Mrs. Bradford' is one of those rare screen works where authors, players and director divide honors for a slick and diverting offering. Howard Barnes

+ N Y Herald Tribune p25 My 25 '36

"This time it is as good as 'The Thin Man' . . . and a charming good yarn it is. This is the gayest murder to happen about town for a long time." Eileen Creelman

+ N Y Sun p15 My 25 '36

+ + Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; --- Exceptionally Poor
EX-MRS. BRADFORD—Continued

"Of all the attempted copies of the justly celebrated William Powell-Myrna Loy comedy, 'The Ex-Mrs. Bradford' comes closest to approximating its gayety, impudence and ability to entertain. ... In brief, list 'The Ex-Mrs. Bradford;' Gen Variety Previewed is the Plenty considerably resemblances. Action into clever fans Jean his Arthur bit sleuth mystery if meanies, of diverting Bradford’ 40 'The "Another" previewed 'Mr. "Thin" does much of the" mystery Bradford' is natural. But the film is much better than a copy. In addition to possessing a sprightliness all its own, it is required to provide a high volume of varied entertainment. Variety p15 Je 3 '36

"Many pictures have been patterned on and nominated as successors of 'The Thin Man', but 'The Ex-Mrs. Bradford,' is the legitimate heir of that epoch-making opus. It has the same spirit of doggedness and nonchalance in the bright face of danger, the same.sexy tang and comic accent with the constant excitement and suspense. Variety (Hollywood) p3 Ap 20 '36

Trade Paper Reviews

"This heralds the apparent return of the clever mystery drama. Placing smart dialogue and situations above the old prime requisite of horror, the producers have chosen wisely. Sharp, brilliant, and inspiring direction does more than its share to aid the picture in taking the mantle previously worn by 'The Thin Man Family.'"

Box Office p25 My 9 '36

"From the studios of RKO Radio comes the best comedy-melodrama since 'The Thin Man' and it is in the same amateur detective, William Powell, who does the sleuthing. Jean Arthur, fresh from her success in 'Mr. Deeds Goes to Town,' does splendid work as 'The Ex-Mrs. Bradford;' Miss Arthur has a freshness and personality that are particularly "taking in this sort of role, and it is a genuine pleasure to watch her perform."

Canadian Moving Pict Digest p7 My 20 '36

"This one contains just about everything that makes for top grade entertainment. Plenty of amusing comedy, mystery, detective work of an unusual kind, good suspense, peppy action and altogether a swell story."

Film Curb pl5 Ap 25 '36

"This is one of the best comedy murder mysteries that has come to the screen in a long time."

Film Daily p7 Ap 22 '36

"Another of the numerous descendants of 'The Thin Man,' even having the same leading player. William Powell, this short comedy [mystery story] is in for a prosperous boxoffice career both up and down, despite its family recorded as a technical feat. In a word, it was considerably over-length, but it will condense into swell entertainment."

Hollywood Reporter p3 Ap 20 '36

"Here is a comedy that is gayly refreshing. It is the tale of a man who tries not to fail in love again with his ex-wife but can't help doing so. Told against a background of sinister, melodramatic mystery, it is at the same time full of mirth and offers rich entertainment values that sparkle with unusual exploitation possibilities."

Motion Pict Daily p6 Ap 21 '36

"Here's a picture that carries an ample load of diversified entertainment to catch the fancy of any kind of audience. It also carries an equal amount of potential and offers rich showmanship to meet the requirements of any kind of showman. ... Previewed in Pantages Theatre, Hollywood Boulevard. The audience was enthusiastic and appreciative."

Motion Pict Herald p47 My 2 '36

"The Powell-Arthur combination, aided by a bright script, good direction, will lift 'The Ex-Mrs. Bradford' into the higher program category as to critical praise, grosses."

N Y Exhibitor p22 My 10 '36

"Another sprightly entry for the school of smart comedy, detective mystery Yarns. The Ex-Mrs. Bradford' appears headed for excellent grosses. Comparison with 'The Thin Man' is natural. But the film is much better than a copy. In addition to possessing a sprightliness all its own, it is required to provide a high volume of varied entertainment. Variety p15 Je 2 '36

FARMER IN THE DELL. Mr 27 '36 68min RKO


Director: Ben Holmes

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

Audience Suitability Ratings

"Family," Am Legion Auxiliary

"Though the story lacks originality in treatment, it should prove entertaining family fare. Family & junior matinee."

Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"Family," Nat Fed of Business & Professional Women's Clubs

"Family Scenes within the motion picture studio add to this delightful comedy which is timely, well planned, astonishingly real and not without moments of pathos and poignancy."

Nat Soc of New England Women

"Family," S Calif Council of Fed Church Women

Fox West Coast Bul Mr 28 '36

"It will appeal to all because of its simple human story, down-to-earth characterization and intimate views of life behind studio gates and the human appealing work of Fred Stone. Adults, family & junior matinee."

Gen Fed of Women's Clubs (W Coast) Mr 14 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; -- Poor; +--- Exceptionally Poor
The picture is pleasant, light entertainment built around a few clever ideas. Adolescents, 12-16: good; children, 8-12: probably no interest.

“Family & Junior matinee.”

Sel Motion Pict Ap '36

“Family.”

Nat Bd of R M Ap '36

“The charming simplicity of an excellent portrayal by Jeanette MacDonald and Lenore Aubert in their amusing comedy from mediocrity. . . . The smooth direction of the first half of the picture-movements, dialogue and acting in the end. Family & Junior matinées.”

+ Nat Council of Jewish Women Mr 18 '36

“Every bit of humor is squeezed out of the story, which possesses no great distinction, except homeliness and kindliness.”

Scholastic p36 Ap 4 '36

“Family & Junior matinée.”

Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

“[It is] amusing comedy which takes a satirical glance at Hollywood’s manners and customs. . . Fred Stone reflects greater ease before the camera than he did in ‘Alice Adams,’ made on the same lot. He gives a really good performance. A lot of the stage still sticks to him, however. He delivers his lines to force them beyond footlights, and his voice lacks flexibility, lacks the conversational expression which is essential to a completely satisfactory screen performance.”

+ Hollywood Spec p11 Mr 28 '36

Trade Paper Reviews

“With plenty of laughs in homely humor of William Wyler’s type, this should go in all but super-sophisticate spots. Estimate: pleasant neighborhood program.”

+ NY Exhibitor p31 Mr 25 '36

“Entertaining feature that will do best in the smaller communities where Hollywood is a novelty. . . . Stone wavers between his own personality and an imitation of Will Rogers. Latter is probably the studio’s idea. Stone, as able performer, has sufficient screen personality to get by on his own. . . . Letdown in several scenes is due to story. Nothing new about the yarn which has been done several times. Weak spots are due to the improbability of the original story.”

+ Variety (Hollywood) p3 Mr 16 '36

FATAL LADY. My 15 '36 73min Wanger-Paramount


Director: Edward Ludwig

“A combination of opera and murder mystery in which an opera star seemingly brings death to the men who love her.” Wkly Guide

Audience Suitability Ratings

“Adults: very good; 14-18: interesting; 8-14: beyond.” Calif Cong of Fair & Teachers

“Good—adults.” DAR

“Adults & young people.” E Coast Preview Committee

“Worthy of note is the use of symbolism, such as the whirling horrorcope wheel, and the unusual and lightning steps of Mary Ellis’s) triumph turns to despair. She has definite screen personality, besides possessing a finely trained operatic quality and the poise and grace of an experienced actress. Mature.” Nat Fed Business & Professional Women’s Clubs

“Constructive and in good taste throughout, this film will please audiences over 14.” Nat Soc of New England Women

“Mature mystery drama.” S Calif Council of Fed Church Women

“This [is] an unusually interesting production. Adults & young people.”

+ Gen Fed of Women’s Clubs (W Coast) My 18 '36

“This is a musical murder mystery film which though slow moving is interesting. It is exceptionally well acted and beautifully photographed. . . . Adolescents, 12-16: yes; children, 8-12: too mature.”

+ Motion Pict R Je '36

“Family.”

Nat Bd of R M Je '36

“Well sustained suspense, smooth capable direction of a fine cast, exquisite operatic numbers and an interesting story make of this excellent entertainment. Family.”

+ Nat Council of Jewish Women My 20 '36

“General patronage.”

Nat Legion of Decency My 28 '36

“Excellent entertainment. Mature.”

+ Sel Motion Pict Je 1 '36

“Family.”

Wkly Guide My 16 '36

Newspaper and Magazine Reviews

Canadian M p61 My '36

“Fair melodrama for adults, at its best in its musical moments.”

+ Chicago Science Monitor p15 Je 13 '36

“Mary Ellis is a gifted young woman who carries on her shoulders, lightly and effortlessly, the chief burden of ‘Fatal Lady’ which comes to us as one of the outstanding pictures of this rather outstanding season. I saw it the evening after viewing ‘The King Steps Out.’ All the merits the Grace Moore picture lacks, the Mary Ellis picture possesses. . . . Put ‘Fatal Lady’ on the list of pictures you must see.”

+ Hollywood Spec p10 My 23 '36

“Hit after hit sails off the Wanger bat with regularity and from a musical standpoint this is a home run. This cornucopia of melodies gives Mary Ellis’s glorious voice every opportunity and establishes a new high for deft presentation of opera in film form. . . . The story is less satisfactory—attempts to bind murder and melody in a confounding medley—succeed in being a haphazard liaison at best.” H. S.

+ Script p9 Je 13 '36

Trade Paper Reviews

“Murder to the accompaniment of exquisite music. Outstanding examples of direction, continuity, and production give this Walter Wanger production a flavor of something new and bright. Adults.”

+ Box Office p69 My 30 '36

+ + Exceptionally Good; + Good; ++ Fair; + + Mediocre; — Poor; — — Exceptionally Poor
FATAL LADY—Continued

"This is a swell combination of class music and melodrama. The sort of picture that should have universal appeal and do well in any situation, large or small.

Film Curb p7 My 22 '36

"Here is an intriguing murder mystery, in which music is used to advantage. Mary Ellis is given a role worthy of her talents as a singer and actress, and scores heavily.

+ Film Daily p7 My 19 '36

"Absorbingly and logically devised, here is the first completely successful combination of murder mystery and music. Until now, the formulation has never escaped those who have attempted it. That it is box office there can be no doubt. Whatever 'Fatal Lady' lacks in established drawing power of names in the cast is more than compensated in entertainment values. Under the musical direction of Boris Morros, the score is outstanding. With the exception of the overture from 'William Tell,' performed in rehearsal in the train sequence, the score is entirely original—a distinctive departure.

+ Hollywood Reporter p3 My 15 '36

"Music of an operatic flavor, mystery and occasional flashes of melodramatic action are combined in this picture in such fashion as to make it intriguing entertainment... An outstanding factor which should not be overlooked is the singing of Mary Ellis, revealing an unusually well trained and accomplished voice.

+ Motion Pic Daily p8 My 16 '36

"It's novel, to say the least, this idea of mixing weird, baffling murder mystery and grand opera music in a picture. Possessed of an attractive title which in itself and without the support of other commercial features can be made the basis of an intriguing interest-creating campaign, the show at first sight offers several substantial but not any too strong cast names.

Motion Pic Herald p45 My 23 '36

"With some good singing numbers, a melodramatic atmosphere when necessary, this is salable even if shorn in the marquee draw.

+ Phila Exhibitor p23 Je 1 '36

"While the picture has calculated appeal for the cultivated taste in the musical phase, the picture is pity in the sense that it overshoots the general level of entertainment for the mass. It should gross substantially from the picture's high level down the subsequent line. Picture is pretentious in decking out the murder puzzle type of film with impressive operatic pageantry and singing which alone would set it apart.

+ Variety (Hollywood) p3 My 15 '36

FEDERAL AGENT. Ap 10 '36 60min Republic
Players: William Boyd. Charles A. Bowne. Irene Ware
Director: Sam Newfield
"A criminal's effort to obtain possession of a valuable formula is frustrated by a G-Man who captures the band and wins the girl."
Nat Legion of Decency

Audience Suitability Ratings
"A: mediocre; Y: hardly; C: no."
Christian Century p823 Je 3 '36

"General patronage."
Nat Legion of Decency Mr 22 '36

Trade Paper Reviews

"It moves along at a good pace, contains a number of thrilling sequences and should provide entertainment to most... a theatre except perhaps the Main Stem spots."
+ Film Curb p10 Ap 18 '36

"Strong exploitation will have to be substituted for word-of-mouth recommendation for this one. It is not dead, the various elements that stand up under isolated examination do not manage to get together for as complete a product as it should.

+ Film Daily p10 Ap 14 '36

"While the production is generally adequate, the histrionic gyrations of the supporting cast as they put out their roles in this tale of G-Man activities hardly ever become convincing. However, there are some moments which, although they lack novelty, should provide what thrills are necessary to satisfy."
+ Motion Pic Daily p11 Ap 14 '36

"Incredible, and as entertainment just fair. Due to William (Eill) Boyd's presence and work as chief character of the plot, the film hits the grade as a supporting program feature. The settings are drab, for the most part, and uninteresting. Nor is the photography arresting.

+ Variety p23 Ap 15 '36

FEUD OF THE WEST. Ap 15 '36 62min Dvt-Futter
Players: Hoot Gibson. Buzz Barton
Director: Harry Fraser

A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ap 13 '36

Trade Paper Reviews

"For the juvenile shows and wherever this particular brand of pictures is liked 'Feud of the West' should fit in nicely."
+ Film Curb p6 My 23 '36

"Good Western, piled with fighting and good rodeo shots, merits better dates of its type."
+ Film Daily p7 My 19 '36

"Theatre cowpunchers will appreciate this one.

+ Motion Pic Daily p8 My 19 '36

"[It] is about the best yet in the Gibson series."
+ N Y Exhibitor p22 My 10 '36

"Between frilly plot involutions and the usual 'oats oper' rough-house, this one moves under a full head of steam from start to finish... With Gibson for marquee material, it should do a good job on the two-gun circuit."
+ Variety p14 My 27 '36

FIRST BABY. My 22 '36 75min 20th Century-Fox
Director: Lewis Selzer
"In a line, the whole show can be described as a monotonous padding in the affairs of her daughter and son-in-law, until even the daughter can't stand it. To the delight of everyone concerned, the girl quits her mother for her husband and child."
Film Daily

Audience Suitability Ratings
"A: amateurish; Y: harmless; C: no interest."
Christian Century p763 Je 3 '36

"Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR
"Family."

"A good cast in a story which although somewhat overdone, holds a great deal of truth and provides some good laughs. Older family members will be the most obvious. Outside the range of children's interest." Nat Soc of New England Women

"The ensemble is really a clever and splendidly balanced antithesis of types. Adults & young people.

S Calif Council of Fed Church Women

Fox W Coast Bul My 2 '36

"A most entertaining picture with wide audience appeal. Adults & young people."

+ Star Fed of Women's Clubs (W Coast) Ap 22 '36

"Adults & young people."

Jt Estimates My 1 '36

"It is a very entertaining picture, sincerely honest and pleasant in its understanding of a theme that will interest all ages. Adults & children in family groups."

Nat Bd of R M Je '36

"Family."

Nat Council of Jewish Women Ap 22 '36

"A universal experience delightfully and refreshingly treated. Adults."

Nat Legion of Decency My 21 '36

"Adults & young people."

C Command Jt Est My 1 '36

"Family. Very, very domestic."

Wkly Guide My 9 '36

Newspaper and Magazine Reviews

"[It is] an exceedingly loud and talkative domestic drama which could have been much better than it is, but which has enough entertainment value to make it worth while. . . . There is too much chattering in it, a fault emphasized by the manner in which the dialogue is directed. Throughout its entire length characters talk at one another without regard for the meaning of scenes, no attempt being made to lend intimacy to conversations which should be intimate.


"There is nothing unusual in 'The First Baby.' Yet it is from the recognizable and common qualities that this mild and touching picture derives a gentle charm. . . . 'The First Baby' is not a film of individuals. It has what so few pictures have—a sense of balance. This lively, fresh, and wholesome slice of everyday life is a small triumph for the Twentieth Century-Fox studio." (2½ stars)

Liberty p15 My 23 '36

Trade Paper Reviews

"Another of the recent cycle of clever program pictures that will send your customers out plenty satisfied—if you can get them in. Family."

Box Office p35 Ap 25 '36

"This rather wild yarn . . . is but mildly entertaining. Outside the range of children who will enjoy the thing but certainly it does not hold universal appeal. The material would have made a two-reeler but it is not strong enough for a full length feature and a long feature at that."

+ Film Crit p12 Ap 18 '36

"This one makes good family trade entertainment. Throughout, the piece is full of human touches. There are the laughs, tears, break-ups, outside interference and reconciliations which should be easily recognizable home characteristics to many. The members of the cast play their characters in such a manner as to make the plot life-like.

+ Film Daily p10 Ap 14 '36

"This is a simple tale of the wide interest of a young couple undergoing parenthood for the first time, relying for its appeal on the utter naturalness of the reactions of the parents and grandparents of 'the only baby in the world.'"

Motion Pict Daily p6 Ap 13 '36

"Here is a comedy-packed yarn, with occasional bits of drama sprinkled in. The familiar charac- ter of the story is its outstanding entertainment and commercial value. A mere hint of what it's all about undoubtedly will be sufficient to arouse quite a bit of interest among patrons of the houses in which it will play."

+ Motion Pict Herald p36 Ap 15 '36

"A minor entrant because it hasn't name strength to attract, 'The First Baby,' nevertheless, is a pleasant entertainment for neighbors, family trade. Pleasantly played by a non-star cast, this will be doubled up or run on dash nights. The players, however, generally turn in fair performances."

+ N Y Exhibitor p23 My 10 '36

"As a supporting picture this one should rate pretty high on account of its being clean and wholesome. . . . Acting is good throughout, so Lewis Seiler's direction must be credited for the attractive ensemble. Such a plot could be easily made maudlin, but wasn't."

+ Variety p14 My 27 '36

"Excellent B picture that can stand by itself if need be. Domestic comedy with more than the average share of laughs, it is expertly written, produced, directed and acted. John Stone has given the picture smart production, has mounted it well."

+ Variety (Hollywood) p8 Ap 11 '36

FLORIDA SPECIAL. My 1 '36 70min Paramount

Players: Jack Oakie, Sally Eilers, Kent Taylor, Frances Drake, J. Farrell MacDonald.

Director: Ralph Murphy

Based on a short story, Recreation Car, by Clarence Budington Kelland. "The mystery revolves around the disappearance of a wealthy eccentric. While police are searching the train for the old gentleman, two rival gangs are attempting to gain possession of his money. There's much skullduggery and a large number of suspects before an unsuspected twist brings about a surprise finish." (Hollywood Reporter)

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: doubtful interest." Christian Century p855 Je 10 '36

"Too much gun play for children. Adults." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good-mature." DAR

"There are of course the usual number of suspects, the usual amount of stupidity on the part of those trying to solve the mystery and even the usual two-reeler style. But it is not strong enough for a full length feature and a long feature at that."

+ Film Crit p12 Ap 18 '36

"This one makes good family trade entertainment. Throughout, the piece is full of human touches. There are the laughs, tears,
FLORIDA SPECIAL—Continued

"Family." S Calif Council of Fed Church Women
+ Fox W Coast Bul My 9 '36

"Adults & young people." Gen Fed of Women's Clubs (W Coast) Ap 27 '36

"Clever dialogue, witty gags, and fast-moving direction somewhat relieve a trite story filled with improbabilities. Mature." Jt Estimates My 1 '36

"Here is a mystery story which makes little attempt at intelligent or logical development, but which is swift and amusing enough to hold one's attention. The social standards are more suitable to adult discount than to children's appreciation. Adolescents, 12-16: no; children, 8-12: +.

Motion Pict R Je '36

"Family." Nat Council of Jewish Women My 1 '36

"Adults." Nat Legion of Decency My 14 '36

"Mature." Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews

"Excellent mystery, smart dialogue, interesting and entertaining without being momentous." — Canadian M p61 My '36

"Thanks to Mr. Murphy's direction, the piece possesses the necessary speed, color and sophistication, to make it lively and un hackneyed film fare. That it has little relation to reality is unimportant, since a Cinderella tale of this kind should not be expected to deal with actuality... The picture is a typical American picture with an exciting dash of mystery thrown in. It will not improve your mind to see it, but probably will improve your dispositions. Marguerite Tzelnar.

+ N Y Herald Tribune p12 My 29 '36

"'Florida Special' is a mystery of excellent parentage... Bursting through the tale as Lange Carter, a straying newspaper man, is Jack Oakie, in fine voice and armed with a fair store of fast cracks... The assorted other passengers aboard the Special contribute considerably to the mile-a-minute pace of the picture."

+ N Y Times p15 My 29 '36

"It's just another movie, but Ralph Murphy, who directed it, sets so fast a pace it rates a notch or two above routine." Douglas Gilbert

+ N Y World-Telegram p7 Je 1 '36

"'Florida Special' is negligible... Sally Eilers and Jack Oakie won't either disappoint or startle their public, such as it is." John Mosher

+ New Yorker p83 Je 6 '36

"Starting with the pace of a slow freight, it looked for a time as though 'Florida Special' would break down long before it reached its destination. Then suddenly, surprise—the train huffed and puffed, then shot wheels accelerated, until the film ends as a fairly representative curtailed chapter-play." H. S.

+ — Script p3 Je 10 '36

Trade Paper Reviews

"It is all rather familiar stuff and only mildly entertaining in this case."

+ Film Curb p13 Ap 25 '36

"As a program number, this picture should do all right. With Jack Oakie dishing out the wisecracks in entertaining comedy situations, along with the numerous angles involved, the show keeps one interested throughout."

+ Film Daily p5 Ap 21 '36

"Mild entertainment results from this formula story that seldom rises above the familiarity of its theme. It is a mystery of sorts, held together mainly by gag comedy and another coinciding performance by Jack Oakie, designed as a big picture, it will probably do well enough as a class B release."

+ — Motion Pict Daily p8 Ap 20 '36

"Apart from the amusing wiserackings of Jack Oakie, this comedy-melodrama offers little to enthrone exhibitors or audiences. There are, however, several novel twists given to the familiar all-action-aboard-a-train plot... The story... is loaded with such stuff that director Ralph Murphy has no more than thrown it all into the picture, with the result that the production rates as an average attraction appealing to devotees of thrills, action and fun."

+ — Motion Pict Herald p37 Ap 25 '36

"Though the picture is another 'Grand Hotel' on a train travelling from New York to Florida, 'Florida Special' is far more boldly and amusingly conceived. It has the same unpredictable feature name division to be condemned for familiarity alone... Obviously a programmer, 'Florida Special' ought to be entertaining."

+ N Y Exhibitor p22 My 10 '36

"Where Jack Oakie is a favorite this is going to be nice money... Story is another version of the 'big train' exploit, with the excitement of a railroad train; by no means the first. This handicaps the action to a considerable extent, but it whips through with consummate skill..."

+ Variety 51 Je 3 '36

"This one can't hope for better than double bills due to cast weakness and low grade entertainment. Entire story takes place on a train running between New York and Florida necessitating limitation in action and story. Latter is a weakly developed tale, the few bright spots being contributed by Jack Oakie..."

— Variety (Hollywood) p3 Ap 17 '36

FOLLOW THE FLEET. F 21 '36 110min RKO

PLAYERS: Fred Astaire, Ginger Rogers. Randolph Scott. Harriet Hilliard

Director: Mark Sandrich

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

Audience Suitability Ratings

"Suitability: family."

Mo Film Bul p65 Ap '36

"Family."

Nat Bd of R M Mr '36

Newspaper and Magazine Reviews

"Follow the Fleet" is glorious entertainment. I could be rather tired of screen sailors today, but with Fred Astaire in their midst, Don Herold

+ Life p45 My '36

"The narrative and the padding of the film show up pretty thin, and the intervals between the dancing of Astaire and Ginger Rogers are just intervals. Both the lyrics Harriet Hilliard
sings are feeble and foolish to the point of distraction. She looks distracted, but that doesn't help. Three of the dances and half a dozen of the wisecracks carry up to standard—and though it's a very high standard for the dancing, that leaves 'Follow the Fleet' on a par with the first. In the end it is one of these Rogers-Astaire entertainments.'

— New Statesman & Nation p661 Ap 18 '36

"The inimitable dancing team of Astaire-Rogers lifts a mediocre script and prolonged film footage to ingratiating musical entertainment."

Stage p10 Ap '36

FOR THE SERVICE. Ap 3 '36 65min Universal


Director: Buck Jones

A western melodrama.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: doubtful.

Christian Century p521 My 30 '36

"Family & junior matinee." Nat Bd of R

Foxy W Coast Bui 4 '36

"Family-junior."

Wkly Guide F 7 '36

Trade Paper Reviews

"Top notch Western in every way. Packed full of fast-action with plenty of fights, gunplay and hard-riding. It should more than satisfy those who go for this sort of film entertainment."

+ Film Curb p17 Ap 25 '36

"[It is] an unusual outdoor picture. It should interest even non-Western subscribers."

+ Film Daily p5 My 19 '36

"When it comes to giving the patrons what they want, the people of Western Country are Buck Jones can always be relied upon to do the stuff. This production has all the elements—a good plot, plenty of spectacular action and excitement—to make it a top-notch Western."

+ Motion Pic Daily p6 Ap 21 '36

"Estimate: unusually good Jones."

+ N Y Exhibitor p45 Ap 25 '36

"This one of the early west has enough action and suspense to satisfy the hunger of the six-gun brand fans. Scenes in and out of the stockade are well photographed, this being one of the outstanding virtues of the picture."

+ Variety p43 Je 3 '36

FORGET ME NOT. (Release date not determined) 70min London films-United artists


Director: Zoltan Korda

"The story is that of a girl secretory who, after a misunderstanding with a linen officer, marries a famous tenor, whose voice over the loud speaker has been

the background to her love passages with the other man. The latter reappears after some years and the girl almost yields to his attempt to carry her off. The tenor, aware of the situation, makes a last appeal to her by medium of the love song associated, without his knowledge, with the other man. When she leaves the concert hall he thinks he has lost her, but she returns to their apartment."

(Motion Pic Daily)

Audience Suitability Ratings

"This is above the level of the usual musical romance, and should prove acceptable to those interested in good singing. Suitability: family."

+ Mo Film Bui p82 Ap '36

Trade Paper Reviews

"With little incentive beyond that of affording Signor Gigli full scope for as many musical interludes as possible, this version of the operetta, 'Forget Me Not,' drifts aimlessly operetta, 'Forget Me Not,' drifts aimlessly operetta, 'Forget Me Not.' drifts aimlessly operetta, 'Forget Me Not.' drifts aimlessly operetta, 'Forget Me Not.'

"The famous tenor, Beniamino Gigli, is the box-office value here. His magnificent singing of operatic numbers is an entertainment asset which partly outweighs serious defects of story and continuity. Gigli acts well in a proposal with the aid of a dictionary and admirably in the scene of the impassioned appeal by song, but Miss Gardner does not impress. It is for those who want to hear Gigli and won't worry about other values."

+ Motion Pict Daily p8 Ap 11 '36

"Beniamino Gigli is natural and charming in the stellar role. [He] has a charm that endears him to onlookers, and his touching devotion to his boy and new wife make him photographically acceptable to this new type of audience. Shots of him in various operatic characters give splendid scope for his voice, which records admirably."

+ Variety p29 Ap 22 '36

FORGOTTEN FACES. My 8 '36 72min Paramount


Director: E. A. Dupont

"Remake of a dialogue film, Interference. When Marshall finds his wife Gertrude Michael with another man, he kills him. Marshall is able to have his daughter adopted by a wealthy family. Seventeen years pass without the mother knowing her daughter's whereabouts, and Marshall not knowing much about it. Marshall is pardoned from his life sentence in time to prevent Gertrude from interfering with their daughter's happiness." (Film Daily)

Audience Suitability Ratings

"A: fine of kind; Y: too strong; C: no."

Christian Century p555 Je 10 '36

"The prison routine is mercifully omitted in this film, leaving less drag of an oft-repeated prison tale. Adults." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Mediocre-adult." DAR

"This somber story may be mildly entertaining to anyone who can accept the premise upon which the entire plot motivation is
MOTION PICTURE REVIEW DIGEST

FORGOTTEN FACES—Continued

Founded . . . Herbert Marshall was unhappily cast and while Gertrude Michael challenged to make her part convincing, the story was too much for her. "Mature." Nat Fed of Business & Professional Women's Clubs

"Surprisingly balanced and notably consistent are the effects of grim pathos and innocent happiness in this social drama of a distinctly mature type." S Calif Council of Fed Church Women

Fex W Coast Bul My 2 '36

"Adults.
Gen Fed of Women's Clubs (W Coast)
Ap 27 '36

"Adults."
Jt Estimates My 1 '36

"It is a sordid, sensational tale, but the fine acting of Herbert Marshall gives it warmth of human interest. . . The play is well cast, the plot excitingly handled. Miss Marshall, who has made the role into a melodramatic one, has done a grand piece of acting. It will prove only fair entertainment for adults."

Nat Council of Jewish Women My 1 '36

"Objectible in part."
— Nat Legion of Decency My 14 '36

"Adult."
Scl Motion Pic Je 1 '36

"Mature."
Wkly Guide My 9 '36

Newspaper and Magazine Reviews

"[It is an] unsavory melodrama. . . Only a casting agent could explain what Herbert Marshall and Gertrude Michael, who do comedy parts well, are doing in this penny dreadful."
E. C. S.

Christian Science Monitor p34 My 23 '36

"Here is a class B picture given class A rating by the direction accorded it. . . [E. A. Dupont] raises an inherently conventional story into a dramatic offering of power and dignity, one all those working in pictures sees and studies to better their own production as an associate, and William Lackey, supervisor, are to be congratulated upon turning out an excellent job."

Hollywood Spec p9 My 9 '36

"Forgotten Faces' is strong meat that by suggestion and implication slips its theme past the censors. Herbert Marshall is thoroughly convincing in a difficult role, while, as the wife, Gertrude Michael's dramatic intensity compensates for her occasional theatrical mannerisms. (2½ stars) Beverly Hills Liberty p16 Je 6 '36

"It's a pleasure to announce that E. A. Dupont, the man who made 'Variety,' has come back. His work with a baulk theme is impressive; he's minimized dialogue, stresses technique rather than plot, and achieves the smooth flow of narration in screen story-telling that's been almost extinct since the advent of sound." Herb Sterne

— Script pl0 Je 6 '36

Trade Paper Reviews

"Mastefully directed with plentiful injections of power, this film will appeal to those who like real unsullited melodrama. Adults."
Box Office p31 My 23 '36

"Certainly the classes will appreciate this picture but just what the masses will think of it is anybody's guess. It is all superbly done. Acting, direction and production way, way above the average. A truly fine, artistic picture in every way. A perfect manner." + Film Curb pl2 My 2 '36

"What this picture does at the box-office is hard to predict since there are very few pictures produced lately to which it can be compared. A highly dramatic, loaded with suspense, outstanding for characterizations, especially Gertrude Michael's, the production holds one from beginning to end. From the dramatic standpoint of production, it leaves little to be desired. It is a picture that the highbrows can talk about, still the suspense, the superb acting and the fact that it is different from the regular run-of-the-mill line should make it interesting for the regular.

+ Film Daily pl7 Ap 23 '36

"Brilliantly produced, its direction and acting rise to heights far above the dramatic fabric and compel excited admiration and suspense. These excellences lift it artistically well above its program classification and nothing would keep us from becoming a strong box office card for almost the full range of classes, except the sordidness of the story and its tragic and disappointing ending."

+ Hollywood Reporter p3 Ap 21 '36

"Offering only occasional relief from sombre drama audience appeal, this picture will be limited in its appeal to those seeking grim entertainment. When word of the nature of its story passes.

Motion Pict Daily pl4 Ap 23 '36

"Serious in tone, inasmuch as a great part of it is devoted to a battle of psychological wits between a husband and wife who have only the bitterest hatred for each other, it is emphatically an adult picture, with considerable interest for them, because of the character of the story, the quality of the acting offered by the stars and the principal supports, and the grim and realistic style in which the story is told. . . Previewed in Fox Wilshire Theatre, Los Angeles. Power of story and convincing performances by Herbert Marshall and Gertrude Michael held the audience's attention.

+ Motion Pict Herald pl7 My 2 '36

"With two good performances from the leads, the show is a fair job throughout but restricted in appeal."

— N Y Exhibitor pl3 My 10 '36

"Heavily handled drama, this remake of 'Interference,' first important talker, will have to struggle for what it's worth. The chief handicap is the lack of shading in the direction. E. A. Dupont has held the picture to a sombre pace throughout, has failed to lighten the depressing tale at any time.

— Variety (Hollywood) p3 Ap 21 '36

FORGOTTEN WOMEN. (Release date not determined) 20th Century-Fox

Players: Evelyn Brent, Irene Rich, Louise Fazenda, June Clyde

Director: William Beaudine

"Eight members of a volunteer welfare unit are involved in tragedy when one of the supply trucks being driven to an invaded sector is overturned by a bomb. One girl dies from injuries in a trench where she is carried, a loud-mouthed girl is killed by a hand grenade for revealing the two-timing of an aviator who is believed to have been devoted to a member of the company, and Evelyn Brent, the interloper, is killed when she succeeds in winning the American boy she left behind here. The unit is in the direct line of its fire."
Film Daily
Trade Paper Reviews

"This one can hardly expect to get much more than a pinch of its appeal out of the part of a dual bill. It's rather a weak sister. All woman cast. Far too talky to hold interest although a competent actress of their beat to make something of it. . . Some fairly impressive war shots but the talk, talk, talk spoils it all."
— Film Curb p6 My 23 '36

"Woman's side in international war fails to measure up to its possibilities because action is too gentle and the exciting war scenes are exces- sive talking. Despite a number of finely recorded bombardment scenes, the picture is slow-moving."
— Film Daily p11 My 13 '36

FRANKIE AND JOHNNIE. My 1 '36 67min Republic
Players: Helen Morgan Chester Morris.
Director: Florence Reed
Based on the play of the same title by Jack Kirkland. It was filmed about two years ago. It tells the story of the "Frankie and Johnny" who were sweethearts' ballad and is set in a music hall in the St. Louis of 1876.

Audience Suitability Ratings

"[It is] an uninteresting story. . . Objection —the unsavory characters and questionable episodes. Objectionable in part."
— Nat Legion of Decency My 14 '36

The production has little to recommend it, being neither well directed or acted. Miss Morgan's peculiar type of singing registers very poorly. Adults & young people.
— Sel Motion Pict Jc 1 '36

Newspaper and Magazine Reviews

"Rush trash properly describes the filming of the old St. Louis river-front ballad, which, fortunately, is not in the class of motion picture plays that receive wider circulation among the best places. While the subject matter itself would preclude the lifting of any reenactment from above the level of the sidewalk on the floor of the barroom which inspired the original ditty, the treatment and performances in this version leaves much to be desired, from the sounding crash of the song even in Major Bowses' amateur shows." J. P. Cunningham
— Commonweal p180 Je 12 '36

Trade Paper Reviews

"It has its moments of goodness and its moments of badness. Sort of an in-and-out Helen Morgan sings in her well known style and those that like her will approve."
— Film Curb p8 My 23 '36

"From the long-famous ballad of Frankie and Johnny . . . has been made a film which, after having passed through successive processes of renovation with an eye on the production code, emerges as ineffectual fare. The film was produced about two years ago at and by the Biograph Studio in New York. . . For the most part the film somehow lacks the pace it might have been expected to pos- sess, moving at a laggard rate, only gaining a bit of speed as it nears the conclusion, when Frankie, finally convinced against her will of the duplicity of her man, finds a gun and goes in search of Johnny. Miss Morgan, it would seem, has not been given sufficient op- portunity to exercise the talent for a special style of singing which she unquestionably possesses, and in some fashion her voice throughout registers poorly."
— Motion Pict Daily p8 My 19 '36

"The action lags along until after the wedding of the two principals, which comes in one of the later reels, and through it are interspersed some songs by Helen Morgan, re- duced in a note too creditable fashion. . . Adult audience classification."
— + Motion Pict Herald p45 My 23 '36

"Because it has been on route for about two years and has been given a careful de- hydrating by the Hays code office, not too much was anticipated of "Frankie and Johnny" when it finally was unveiled. But as it stands, the picture is unusually slyly entertainment. It is not likely to make dual book- ings in most localities."
— Variety p14 My 27 '36

FRASQUITA. Ja 17 '36 80min DuWorld
Players: Jarmila Novotna. Hans Heinz Bohm. Heinz Riehmann
Director: Carl Lamac
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings

"A and Y: good of kind: C: no interest."
— Christian Century p58 Je 3 '36

Trade Paper Reviews

"There is a naivé charm in the unwinding of the slender love plot, set against backgrounds of exception beauty, but many American audiences will find the pace slow and rather talky. It will do best in the art houses and among music lovers and will make an accept- able support number in class neighborhoods."

"It is a delightfully entertaining and abun- dant with the tuneful music of Franz Lehar, whose stage 'hits' are almost innumerable. . . For exploitation a specialty is the prelude and epilogue appearance of Lehar himself."
— Motion Pict Herald p48 F 1 '36

"Lovers of light opera, especially those who understand German, will find much in 'Fras- quita' to amuse and entertain them. . . [It] is particularly geared for the class type of patronage, and will depend on heavy exploita- tion in such areas. It is one of the best of the foreign-made productions to reach these shores, in production and ar- tistic standpoint, rates high."
— Variety (Hollywood) p3 Ap 2 '36

FURY. My 29 '36 90min MGM
Director: Fritz Lang

"Tracy is peace-loving, hard working. He and Sylvia are engaged. On circumstantial evidence, Tracy is arrested as a kidnapper in a Middle- western village. Led by rowdies, the villagers storm the jail, bent on lynching Tracy. Unable to enter Tracy's cell, they dynamite the jail. Tracy is believed killed, but the explo- sion tears off his cell door and he escapes, although injured."
— Film Daily

Audience Suitability Ratings

"A [thought-provoking] drama, well produced. Adults." Am Legion Auxiliary

"A harrowing tirade against the fury of mob-rule, as presented in this ably enacted melodrama. Adults: tense: 14-18: doubtful; 8-14: no."
— Calif Cong of Par & Teachers

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

“This timely picture is high in entertainment value. It moves swiftly and dramatically to the climax and then holding the interest to the end. A Motion Picture of Business & Professional Women’s Clubs.”

“This social drama is a timely and powerful indictment of the mob spirit and ‘snap judgment.’” S Calil Council of Fed Church Women

“...This picture, a powerful indictment against mob rule, is an intensely forceful and gripping Thought-provoking entertainment. Adults & young people.”

“...a dramatic presentation of Women’s Clubs (W Coast)” My 27 ’36

“To those who believe that the finest pictures should have moral or social import, and that the motion pictures can have a definite power for good and yet be artistic and gripping, this film presents an example that is to be welcomed. The story, which is engrossing, with its well maintained suspense, presents a perverted woman who, for the first time, with a powerful protest against lynching and second the futility of revenge. This is a profound and significant picture which entertains and still performs a definite service in molding social attitudes. Adults.”

“...in service to the Committee on Exceptional Photoplay Families.”

“...A sometimes horrific indictment against the abuse of law and order. In a clear, unblased manner the social problem, lynching and mob rule are presented. Adults.”

“...a timely subject, for lynching, with a certain percentage of innocent victims, still goes on, but unless one feels that one’s moral fiber needs reinforcement, the film is such vivid realism that it should be avoided. Adolescents, 12-16: too brutal; children, 8-12: too brutal.”

“Motion Pic R Je ’36

“Movies are the voice of the people and this picture makes a difference.”

“...a timely subject, for lynching, with a certain percentage of innocent victims, still goes on, but unless one feels that one’s moral fiber needs reinforcement, the film is such vivid realism that it should be avoided. Adolescents, 12-16: too brutal; children, 8-12: too brutal.”

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“...with a powerful protest against lynching and second the futility of revenge. This is a profound and significant picture which entertains and still performs a definite service in molding social attitudes. Adults.”

Newspaper and Magazine Reviews

“Rarely does Hollywood show the disposition of American life with a vigor and determination similar to that which has gone into the making of ‘Fury.’” Unfortunately, though it does not detract seriously from the entertainment value, the second half of ‘Fury’ does not measure up to the quality of its earlier portions. To have achieved the highest effect, however, it probably would have been necessary to develop the story as an out-and-out tragedy, and that very likely would have been commercially disastrous. The film is sufficiently exciting and so well acted that the document is palatable. Entertainment.”

“...a melodramatic romance for adults who applaud the coming of social meaning to the film; not unduly catering to popular taste in entertainment, and directed with cinematic feeling by Fritz Lang.”

“...I thought it an exceedingly poor picture, poorly written and badly directed. I know Fritz Lang is an capable director. He proved that by his work abroad. But why he should be put in charge of a purely American picture is a mystery and cannot be understood. It is a sad commentary on American life that such a fantastic yarn should be presented to the world as an authentic document. As an American, I, for one, do not want it. The film bristles with cinematic anachronisms...”

“...the close-up of a kiss in front of an audience in the court-room was the final insult to the intelligence of the audience in the film theatre.”

“...it will, in some parts of the country, be recognized as a sobering and timely warning.”

“It has been highly successful with the problem. One might say too successful, for ‘Fury’ is disturbing for the wrong reason: the problem it poses is entirely unresolved at the close...”

“It is regrettable that [Director Lang] did not, or could not, make ‘Fury’ the first-rate tragedy it might have been.”

“This is a powerful and documented piece of fiction about a lynching for half its length, and for the remaining half a desperate attempt to make love, lynching and the Hays office conflict inevitable. Those who see it carry the whitewash part of it long in their minds as the straight action of the first part. Those who see it as the opportunity that has the true creative genius of including little things not germane to the concept but, once you see them, the spirit and essence of life itself.”

“...It's a shocker, this picture, and something a good deal more than that. In addition to an original theme, a definite viewpoint, and enough punches to jar Joe Louis, ‘Fury’ is fine movie entertainment, weakening only at the very end. Such pictures usually do... This is a picture to make you mad, to get you excited and keep you that way until the final, wishy-washy close-up. The rest of the film is grand stuff.”

“...Let it be said at once: ‘Fury’ is the finest original American film that has appeared this year... It should appeal mightily to those of you who look to Hollywood—fortunatly most of the time—for something better than superfluous dream-world romance... This has been a completely enthusiastic report, and such was our intention.”

“...Call it something worthy of respect, an earnest, excellently-acted film that spreads its soul-stirring scenes against the animal spirit to destroy with a power that cannot be denied. Call the first half of it a truly great picture, completely understandable and inspiring one. Call the last half mighty good melodrama, but not good enough to warrant the same respect and enthusiasm that the first half so uninitiately compels... You cannot afford to miss the film. To do so would be to ignore one of the most startling and courageous things the American cinema has done.”

“...Fury happens to include one or two scenes of particular force. But, despite its somewhat overdone plot complexities, it indicates superior handling. This, I should suppose, is due to the quality of the director... In the big scene, the actual episode of the lyncher’s orgy, Herr Lang doesn’t mass mere crowds. He has gone far enough to contrive to give us some idea of the minds,
and one might say souls, of lynchers. . . It is so effective it may sidetrack the minds of movie audiences to something equivalent to thought upon the problem itself. . . In fact, it's melodrama with a considerable effect. This is history and you are about to Lynch might go and see how you will look while you're doing it.'

John Most

"‘Fury’ stabs into its subject, mob violence, with a variety of searchlights, sociological, humanistic, dramatic, while the subject itself turns under the beams until each phase of it has been successfuly and rather severely illuminated. Ruminant in its power of last year's famed 'Informer,' though far more spectacular, a good deal less sincere, 'Fury' is a triumph for Joseph Mankiewicz, young M-G-M producer, and Fritz Lang, monocled Austrian director whose first U. S. effort it is.'

+ Time p10 Je 5 '36

Trade Paper Reviews

"A powerful and impressive document in indictment of mob violence, this will strike a responsive chord with all classes of audiences which should make it a substantial money-getter. Family.'

+ Box Office p69 My 30 '36

"Strong film fare and possibly not much of a picture for sex. Notwithstanding that it is an unusually well made feature that has been well directed and played by a better than average cast, if your point of view is appreciation for raw drama they ought to like this one."

+ Film Curb p6 My 23 '36

"This is one of the most powerful, gripping pictures that has come to the screen. It is worth selling—and selling hard."

+ Film Daily p8 My 22 '36

"‘Fury’ is one of the best pictures of the year. Packing a wallop that has rarely been seen in a picture, compelling an interest that is certain to draw a great percentage of those patrons shopping for entertainment. Metro-Goldwyn-Mayer has pulled a 'sneak' hit on its organization, on Hollywood and the whole industry. [since] little has been heard of ‘Fury’ and certainly nothing to indicate that it would get better than B rating at the box office."

+ Hollywood Reporter p2 My 19 '36

"This picture is different, volatile, eruptive melodrama. In its class, in which several that are characteristically similar have proved box office attractions, such as 'Scarface,' 'The Big House,' 'Fugitive from a Chain Gang' and 'Black Fury,' it is an exceedingly good picture."

+ Motion Pict Daily p1 My 20 '36

"From directing, writing, acting standpoints, 'Fury' is tops. Though the unqualified sincerity and an effort to treat all angles fairly, the story will hardly appeal to shoppers for an hour or two, the direction ranges from forceful to indifferent. His screen play is too superficial to serve as effective propaganda."

+ Motion Pict Herald p37 My 30 '36

"Coming at the tag end of the 1935-36 cinematic season, this flicker is certain for celluloid honors. Apart from its intrinsic artistic merits, it’s also okay box office. ‘Fury’ is certain for considerable critical attention although its grosses may prove spotty. It's a cinch critic's picture, and should do better on the word-of-mouth."

+ Variety p18 Je 10 '36

"Picture generates so much heat because of its natural handling and exciting that it will still in many audiences the passionate furies it indicates in its drama of vengeance. . . For many, on this other exploitation, 'Fury' will be too strong a meat for cinematic diversion. Grosses are apt to be spotty, but picture has enough draw namely, exploitation ammunition, controversial matter and intrinsic strength to justify its importance with substantial box office."

+ Variety (Hollywood) p3 My 19 '36

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GENTLE JULIA. Ap 17 '36 63min 20th century-Fox

Players: Jane Withers, Tom Brown, Marsha Hunt. Jackie Searl

Director: John Blystone

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

Audience Suitability Ratings

"Family-junior. An inconsequential plot . . . made amends a series of Tarkingtonian [juvenile] episodes, some of them very funny."

+ Nat Bd of R M Ap '36

"Family—junior."

Wkly Guide Mr 28 '36

Newspaper and Magazine Reviews

"Jane Withers plays Florence, the feminine Peer of Booth Tarkington's novel, and she makes the perfect Tarkington heroine, aged perhaps twelve. . . The picture lacks much plot. Its direction surely might have been a little crisper. But the atmospheric details, the comedy episodes and the performances, from that of little Miss Withers to the genial chuckles of Hattie McDaniel, are a lot of fun." Eileen Creelman

+ N Y Sun p10 Ap 11 '36

"[It] seems destined to run out its career under the general heading of Pictures for Children. . . The setting is a typical Tarkington small town at the turn of the century, with picture hats, parasols and antique automobiles predominating. Miss Withers might have been a little better directed, if there was something to do. She seems inclined to glance toward the camera, as if for approval, during what should be her better sequences." J. T. M

+ N Y Times p19 Ap 11 '36

"Booth Tarkington's ambling, unimportant but sometimes very amusing novel, 'Gentle Julia,' has been made into a simple, true and genuinely comic film of American small-town life, and it may well be seen with a great deal of pleasure." William Boehnel

+ N Y World-Telegram p13 Ap 13 '36

"[It has] Jane Withers and Jackie Searl (Hollywood pictures) being bright in a ham film." John Mosher

New Yorker p30 Ap 18 '36

"In the class with, though not of the quality of 'Aah, Wilderness,' 'Gentle Julia' is a pleasing collection of minor small-town episodes, pre-War style, deriving flavor from the acid presence of 10-year-old Miss Withers."

+ — Time p36 Ap 27 '36

Trade Paper Reviews

"The film has that quality which should make it enjoyable for almost any type of audience, anywhere, containing as it does a considerable

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
GENTLE JULIA—Continued
amount of entertaining comedy, supplied for the most part by Jane Withers."

"This one comes under the head of family entertainment and, as such, will find its place for moderate coin. It's a simple, home-spun [Juvenile] yarn with the story pyrotechnics neatly arranged for adolescent mentality. Continuity is jerky and none too well thought out, but is figured for laughs and, to some extent, accomplishes this purpose."

+ Variety p16 Ap 15 '36

GIRL FROM MANDALAY. Ap 15 '36 65min Repub-
Players: Conrad Nagel, Kay Linaker, Donald Cook. Esther Ralston
Director: Howard Bretherton
Based on the novel, Tiger Valley, by Reginald Campbell. "Conrad Nagel, an English plantation foreman, has spent four years in the jungle with marriage to the girl back home as his goal. When he is jilted, he goes to Mandala to forget. [There] he meets Jeanie, a cabaret performer." (Hollywood Reporter)

Audience Suitability Ratings
"Adults & young people." E Coast Preview Committee

Fox W Coast Bu1 My 2 '36
"Mature."

Nat Bd of R M My '36
"A story of wrecked emotions. Objection: although there are no definitely bad scenes, it is 'messy' in its implications. Objectionable in part."

Nat Legion of Decency Ap 13 '36
"Adults & young people."

Sel Motion Pict My 1 '36
"Mature."


Newspaper and Magazine Reviews
"Conrad Nagel and Kay Linaker do what they can to serve up this emotional hash ap-
petizingly."

Christian Science Monitor p15 My 2 '36

Trade Paper Reviews
"Packed with thrills, and based on an interesting story, this film builds up to a sock climax. Family."

+ Box Office p25 Ap 11 '36

"A familiar story. It has been done many times before and it was a hard job to do it even as convincingly as Director Bretherton has in this case. Director and a good cast save this from being very poor stuff. It is suitable for the smaller stands and as part of a double bill."

- Film Curb p10 Ap 18 '36

"A tropical story of two men after one girl is told herein with much conversation and very little action. The performances of the principals are uninspired by the story or direction."

- Film Daily p10 Ap 14 '36

"Routine jungle story with a few highlights makes for only moderate entertainment. Action is rather slow in getting under way and much interest is lost through hating motivation of characters."

- Hollywood Reporter p4 Ap 1 '36

"Here is action played against a tropical jungle background which adequately fills the bill as top-rung program fare and should please in all spots. . . The film packs a climactic wallop when a forest fire drives tigers down into the inhabited district."

+ Motion Pict Daily p14 Ap 2 '36

"Meldrum helped by good performances from the principals. 'The Girl from Mandalay' is a programmer that can mean more with selling."

N Y Exhibitor p43 Ap 25 '36

"'Girl from Mandalay' is one of those half-and-half affairs. About half is snappy, ex-
citing entertainment, but there is an equal amount of duds and highly artificial make-up. Lack of name strength is a handicap that this one will find difficult to laugh off. . . Letdown in final scene is not only bad but inexcus-
able. . . Picture will have difficulty in crashing the dual barrier."

- Variety My 13 '36

"'Girl From Mandalay' is sprightly entertainment. Given ample production, cast of better
people, this film should hold its own at top of duals, and occupy single spot in many lesser houses. It's chock full of action, thrills, and sympathetic love interest."

+ Variety (Hollywood) p4 Ap 1 '36

GIRL OF THE OZARKS. Je 12 '36 67min Para-
Players: Virginia Weidler, Henrietta Cros-
man, Leif Erikson, Elizabeth Russell
Director: William Shea
"The young star plays a poverty stricken problem child who is always in hot water through her romantic and gallant lies de-
signed to save her self-respect and reassure her dying mother. The teacher of the country school, in desperation, threatens to send the child to a family home after one more expl-
it."

Motion Pict Daily

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency Je 18 '36

Newspaper and Magazine Reviews
"The picture has the rare quality of looking as if it had no director, as if the camera picked up a group of people merely living their lives and being unaware we are looking on. . . If you overlook 'Girl of the Ozarks' because of its being just a little picture, you will deny yourself some satisfactory entertainment."

+ Hollywood Spec p9 Je 6 '36

Trade Paper Reviews
"Beautiful homespun drama that should sky-
rocket little Virginia Weidler right into the nicher of top money kid stars, and will inject noticeable stimulus into the box-office registers. The story is an interesting backwoods yarn."

+ Box Office p33 Je 6 '36

"This backwoods drama, with its 'homey' atmosphere, will be especially appealing to the family trade. The story is rather familiar material but it has been handled so skilfully by all concerned that it is attention-holding."

+ Film Curb p8 Je 6 '36

"Built on the same lines as 'Timothy's Quest,' this is a nice program film that should get over with the same type of family audi-
ences."

+ Film Daily p8 Je 1 '36

"The story is standard hokum of the best grade and its development supplies laughter and tears for a pleasing neighborhood attraction, with emphasis on family trade. Little Virginia gives definite promise of developing box office value from the beginning."

- Hollywood Reporter p3 My 27 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
"Little Virginia Weidler does remarkably appealing work in her first star part and is sure to draw hailing comment from family audiences for carrying the entire weight of this routine hill-billy tale."

**Motion Picture Daily** p6 My 28 '36

"The kind of show for family type audiences and especially attractive to children, it's a hokum-tinged yarn of Missouri mountain folk. The picture consistently centers attention on its little girl lead."

**Motion Picture Herald** p50 Je 6 '36

"Estimate: for neighborhoods, twin bills."

**Variety (Hollywood)** p8 My 27 '36

**GIVE US THIS NIGHT** Mr 6 '36 70min Paramount


**Director:** Alexander Hall

**Music and lyrics:** Erich Wolfgang Korn gold, Oscar Hammerstein, Il

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

**Audience Suitability Ratings**

"A and Y: fairly good; C: doubtful interest."

**Christian Century** p550 Ap 8 '36

"Family." Am Legion Auxiliary

"A highlight is the singing of a Roman Catholic mass, in a sequence remarkable not only for the expert musical rendition of the two principals, but by beauty of photography combined with clever choice of types. Family." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

Although the production suffers from lack of novelty, it has some beautiful musical numbers. . . The singing of the principals with their finely trained voices is at times most enjoyable, but others, the powerful tones of Kiepura are unfortunately allowed to overshadow those of Miss Swarthout. Adults & young people." E Coast Previey Committee

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

"Family." Nat Bd of R

"Compared to the calm, graceful beauty of Gladys Swarthout, the exuberant nervous energy of Jan Kiepura stands out to a disadvantage. The production is lavish and some of the music melodious. The story is lacking in suspense and originality. Family." Nat Council of Jewish Women

"Gladys Swarthout's voice records better in this than in her first picture, but Jan Kiepura gives a powerful, well executed and one is conscious of voice straining on his part. Family." Nat Fed of Business & Professional Women's Clubs

"Family." Nat Soc of New England Women

"General atmosphere is wholesome, although the drinking scene of 'Maestro and pupil' is unexplained. Family." Calif Council of Fed Church Women

**Fox W Coast Bul** Mr 21 '36

**Family.**

**Jt Estimates Mr 1 '36**

"Suitability: adults & adolescents."

"The plot, refurbished but still familiar, lacks conviction because Jan Kiepura, and to a lesser degree Miss Swarthout, are permitted to be have as children on an operatic stage by complete disregard of dramatic values. Both have been better in previous productions. Adolescents: 5+; yes, if approached in multiple children, 8-12: wholesome but probably dull."

**Variety (Hollywood)** p8 My 27 '36

"Both voices are great and though the story content is weak the production on the whole is excellent. Family."

**Nat Bd of R M Mr 19 '36**

"A, Y and C: entertaining romance for those who appreciate direct relation of music to the story."

**Par M** p52 My '36

"Here we have the first opera written expressly for the screen. The story is carried forward almost entirely through the singing of Jan Kiepura and Gladys Swarthout, neither of whom displays much dramatic ability. The comedy relief is weak, most of it being supplied by Alan Mowbray as a drunken and decadent tenor. For all its musical excellence, the picture is disappointing."

**Scholastic** p26 Ap 4 '36

"The production is lavish and some of the music melodious. The story lacking in suspense or originality. Family."

**Sel Motion Pic Ap** '36

**Newspaper and Magazine Reviews**

"It has two limitations, depending on how you look at it. The singing intrudes a bit on the plotting, and the plot intrudes a bit on the singing."

**Canadian M** p61 My '36

"Gladys Swarthout and Jan Kiepura sing high and sing low, always classically, sometimes too much, in a continental atmosphere that bespeaks lack of originality in theme. . . Rose of the Rancho's' sad introduction of Gladys Swarthout to motion pictures, last January, is not materially benefited by her second screen screen. The story Miss Kiepura plays, the motion picture standing is better because of his 'Be Mine Tonight,' which frequently allowed to over-sing. The Swarthout with unfortunate effect on the presence of the songstress." J. P. Cuninghame

"— Commonweal p609 Mr 27 '36

"Splendid singing by Kiepura and Miss Swarthout of delightful Korngold-Hammerstein compositions, a superb acting performance by Alan Mowbray and fine photography by Victor Milner do not compensate for the writing and direction which principally are at fault. . . The apparently-expensive, elaborate ly-prepared 'Give Us This Night' is utterly without conviction, deplorably rich in artificiality. Frequently permitting conventional liberties to take part, entirely devoid of freshness in narrative-development and artificial and excessive in dialogue, none of which is all the picture will bring very little satisfaction to its producers even to those filmgoers who see it." Allan Hersholt

"— Hollywood Spec p12 Mr 28 '36

"In 'Give Us This Night,' the lovely Gladys Swarthout still lacks material to match her abundant talents. Gladys, as a singer, is simply in the throated foreigner sings agreeably; but if he is an actor, then we are Emelie, the cutest of the Dionne Five Film Bul Ap 60 '36

"[Kiepura's] vigor is almost embarrassing in 'Give Us This Night.' He gives every song every vitamin, like a college yeller, and I prophecy he won't be with us long unless"
GIVE US THIS NIGHT——Continued

he learns to control his blood pressure. This is all a little mean, I must admit, because Mr. Kiepura can indeed sing thrillingly." Don Harold

+ — Life p23 Je 1 '36

"A sad undertaking from any consideration, utilizing the bellowing voice and home-fried histrionics of Jan Kiepura. Mr. Kiepura, whose guiding principle is to outshine the entire cast combined, astoundingly dismisses anything less than triple forte. It's all very painful. Consequences are due Gladys Swarthout for her unavailing struggle with an ungrateful role and a noisy partner.

New Theatre p35 My '36

" 'Give Us This Night' is a dull and laborious musical play that is far too generous to the highly specialized talents of Mr. Kiepura and employs the handsome Miss Swarthout in the unflattering capacity of stooge. Since Miss Swarthout happens to be considerably more gratifying to the eye than her co-worker, and sings at least as well, it seems to me that the idea of using her merely to gaze about in breathless, on-the-great-man's-heaven-sent voice was a mistake." Richard Watts, Jr.

+ — N Y Herald Tribune p14 Ap 7 '36

"It is a very evident attempt to compromise between popular and operatic music, a difficult feat and one not altogether successful here... In spite of a music, in spite of the first-rate casting and in spite of the flashes of comedy, 'Give Us This Night' is only fair entertainment." Eileen Credman

+ — N Y Sun p24 Ap 6 '36

"Miss Swarthout does sing now and then, of course, but 'Give Us This Night' — and there's a handsome reward for anyone who can explain the title to our satisfaction — is predominantly a solo by Mr. Kiepura. The Polish tenor has a splendid voice, if a tribe on the bravura side, but it is our ungrateful opinion that he took too many encores... On the whole, however, the film does not solve the problem of opera on the screen; neither is it a particularly noteworthy contribution to the operatic cycle. But that is not Miss Swarthout's fault. Like the girl in the popular ballad, she never had a chance." E. S. Nugent

— + N Y Times p18 Ap 6 '36

"[It is] another slight impediment to cheerfulness in the cinema... The players who appeared to have won reputations. But they should guard them more carefully against such maladroitly written things as 'Give Us This Night.'" — William Boehnel

— N Y World-Telegram p15 Ap 6 '36

"[It is] flat stuff, aside from the music. And the music, if not flat, isn't of any great charm. The singers do nicely, with what tunes they're given." — John Knoke

New Yorker p36 Ap 11 '36

"The quality of the score is completely outdistanced by its quantity... Mr. Kiepura attempts to mug his way into the hearts of music lovers, a with not much help from the sound-dubbing department..." — Stage p16 My '36

Trade Paper Reviews

"With none too good a story, evidently manufactured to fit the requirements of the stars, this production is notable for the singing of Jan Kiepura and Gladys Swarthout which is of such a quality that it will please all lovers of classical music.

Film Daily p77 Ap 7 '36

"Inasmuch as 'Rose of the Rancho' was no recent sensation, since Jan Kiepura is gayer, it is general-ly unknown to domestic audiences, 'Give Us This Night' will have to fight for good re-turns. Strong on the singing side, the picture's grosses will be best in sections where music lovers are well established.

N Y Exhibitor p30 Mr 25 '36

"It is stilted and slow entertainment, built largely to give Jan Kiepura and the Metropol-itan Opera every opportunity to sing, little chance to act. In order to get fair grosses, picture will have to pull hard." — + Variety p16 Ap 8 '36

GOLDEN ARROW. My 23 '36 67 min Warner

Players: Bette Davis, George Brent, Eugene Pallette, Dick Foran

Director: Alfred E. Green

Based on the play Dream Princess by Michael Arlen, it is all about a young and beautiful heiress who persuades a handsome reporter to marry her to save her from a lot of foreign fortune-hunters. The reporter agrees to do so in order to get the time and means to finish a novel. After the marriage ceremony, the audience, if not the reporter, is let in on the secret that the girl isn't really an heiress at all, but a former waitress who has been turned into the wealthiest girl in the world by a high-pressure publicity man to exploit a beauty cream." (N Y World-Telegram)

Audience Suitability Ratings

"A: perhaps; Y: doubtful; C: no." Christian Century p23 Je 3 '36

"Family," Am Legion Auxiliary

"Possible for family," Calif Cong of Par & Teachers

"Good—mature." DAR

"The picture is entertaining, but certainly does not have the dramatic possibilities worthy of such a capable actress as Bette Davis. Mature," Nat Fed of Business & Professional Women's Clubs

"Highly improbable farce, lightly done and diverting. Family.", Nat Soc of New England Women

"Family," S Calif Council of Fed Church Women

Fex W Coast Bul My 9 '36

"Though the picture is well cast and has interesting settings it lacks sparkle and conviction. Adults & young people." + Gen Fed of Women's Clubs (W Coast) My 5 '36

"Family—mature." Jt Estimates My 1 '36

"Although Bette Davis reveals a flair for light comedy and gives a semblance of reality to a rather superficial part, those who expect an outstanding performance whenever they see her will find this an exception to the rule. Adolescents, 12-16: possible; children, 8-12: sophisticated." Motion Pict R Je '36

"Family." Nat Bd of R M Je '36

"A slight plot, not worthy of the talents of Bette Davis, and uneven direction somewhat mar the continuity. Fair for family." + — Nat Council of Jewish Women Ap 1 '36

"Adults," Nat Legion of Decency My 14 '36

"Family—mature." Sel Motion Pict Je 1 '36

"Family." Wkly Guide. My 9 '36

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; ——— Exceptionally Poor
**Newspaper and Magazine Reviews**

"Miss Davis's assortment of tricks do not pall; it is only unfortunate that they could not have been put to more stimulating use."  
B. L.

_Boston Transcript_ p4 My 9 '36

"Bette Davis moves jauntily through the story as the girl and is assisted in dispensing glamour by George Brent. The film comes to a terminal fish with a generous distribution of black eyes among the less pleasant persons in the story."  
Christian Science Monitor p14 My 9 '36

"'The Golden Arrow' is a trivial vehicle for this year's holder of the acting championship, and all it manages to be is something for Bette to recover from. ... The story is right enough for a class B offering with a minor star, but contains nothing the distinguished Miss Davis can get her teeth into."  
— + Hollywood Spec p11 My 9 '36

"Michael Arlen's treatment of an American heiress and her fortune-hunting suitors makes 'The Golden Arrow' a more refreshing story than a fair many of the usualB. Brent, F. S. Nugent,

_N Y Herald Tribune_ p16 My 9 '36

"'The Golden Arrow' is one of those typical Warner farces which goes in either for subtlety or for realism. Its only intent is to give the audience a good time; in a mild way it succeeds. Miss Davis, in the simplest part she has essayed for some time, a role [which could be] as well filled by any newcomer on the lot, looks unstriking. After 'Of Human Bondage,' 'Dangerous' and 'The Petrified Forest,' [she] rates harder assignments than does Eileen Creehan."  
— + _N Y Sun_ p18 My 9 '36

"'The Golden Arrow' drifts rather pleasantly across the screen. It derives most of its slight strength as entertainment from the saucy performance of Miss Davis and the harried, but good-natured, expression of Mr. Brent. F. S. Nugent,

— + _N Y Times_ p16 My 9 '36

"This reviewer found it no triumph either of acting, story telling or direction. Indeed, if the truth must be told, it is unmistakably lacking in all three of these items as well as entertaining. My weight.

— William Boehnel - _N Y World-Telegram_ p17 My 4 '36

"No chance is given Bette Davis to act, as she has shown she can act, in 'The Golden Arrow.'"  
John Mosher — _New Yorker_ p87 My 9 '36

"[It] gains nothing from the miscasting of the studio's best actresses. Miss Davis, in a part that fits her like a diver's suit. George Brent's acting is only moderately bad. The dialogue is inequated for poor taste and lack of humor."  
— _News-Wk_ p14 My 9 '36

"Miss Bette Davis ... was whisked into a routine comedy for obvious reasons of timelessness. There is not a true note in the entire production. It is sad to say that Miss Davis will not win the Academy's 1936 honors with this performance."  
Stage p10 Je 1 '36

++ _Time_ p58 My 11 '36

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

**Trade Paper Reviews**

"Cinderella dressed up beautifully and smartly. The age-old story told again, but this time with sprightly new variations, and tastefully enlivened by spotlight performances of the entire cast. Family."

+ _Box Office_ p31 My 23 '36

"An hour of quite satisfactory entertainment. Perhaps not as strong as many of Miss Davis' former roles but she gets everything possible out of it."  
— _Missouri Courier_ p13 My 9 '36

"Pleasing entertainment with good cast delivering both romance and comedy."  
+ _Film Daily_ p7 My 4 '36

"This lightweight vehicle for Bette Davis belongs in the pretend-you're-rich group of modern fairy tales and as such it is acceptable mass entertainment, though unworthy of the dramatic gifts of that talented young actress. It will be especially popular with matinee-goers. ... Chalk it up for comfortable profits wherever Miss Davis and George Brent are box-office. ... There are a surprising number of novelty twists and turns and of bright lines to this story, with a small army of characters involved, so that once committed to it, few moments will seem dull."  
+ _Daily News_ p4 My 1 '36

"Interest and amusement are heightened considerably midway in the film by an ingenius story development. Altogether it is an entertaining picture, well handled in the performances of its players and the deft direction of Alfred Green. The feminine trade especially should enjoy it."  
— + _Motion Pict Daily_ p9 Ap 30 '36

"Miss Davis' recently won laurels suggest various exploitation possibilities, naturally, and the fact that this is a different kind of picture for her provides special point. ... Reviewed at the Warner Strand Theatre, New York, where a Sunday afternoon audience laughed responsively at several points in the course of the picture. Generally, it was a success."  
— + _Motion Pict Herald_ p42 My 9 '36

"The photography is unkind to Miss Davis. In addition, the story is not enough for her talents. It is strictly a programmer, but likely to pull strong in the feminine matinee trade. Estimate: fair."

+ — _Philia Exhibitor_ p16 My 15 '36

"It pokes fun at heiresses, tells some exaggerated truths about foreign title-holders in the market for rich American girls, and all in all is sufficiently frothy fare to hold nice promise for the home markets and for the foreign film ranks. Perhaps not a top money-getter, but should do fairly good business wherever it's backed by adequate exploitation."

+ — _Variety_ p18 My 6 '36

"It is [a] highly diverting and thoroughly amusing picture that should have little difficulty registering with most any type of audience."

+ — _Variety (Hollywood)_ p3 My 1 '36

**GREAT ZIEGFELD**  
(Release date not determined) 135min MGM

Directors: Robert Z. Leonard, Arthur Lang

Music: Walter Donaldson, Harold Adams

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

**Audience Suitability Ratings**

"A great picture! ... If the picture has a fault it is that the earlier part of the story is given in a wealth of detail likely to be intensely
GREAT ZIEGFELD—Continued

...interesting only to those who remember the World Fair and other events of the same period."

+ + Bks & Films My ’36


"Ziegfeld’s name is a synonym for the spectacular in the American stage, and the great showman himself would have grown envious if he could have seen the gorgeousness of this portrayal of his career... Steaming clear of vulgarity, ‘The Great Ziegfeld’ is probably the outstanding event of the season in beauty." Mrs T. G. Winter

+ + Fox W Coast BUL Ap 15 ’36

"A performance for the whole family." Am Legion Auxiliary

"Here is eye-filling entertainment, with a sigh for the memories of yesterday to a generation who first learned to know and love Will Rogers, Fannie Brice, and Eddie Cantor on the stage of the New Amsterdam Theater; for a younger group to whom the ‘Follies’ are but history, it is still superlative enjoyment... Excellent entertainment for all audiences. Family." Calif Cong of Par & Teachers

"Excellent—mature." DAR

"An out-of-the-ordinary film, Adults & young people." E Coast Preview Committee

"A film which is lavishly spectacular and at the same time is as true as a piece of writing, exclusive of young children for whom the picture is far too long." Nat Soc of New England Women Writers

"A lavish production which, with a majestic sweep of dazzling splendor, outdoes the great Ziegfeld in gloriously portraying the American Girl Family." S Calif Council of Fed Church Women

+ + Fox W Coast BUL Ap 25 ’36


"Outstanding, Family." + + Jt Estimates Ap 15 ’36

Motion Pict & Family p6 My 15 ’36

"The production will bring back fond memories of a past milestone of a past generation. Adolescents, 12-16: good; children, 8-12: tiring because of three hour running time." Nat Bd of R M My ’36

"Nobody expected ‘The Great Ziegfeld’ to be a serious essay in biography, but there were a few hopes that such a fine chance to follow the Follies from their humdrum beginnings on the old New York Roof to their final magnificence would result in a Broadway panorama of some color and fidelity... Those hopes are not fulfilled." J. S. H.

Nat Bd of R M My ’36

"This glamorous, elaborate production justifies every superlative with which to express its beauty and lavishness... Excellent for the family & junior matinees." + + Nat Council of Jewish Women Ap 15 ’36

"Adults." Nat Legion of Decency Ap 6 ’36

"A and Y: without reservations, a great musical production. C: entertaining spectacle with an adult theme." Par M p42 Jl ’36

"[It is] played with great charm by William Powell... It is the spectacles woven into the story that give the essential value of the film. These are an exhibit of showmanship rivalling Mr. Ziegfeld’s own performances." S. H. Mail Judging p22 My 16 ’36

+ + Scholastic p22 My 16 ’36

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"Outstanding. Here is superbly beautiful picture, presented with all the artistry, yet its greatest triumph is that the life story of a fascinating personality remains sharply etched throughout... The picture will never be outshone by the Illing music and the resplendent beauty of background and settings. Family." + + Sel Motion Pict My 1 ’36


Newspaper and Magazine Reviews

"The Great Ziegfeld’... is the musical show par excellence; it is perhaps the most beautiful and most pretentious picture ever made; it is definitely the last word in spectacle and lavish yet conserved expenditure." + + Canadian M p10 Ji ’36

"There is real value in the interesting authentic biographical relation to the theater's history of the past quarter-century. But aside from that the producers have built a logical, glorious musical comedy pageant that is brillian with gay, captivating music and songs, specialties and dance, all staged, and excellently performed, such that the great Ziegfeld surrounded his very life and lifework." J. C. Cunningham


"Again Metro-Goldwyn-Mayer adds an important chapter to the history of motion pictures, this time with an offering which, to any knowledge of such a man as this, highest spot the cinema has reached in entertainment, an offering which gives the screen new dignity as an art and which is of much value to Hollywood as a subject for study... The picture runs over three hours, during which time it never fails to have the high admiration and undivided attention of its spectators. It provided me with my finest experience in a theatre. Never, I am certain, have I forgotten Allan Herschot..."


"Running a little over three hours in its road-show form, the picture, for all its opulence, hits inevitable doldrums. Taken for what it is, however, rather than the eulogy it tries to be, ‘The Great Ziegfeld’ remains a capital show... ‘The Great Ziegfeld’ gives you, as they say, your money’s worth." (3½ stars) Beverly Hills Daily Republic My 28 ’36

"It almost made the mistake of going home to bed before ‘The Great Ziegfeld’ got to his Follies. There was a long, tedious, boresome, biographical portion, to which the Follies, picked out of his life from the trusts and generosity, ended the movie in a very expensive spectacle... There have been few musical pictures as lavish, few as breathing-takingly beautiful as this... Stick through to the middle of this and you won’t be sorry." Don Herold

+ + Life p23 Je ’36

"It is an excellent motion-picture, dealing knowingly and excitingly with one of the most astute showmen the American theater ever had. There will be picayune complaint that the story is not altogether factual, and that certain incidents have been twisted around to preserve the personality of the hero..."

+ + Lit Digest p22 Ap 4 ’36

"Few films have been more lavish than this one, which lasts three hours and must have cost millions in its production. It can be doubted that Ziegfeld was either the Shakespeare or the Leonardo he is represented to have been. Still, it is no doubt that the money was well spent. Louise Rainer as Anna Held has done a first-rate piece of acting—she is the best, I think, by any woman this year." Mark Van Doren

+ + Nation p860 Ap 29 ’36

"‘The Great Ziegfeld’ is full of many matters, too many to recount and certainly too many for its own good. Even if it didn’t
run on forever, there is no excuse for the lag in the first part, its long come-out death, the stage-spectacle material in the last half, etc. And since it does run on, everything should have been tightened—especially the tradi-

tious job of cutting those miles of negative, but in boiling down the script, saving a line here, this scene there, the agony is too great. Ottis Ferguson

New Republic p18 My 13 '36

"For one who never considered the 'Follies' an indispensible experience it's hard to know what the shooting's about. We'd like to be
told. Ziegfeld's show biography is obviously

variance with the higgling realities of the show-business that it is difficult to grant it any credit. Robert W. Johns

New Theatre p5 My '36

"It is beautiful, expansive, costly, tuneful, romantic, a bit lacking in humor and somewhat over-programing as to quantity. In a word, it's just the sort of show that its hero

would have loved. and, since the Ziegfeld tradition is one of the greatest in American theatrical his-
tory, the girl-and-music saga of an epoch in the annals of the seven lively arts deserves attention and admiration. It achieves its

most beautiful and imaginative effect in the field [of elaborate production numbers] that has developed over the years. the other production effects seem anti-climactic and flat and I think that most of them could have been omitted without any great advan-
tage. It should have been fairly simple to cut 'The Great Ziegfeld' down to a more con-

fortable size. Harold Waterman

+ + N Y Sun p23 Ap 9 '36

"Mr. Ziegfeld is not the only one who would enjoy this glorified version of his career. It would right now be hard to think of any one, except possibly rival producers, who would not rejoice at this fantastically extravagant pro-
duction and even the show business world have to admit that a film as excellent as this is a godsend to the entire industry... The Great Ziegfeld is a story to be in part as a three-ring circus. Perhaps it's best just to say it's a show Ziegfeld would have been proud to own, that it was filled with the most beautiful girls I've seen on a screen, and that, after three crowded hours, the audience was electric. "

+ + N Y Herald Tribune p19 Ap 9 '36

"It would be easy to pretend it had been produced by the Great Glorifier himself rather than that gargantuan

Fare. But the picture has the opulence, the lavishness, the expansiveness and the exotic which is characteristic of Ziegfeld's shows, the sense of the grand, the beauty of the opulent pageant, the sensuous, that would make it stand out in great contrast to the Great Ziegfeld might have handled his own life story. At least one of these spectacular numbers, the finale, the music of Irving Berlin's 'A Pretty Girl Is Like A Melody,' with overtones of 'Rhapsody in Blue,' never has been equaled on the musical comedy stage or screen." F. S. Nugent

+ + N Y Times p21 Ap 9 '36

"The Great Ziegfeld' may slacken its pace once or twice during its unusually long un-
veiling, but it never relaxes in its ability to entertain or its ability to recapture and project the thrill of the past. It is the story of a golden era in showmanship, with fine and hearty skill. Seldom has the cinema put on a spectacle which the producer und
corrowed blend of homage, humor and heart-
beat—or such a happy time... The cast ... deserve the choice part. Z. Leonard, more than just passing salamams for giving us a film that should command your immediate attention. William
t. Washington

+ + N Y World-Telegram p21 Ap 9 '36

"[It] is the most lavish display that the screen has had to offer. Its chorus numbers are gigantic and effective, As a document of Broadway, it is the finest. The Anna Held role is the life of the picture, aside from certain bits, and when at

last she calls up 'Flo' and wishes him good luck on his marriage to Billie Burke, the real excitement of the movie ends, and from then on it's all a too protracted fun. The bits, though, are superb. Certainly far too hack and old-style is the Ziegfeld death, with that property garishness that is left from the sick man's hand." John Mosher

+ New Yorker p79 Ap 18 '36

"Powell plays the hero so suavely it is an entertainment, not a triumph. Too curate portrayal. Luise Rainer is a lovely, vivid, vivacious Anna Held. She sings as charmingly as she acts and does a higgling toast of Broad-

way. Miss Loy struggles admirably under the burden of playing a well-known, living actress; anyone else in the miscast would have been too bad. the real glory of the film rests in its bounty of Follies song hits and stars—in person or in-

personal.

News-WK p29 Ap 18 '36

"It is a glitzy tribute to the 'Follies' creator, although you will find it more a re-

glorification of American womanhood than an anecdotal biography of Mr. Ziegfeld. Some-

where in the stupendous outlay of cinema talent, perhaps in one of the myriad scenes, a waltz, a tango, a thousand miles of tulle and a mountain of tiaras; but there are many fine moments of nostalgia in the extravaganza. The Great Ziegfeld' approximates, more closely than any show he produced himself, the Ziegfeldian ideal. Pretentious, packed with hokum and so

richly sentimental as an Irving Berlin lyric. It is, as such, top-notch entertainment." + + Time p47 Ap 20 '36

Trade Paper Reviews

"Description of its eye-filling beauty is diffi-
cult, and an evaluation of its heart-tugging story must be predicated upon the record of other box office smashes that packed not half the seats the 'Follies' has; the only example of a showmanship picture. Family." + + Box Office p25 Ap 18 '36

"There is so much of the beautiful in 'The Great Ziegfeld', that it is impossible to criticize, for fabulous extravagance this re-

sulted by the immensity of such a produc-
tion, to the selection of certain numbers which remain, perhaps as a comet might remain in our memory, moving across a sky alight with uncountable stars." Ray Lewis

The Canadiin Moving Pic Digest p3 Ap 18 '36

"M-G-M, a maker of great pictures, has produced one of the greatest of all times—a production of this scale, this ex-
cal. Although the picture runs for three hours, there is never a lagging moment." + + Film Daily p10 Ap '36

"[It] marks a milestone in screen production. A at view audience in the Times Theatre—Bruce Arthur from balcony to orchestra, a cross-section of audiences that will be found the world over—
sat for hours to see this film. Never had a film been so well received. The Great Ziegfeld is a triumph of showmanship. We

ever wavered a moment, greeting it time after time with spontaneously loud applause. The Great Ziegfeld is a definite not a showman's del-
er. And in saying this we give most weight to an audience's reaction, merely noting in this humble column that it is a triumph for MGM and Louis B. Mayer." + + Hollywood Reporter p1 Mr 23 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
GREAT ZIEGFELD—Continued.

"Audience appreciation of the picture's heart-gripping human interest . . . would seem to indicate that the men and women who saw the picture in the first one of the greatest in years . . . With the story overflowing with glamour and excitement, the original screen play by Anthony McGuire writer of several 'Poodles,' and Zieglfeld's lifelong friend, the picture is an audience attraction and a show that is headed for big box- 
offices everywhere."

+ + Motion Pict Daily p10 Mr 20 '36

"It takes a lot of stuff to make a picture run three hours and a reported $1,500,000 production investment, Metro has emerged with a picture whose shortcomings is its faults. Even for roadshowing, there is the question of how much better an entertainment it would be with an hour out. The production high mark of the numbers is 'Pretty Girl' as the first half finale. This nifty Berlin tune becomes the fulcrum for one of Frank Skinner's best arrangements as Arthur Lange batons the crescendos into a mad, glittering pot-pourri of Saint-Saens and Gershwin, Strauss and Vordi, beautifully blended against the Berliners background. It's a scenic flash which makes one wonder. 'What can they do to follow that?' 'Great Zieglfeld' is an outstanding picture."

+ + Variety p16 Ap 15 '36

GREEN PASTURES. Je 25 '36 90min Warner Players: Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson.

Directors: Marc Connely, William Keighley

Choral music: Hall Johnson Choir

Based on the play of the same title by Marc Connely which in turn was suggested by a volume of short stories, Ol' Men Adam and His Chillun, by Roarke Bradford. "Literally, the fable the picture narrates is that of God's trials and relations. His joys and sorrows when He created the world and made mankind. Actually it is the primitive, modern Louisianian concept of God's control of heaven and man's experiences on earth with God as described in the Old Testament."

(Motion Pict Daily p10 Je 19 '36)

A Guide to the study of the screen version of The Green Pastures, prepared by Mabel A. Bessey, is obtainable from Educational and Recreational Guilds, Inc., 125 Lincoln Avenue, Newark, for twenty five cents per copy.

Audience Suitability Ratings

"A splendid picture, with a huge cast, ably headed by a Negro cast following the stage play throughout. Marc Connely has brought us a film which will appeal to all who know negroes, and will awaken deep thought in many who may attend few movies. Family." —Am Herald

"Adults; excellent; 14-18; excellent; 8-14: excellent. Family." —Calif Cong of Par & Teachers

"Excellent, Mature-family." —DAR

"Discriminating audiences will find Marc Connely's Green Pastures a joy . . . Family—should be explained to young children." —Nat Fed of Business & Professional Women's Clubs

"A fine unprecedented picture. Family." —S Gulf Council of Women

+ + Fox W Coast Bui Je 6 '36

"Highest commendation is due Warner Brothers for their courage and originality in producing 'The Green Pastures.' It is an excellent and rarely beautiful picture. . . . It has deep spiritual value and is so artistically produced that offence could not be taken regardless of religious views held." —+ Gen Fed of Women's Clubs (W Coast) My 27 '36

"This poignantly moving work really deserves the much abused adjective 'notable.' . . . The film follows the play version, but of the mechanism of the medium it is more impressive in many scenes. . . . Although it depicts the beliefs of a simple people, the film calls for an amount of participation in order to appreciate it. Those who take their own religion too literally may be offended but for those who need expression of the desire to give a real feeling of religion and a deeper understanding of a simple, childlike race. Adolescents, 12-16: excellent; children, 8-12: good with explanatory assistance."

+ + Motion Pict R Je 3 '36

"The direction is slowly paced and masterly and the harmony of the cast, construction and impression casting. Not in all of the screen's forty years has there been anything like it. . . . Those who might take the subject and its treatment too seriously as representing a religious preachment, bordering on satire, should understand that, rather than intending irreverence, the playwright set out to depict the rare, sincere, at times childish, but in which the illiterate, primitive Negro imagines his relationship with heaven and its constituents." —J. P. Cunningham

+ + Nat Council of Jewish Women My 27 '36

"The wide scope of the camera has made possible a more interesting interpretation than the original version which was confined to the limits of the stage. Excellent Negro spirituals by Hall Johnson's choir. General patronage." —+ Nat Legion of Decency Je 11 '36

"Family. Outstanding." —+ Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews

"The production is a masterful rarity, not alone from the viewpoint of its unusual subject, but in its superlative treatment, sound construction and impression casting. Not in all of the screen's forty years has there been anything like it. . . . Those who might take the subject and its treatment too seriously as representing a religious preachment, bordering on satire, should understand that, rather than intending irreverence, the playwright set out to depict the rare, sincere, at times childish, but in which the illiterate, primitive Negro imagines his relationship with heaven and its constituents." —J. P. Cunningham

"It comes to the screen as a notable motion picture you cannot afford to miss. . . . The Green Pastures does not deserve the emotional appeal I thought it would have. Its producers overlooked an opportunity to make it vastly more powerful. They had at their command a choir of notable singers to provide a continuous vocal score which would have been a startling and highly artistic innovation in screen accompaniment. . . . There are no box-office names in the cast, but the theme of the story, the sweep of the production, the following of the fame of the play from which it was made,
MOTION PICTURE REVIEW DIGEST

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HALF ANGEL. My 15 '36 65min 20th Century-

Fox

Players: Frances Dee, Brian Donlevy, Charles Butterworth, Helen Westley

Director: Sidney Lanfield

Based on the novel, Lightning Strikes Twice, by F. Tenney Jesse. "Frances Dee is acquitted of charge of poisoning her father. To shield her from reporters and curious mobs, girl is given to charitable reputation. Donlevy pursues girl to get her to authorize confession story of her expenditure, which she side-steps. But relentless, the reporter trails her and runs into circumstances which eventually clear her." (Variety [Hollywood])

Trade Paper Reviews

"Far more spectacular than its stage version, this is no artistic triumph. Performances, by members of the all-colored cast are sincere and authentic."

Box Office p32 Je 6 '36

"Played by a fine troupe of colored actors and actresses it is Grade A entertainment. Every member of the cast turns in a fine job. The co-direction of Keighley & Connelly could not be improved upon. They did a hard job in grand style. It should do exceedingly large business but just what will happen in the smaller spots remains to be seen."

Film Daily p11 My 30 '36

"Unusual box-office candidate in faithfully adapted and directed stage hit. Negro choir stands out."

Film Daily p7 My 19 '36

"It is difficult to reduce such a magnificent achievement to the terms of box office. It is more than a motion picture. It is a memorable experience in the theater. It is without limits in its appeal and in its entertainment values. A thoroughly reasonable prediction is that 'Greens Pastures' will play in return engagement after return engagement throughout the entire civilized world... The only criticisms that can be offered against the production are the unrelieved dramatics of the final reels and the gross miscasting of 'Eve.' The contrast is too great between the high humor of 'De Lawd's' earlier adventures and the tragedy of the latter scenes. This makes for a disturbing element that is unnecessary."

Hollywood Reporter p2 My 16 '36

"The Green Pastures" is something new under the motion picture sun. It has had no predecessor. The hero in love is produced as even vaguely similar... Played with a dignity that bespeaks sincerity, the picture is crammed with events and events in action, dialogue, and characterization that provoke hearty laughter... Since there is no precedent for this type of attraction, its box-office future, as mere entertainment, is not determinable."

Motion Pict Daily p10 My 18 '36

"Frankly the producers, despite the records established by the story as a stage play, were a little worried as to how the class and mass public might accept it as a motion picture, but not after watching the preview audience, listening to the laughter occasioned by the film's simple, honest comedy, noting the manner in which its simple drama held the crowd to hushed silence and hearing the salvo of applause at the end... Never a preachment or a sermon. "The Green Pastures" is amusing entertainment. By no stretch of the imagination can anyone, no matter how strict and rigid his religious scruples, consider it in any way profane or sacrilegious."

Motion Pict Herald p35 My 30 '36

"This leaves a sense of reverence that may make it valuable to many religious groups... Estima: excellent, will need selling."

Philo Exhibitor p26 Je 1 '36

"It will amply feed the tills of exhibitors in city and hamlet the world around, wherever folks can be seen by simple attendance and beauty... Marc Connolly rates top credit as author and adaptor and co-director. He weighed and inspirationally guided every step of the production from the showmanship as well as artistic angle... The deeply-moving and essentially reverent nature of the fable holds it above the rest and there are no racial angles to limit its geographical entertainment scope."

Variety (Hollywood) p3 My 16 '36

Audience Suitability Ratings

"A: hardly; Y: not the best; C: no."

Christian Century p87 Je 17 '36

"Adults... Am Legion Auxiliary

"Adults; fair 14-15: fair; 8-14: no." Calif Council of War & Teachers

"Mediocre. Mature audience, including 14-15 years..."

DAR

"A well chosen cast, together with many comic situations and witty dialogue, make this an extraordinarily entertaining production in spite of a loosely constructed plot. Adults...

E Coast Preview Committee

"Family, but mature for children... Nat Fed of Business & Professional Women's Clubs

"Entertaining for mature audiences... Nat Soc of New England Women's Clubs

"Mature... S Calif Council of Federal Church Women

Fox W Coast Blu My 30 '36

"A loosely woven, rather incoherent murder mystery in which circumstantial evidence plays an important part. Amusing situations, witty dialogue and the work of an excellent cast give this picture entertainment value. Adults & young people..."

Gen Fed of Women's Clubs (W Coast)

My 18 '36

Settings are very attractive and the cast is pleasing, but several situations are far-fetched and on the whole the film is only moderately entertaining. Adolescents, 12-16: passable; children 12-16:...

Motion Pict R Je 36

"While it may be considered poor taste to exploit the insane, nevertheless Etienne Girardot is hilariously funny..."

Nat Council of Jewish Women My 20 '36

"Another murder mystery so tangled up with sub-plots that it becomes involved. General patronage..."

Nat Legion of Decency My 25 '36

"Amusing situations, witty dialogue and the work of an excellent cast give this picture entertainment value. Adults & young people..."

Sel Motion Pict Je 1 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
HALF ANGEL—Continued

Newspaper and Magazine Reviews

"[It] offers uneasy and haphazard entertainment... The basic faults lie in the film-story itself: the producer should have noticed and done away with the coincidence carried several important scenes; its use invariably lessens plausibility... A more serious error is the use of for-humors to explain a subtly involved climax... Yet, despite its mistakes, which are primarily errors of omission, Half Angel was assuredly the most carefully filmed picture of the year. It is merely too bad that full advantage of its possibilities was not taken." Paul Jacobs

Hollywood Spec p12 My 9 '36

"The hardened geographer will notice many familiar landmarks of scene, incident and type in 'Half Angel.' The most familiar incident is the one about the reporter proving the murderess innocent and winning her love and the most familiar scene take place in court rooms." B. R. C.

N Y Times p1 My 30 '36

Trade Paper Reviews

"Whirlwind direction from a speedy script, coupled with inspired performances, bring this into the category of honest-to-gosh serial melodrama. Family." + Box Office p55 My 9 '36

"Just an ordinary, program grade, murder mystery melodrama.Murder mysteries are not big stuff and the neighborhoods but not big spot stuff by any means." — Film Curb p12 My 9 '36

"This is a mad, merry offering. Although the heroine is accused of two murders and there is much mystery, the comedy predominates." + Daily Cal My 4 '36

"It has an excellent character cast, but its lack of draw names and story weight will hold it generally in the B class for dual exhibition, where it will have considerable box-office strength... The girl is played by Frances Dee with appeal and spirit. It is no simple matter to stand up under two or three murder charges and battle with a cavernous lover at the same time, but she does it and makes it delightful." + Hollywood Reporter p3 Ap 29 '36

"A boisterously amusing comedy, this production has the characteristics of a fast-moving murder mystery that holds the interest right up to the giddy, serio-comic finale... Flights of this type of murder mystery and the relentless pursuit of the girl by a reporter." + Motion Pict Daily p4 Ap 30 '36

"The film proved to be an enjoyable average attraction." + Motion Pict Herald p39 My 9 '36

"Mystery drama with some attention to comedy angles, this is lightweight for de luxeurs, best suited for twin bills, neighborhood audiences." + Phila Exhibitor p49 My 15 '36

"This murder mystery presents mild box office returns as best at part of dual programs, though it should provide a satisfactory hour's entertainment once the customers and past the wink. Surprising feature of the film is the rather lustreless screenplay turned out by Gene Fowler and Doss Meredith from the "Tennyson's Jewel." Most sparkling is the dialogue, which is naturally expected from such a writing team." + Variety p4 Je 3 '36

"Half Angel" makes no pretense beyond an hour's audience diversion in the murder's own mystic class and on that basis offers good entertainment for satisfactory box office returns in programs where it is placed. The chances to hold suspense and puzzlement, together with character clash based upon hatreds and suspicions, well into final quick, punchy resolution of deadly facts and motivations.

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

HARD LUCK DAME. Ag 8 '36 Warner

Players: Bette Davis, Warren William, Alison Skipworth, Arthur Treacher

Director: William Dieterle

"A high-spirited detective, member of a small detective agency, becomes involved with a gang of professional hardened criminals. One member of the gang pays him for protection, the others pay him to locate a legendary horn containing priceless jewels." Nat Fed of Business & Professional Women's Clubs

Audience Suitability Ratings

"The picture finally ends with an air of mystery about the jewel they, whereabouts, and their origin, leaving the audience wondering what it is all about. The many dramatic situations are neither fresh nor stimulating. Adults." Am Legion Auxiliary

"Despite a brilliant cast and a director whose past achievements rank high, there is small reason for this far-fetched story." Calif Cong of Par & Teachers

"Mediocre-unwholesome. An exaggerated murder mystery that leaves a bad taste in the mouth. Unconvincing and too much drinking. Adults." DAR

"A confusing mediocre mystery which cannot be redeemed even with a notable cast, good direction and a story by a well known author. Fair for adults." Nat Council of Jewish Women's Clubs

"The plot is bewildering and hard to follow and is stagey in its presentation. Too much sun play. Mediocre. Adults." Calif Council of Fed Church Women

+ Fox W Coast Bul Ap 4 '36

"A farcically created mystery drama replete with suspense and at times very broad humor and too much drinking." + Gen Fed of Women's Clubs (W Coast) Mr 21 '36

"Unfortunately cast is Bette Davis, winner of the latest Academy Award. Disjointed continuity and unbelievable dialogue mark an undistinguished photography. Waste of time for adults." — Jt Estimates Ap 1 '36

"Adolescents, 12-16; no: children, 8-12; no. Comedy is overdone to the point of silliness. Although typical of its kind, this one seems to be poorer than usual." — Motion Pict R My '36

"A mystery murder drama in which broad humor and much drinking accent a complicated plot; Y: unethical; C: no." — Par M p55 Je '36

"Waste of time for adults." — Sel Motion Pict My 1 '36

HARVESTERS. My 1 '36 65min Republic

Players: Alice Brady, Russell Hardie, Ann Rutherford, Frank Craven, Cora Sue Collins

Director: Joseph Santley

Based on the novel of the same title by Gene Stratton Porter. "The story concerns the efforts of Joyce Compton, backed by her shrewish mother, Alice Brady, to win Russell
Hardie, a most eligible bachelor. Opposed to the match is Emma Oldham, Hardie's neighbor who seeks Hardie for her granddaughter, Ann Rutherford. Trapped into a betrothal, Hardie escape only the threat of marriage. Dunn has died and Cora Sue Collins, Miss Rutherford's younger sister, has been placed in an orphanage. (Motion Pict Daily)

**Audience Suitability Ratings**

"Old-fashioned scenes and costumes, good acting and excellent direction are combined in an entertaining romance. Family." East Coast Preview Committee

+ Fox W Coast Bul My 23 '36

"The young leads are attractive, and the acting, as a whole, seems to lack inspiration. It is not distinguished in any way. Adolescents, 12-16. Probably enjoyable; children, 8-12: little interest." + Motion Pict R My '36

"Family."

--- Nat Bd of R M My '36

"General patronage." Nat Legion of Decency My 7 '36

"A: sentimental drama: Y and C: romantic with naive comedy." and on sø M p42 Je '36

"Family." Sel Motion Pict Je 1 '36

"Family."

Wkly Guide My 2 '36

**Trade Paper Reviews**

"A nice 'down home' romance religiously adapted from the Gene Stratton Porter novel--a perfect family vehicle. Family."

--- Box Office p56 Ap 25 '36

"In various surroundings this plot has been used, many, many times. The story of the match-making mother is nothing new. Republic selected an excellent cast for this one and given better material they could have done something." --- Film Curb p15 Ap 25 '36

"This story ... is handled in a very matter-of-fact manner. The piece is quite talkative, there are no real tense moments, or high spots, and the story is as strong as they might have been. ... In the smaller towns and cities, the show should do some business, and some of the double bills it should prove satisfactory." --- Film Daily p4 Ap 18 '36

"This rather free version of one of Gene Stratton Porter's best-known folk romances of the nineties lacks only name strength to make it a boxoffice best-seller in the smaller cities and on down. It is almost perfect family fare, folksy, wholesome and filled with unforced chuckles. There must be added also the value of the book's many millions of loyal readers, who are not likely to be disturbed by the story's liberal amplifications."


"This best seller makes good family entertainment as presented here. Victor Zobel's production and Joseph Santley's direction result in a lighthearted, sentimental drama, full of homey qualities. ... The production will be acceptable in most situations, rating higher in the smaller markets."

--- Motion Pict Daily p10 Ap 26 '36

"Mingling drama with comedy and at the same time narrating a sympathetic-stimulating, romantic story, the picture seems to be one of potent appeal for neighborhood and family audiences. In addition to name values, the show carries many suggestions that readily can be adapted to business stimulating exploitations."

Motion Pict Herald p40 Ap 23 '36

"Despite the fact that some may find it slow-moving, that is not what it should be. The 'Investor' should be a good entrant for neighborhoods where Gene Stratton Porter's name is strong for any box office. ... With some good bits, the show ought to interest, even though its possibilities have not all been realized."

--- N Y Exhibitor V Exl 23 My 10 '36

"Gene Stratton Porter's best seller of two decades back, makes mild entertainment today. There's nothing particularly fresh about the mother-who-matches for her daughter. Republic's picture has little to recommend it either as entertainment or in production. ... Made for $65,000, pictures should be on a par with major class B pictures. It's made from that."

Variety (Hollywood) p3 Ap 15 '36

**Hearts Divided.**

**Players:** Marion Davies, Dick Powell, Charlie Ruggles, Claude Rains, Edward Everett Horton, Arthur Trefether. Director: Frank Borzage

**Music and lyrics:** Harry Warren, Al Dubin

**Based on:** Gene Stratton Porter's "Betsy localization.

There's Napoleon's broken home, part of the fragile Betsy, fathered by a rich farmer, with his handsome sets. It seems to be a light comedy, despite its light comedy, and not conclusively 100 per cent entertainment to this reviewer: "There is no sign in this picture that it will not entertain you." Marguerite Tazelaar

N Y Herald Tribune p10 Je 13 '36

"The story is about what you'd expect from the title. The picture, not bad light entertainment, is a curious mixture of good and bad. The principal roles are played by Dick Powell and Marion Davies, neither of them noted for their histrionic talent. ... The picture dies on its feet when the principals go into an emotional scene. ... When the stars are not on the screen, 'Hearts Divided' is rather pleasant diversion." Eileen Creelman

--- N Y Sun p19 Je 13 '36

"Despite the presence in its cast of one of the grandest collections of supporting players ever gathered together for one production, 'Hearts Divided', which rode into the Strand yesterday on a virtual tidal wave of advance ballyhoo, is the year's most disappointing picture. ... Its chief faults are that Miss Davies is miscast and that the apocryphal script demands that Dick Powell cavort about Baltimore much more than a haircut and warbling vacuous ditties." J. T. M.

--- N Y Times p18 Je 13 '36

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

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HEARTS DIVIDED—Continued

"Marlon Davies and Dick Powell are charming in their new entertainment... Both of them, as you know, are gifted and persuasive players, and when the opportunity offers, of reasonably good acting. That opportunity, however, is absent from 'Hearts Divided.' They must be content as its principal players, to give attractive performances in an entertainment that is not worthy of their talents. The film is not dull, nor is it without a good romantic idea. But it seems condemned to be only moderately amusing and diverting. — N Y World-Telegram p13 Je 15 '36

"The piece is hardly a historical triumph. It's more a matter of apple blossoms, as a background for Miss Davies; a tear or two; a brave scene of renunciation, an emotion adapted to the Davies talent; and a song here and there." — New Yorker p68 Je 20 '36

"Treacle, treacle, little star. This viscous costume-piece was obviously designed for those with predilections toward sugary violets, Harrison Fisher art, Beatrice Fairfax's heart-throb column... The romantic leads are lynch- phaged tumbling stones that a body of playgoing actors in supporting roles more than atone for the inexpertness of the stars who linger in the endless procession of gauche close-ups. Dick Powell is woefully miscast. Costumes, camera-angles, undistinguished songs, all piled high! A Maid of Honour. Davies is the most consistent actress on the screen; she hasn't changed her routine by so much as a single step... and it's palpably too late to start now." Herb Sterne + Script p8 Je 13 '36

Trade Paper Reviews

"It is a costume comedy-drama that most any audience ought to relish... Davies fans will have no trouble in clicking most anywhere." + Film Curb p6 Je 13 '36

"Well-directed, splendidly acted love story with historical background." + Film Daily p10 Je 9 '36

"[It] carries the aroma of an old-fashioned operetta without music. Its story elements are old-fashioned hokum, but are served with considerable skill and a variety of decorous comedy. They give Miss Davies no such sprightly comedy opportunities as she handled in 'My Man Marmalade,' but should give her a romantic role for which she is not well suited. Despite the evident efforts to bolster up the story sufficiently, the result is not happy and will score only moderately at the box-office. It will need vigorous exploitation in all markets." — Hollywood Reporter p8 Je 4 '36

"Napoleon. Thomas Jefferson, Alexander Hamilton and other celebrities of the time pass on the screen, attracting greater interest than the central characters. Though Expy are all incidental to the plot, with the exception of Napoleon superbly played by Claude Rains." + Motion Pict Daily p9 Je 5 '36

"Analysis of this picture reveals plenty of easily adaptable angles that should make for interest-creating exploitation... Well acted... the picture has an entertaining quality that should appeal to average audiences." + Motion Pict Herald p68 Je 13 '36

"It will take selling to get this one over for rent, but the potentialities are there. Chances are it will hit and miss, doing well where theatres get seriously to work on it. Against a big box-office... Difficult to place the blame on the film's failing to come through to definite click proportions... Picture is the best vehicle and best story it has been heart... With the single exception of Claude Rains as Napoleon, not one of the actors seems to believe his or her role." — Variety p23 Je 17 '36

"While it will not be rated a great picture, 'Hearts Divided' has the names and will get the exploitation plus its own main titles merits that label it [as] a money-maker, best suited for class houses but broad enough in appeal to prosper well down the line... Top acting honors go to Claude Rains in the Napoleon role. He creates an outstanding characterization of the man's less imperialistic moments, deft, witty, shrewd and persuasive in his dealing with his brother and the girl the latter wants to marry." + Variety (Hollywood) p3 Je 4 '36

HEARTS IN BONDAGE. My 29 '36 69min Repub. Players: James Dunn, Mae Clarke, David Manners, Charlotte Henry, Henry E. Walthall. Call. Fritz Leiber. Director: Lew Ayres

"The drama of the historic battle between the Monitor and Merrimac is the theme. James Dunn, David Manners, Charlotte Henry, Fritz Leiber bring the Civil War to life... the film has been transformed into an old-fashioned hokum, and destroys the ship after the Confederates" Motion Pict Daily

Trade Paper Reviews

"The first of this company's costume extravaganzas, this should mark Republic's ascendency into the bracket of 'A' producing companies." + Box Office p38 Je 6 '36

"It will undoubtedly be well liked in most situations... Not only is this film interesting from the historical angle but it also offers an appealing love story." + Film Curb p13 My 30 '36

"Republic has in this production a picture of which it can be proud. It is the company's best effort to date, and any major studio would be happy to include it on its program... It has the important saleable story, and should do well at the box-office." + Film Daily p6 My 26 '36

"The result is an important and frequently stirring dramatic story that every heart will love and see and that most theaters will have no trouble in exploiting for good profits. It belongs specifically at the top of any high-class double bill... History has been followed with devoted care so that the picture has documentary value and promise of a long and useful life." + Hollywood Reporter p2 My 23 '36

"The picture unrelieves an interesting document and events and is kept moving by the direction of Lew Ayres... Expression should stress the love interest as well as the historical nature of the picture." + Motion Pict Daily p7 My 25 '36

"Beside its tale of personal drama and romance, it presents a story of historical political drama which is both entertaining and educational. Intelligently produced, directed vigorously and convincingly acted, the picture is of a caliber for any kind of audience." + Motion Pict Herald Je 13 '36

"As the first on Republic's new season program, this sets a standard hard to equal. The picture can definitely be rated as the best from Republic since the company started, from all angles." + Phila Exhibitor p23 Je 1 '36

"Republic has something here to sell... Lew Ayres, director, deserves palm for his reality in doing something for world at large as his

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
first directorial assignment. It's a masterful job. 'Hearts in Bondage' is not a very adept title for picture, but if sold consistently it will nail money as dual topper and along
subsequents."

Variety (Hollywood) p3 My 23 '36

HELL SHIP MORGAN. F 8 '36 63min Columbia
Director: D. Ross Lederman
See issue of March 30, 1936 for other reviews of
this film

Audience Suitability Ratings

"A: no value; Y and C: no."
Christian Century p175 Mr 25 '36

"The story is a vigorous one, the acting is
expert and some of the camera effects are
remarkable. Adults & young people." E Coast
Preview Committee
Fox W Coast Bul Mr 28 '36

"Suitability: adult."
Mo Film Bull p66 Ap '36

Newspaper and Magazine Reviews

"[It is a] hack melodrama of violent action...
It should not be possible for children to see
such distorted representations of average human
relations. Their elders can take it simply as
exciting hooey, complete with a storm at sea
staged in the studio tank."

Trade Paper Reviews

"A good cast struggles vainly with this
routine love triangle plot, set against a back-
ground of the sea... It is unconvincing and
won't excite the old Bancroft fans. There is a
thrilling episode, excellently staged in a small
fishing smack during the height of a storm, but
it's not enough to compensate for the slow pace
and bare scenario, Family."
— Box Office p27 Mr 28 '36

"All the familiar action that pleases fans who
like their heroes tough and their action hard
and fast has been incorporated into this latest
version of 'Hell Ship Morgan.'... The film is
packed with fast moving sequences all the way
through, and even though it is no pretentious
production by any means, showmen can sell it
as an action drama."
— Motion Pict Herald p41 Mr 21 '36

L'HOMME DES FOLIES BERGERE. Ap 17 '36
62min United artists
Sim Viva
Director: Roy del Ruth
This is the French version of Folies Bergere
which was filmed in Hollywood last year.
"Baron Cassini, a reckless speculator, dis-
ppears on the eve of a large ball at which his
attendance is essential, leaving a note to his
banking partners that he will not return
until he can meet his money obligations.
Panic-stricken, his financial associates engage
a prominent cabaret performer whose impres-
sion of the banker is so remarkable that
at times even Cassini is perplexed at the
resemblance." (N Y World-Telegram)

First Ordinary Good; + Good; ++ Fair; + Mediocre; Poor; + Exceptionally Poor

Audience Suitability Ratings

"[It has] several more or less amusing episo-
des. Adult."
— Nat Legion of Decency Ap 30 '36

Newspaper and Magazine Reviews

"Admirers of Maurice Chevalier, who are
familiar with his native language, are likely
to enjoy the French version of "The Man of the
Folies Bergere." The dialogue is sparkling and
keeps the audience in good humor." H. T. S.
— N Y Times p19 Ap 18 '36

"As effervescent as ever, especially when he
has the opportunity to sing a lively song in
the presence of a group of stunning chorus
girls, Chevalier prances in and out of the
archaic walls of the plot with all the gayety
and abandon that characterized his early pic-
tures... Scenically the film is just as lavish
and tasteful as the English version, and as
tuneful, too, since the sets and songs are the
same. And, to continue the comparison, the
film is just as routine as its predecessor, since
it happens that the plot, which is pretty old
stuff, requires an excessive amount of time to
take shape. W. Ross." (W. Ross)
— N Y World-Telegram p25 Ap 22 '36

Trade Paper Reviews

"English version, substantially the same,
much better for American audiences."
Film Daily p15 Ap 21 '36

"[The film] is a creditable job... [It] is
being routed around in a few of the specializ-
ed French-language houses where it won't do too
well because presumably Chevalier fans have
already seen it and others won't care. Colleges,
usual best bookings for French-language films
in the United States obviously won't care
much for the subject matter."
— Variety p29 Ap 22 '36

HOT MONEY. Jl 25 '36 78min Warner
Joseph Cawthorn. Paul Graetz
Director: William McCann
The story concerns a get-rich-quick scheme
which a stockbroker initiates. Just be-
fore the Better Business Bureau steps in, the
fake product turns out to be a super fuel for
automobiles.

Audience Suitability Ratings

"Pleasing entertainment. Family."
Gen Fed of Women's Clubs (W Coast) My 6 '36

Newspaper and Magazine Reviews

"With the exception of the to-be-expected
weakness of over-emphasized dialogue, this
impudently absurd comedy is tops... "Hot
Money" is an evening's fun. Protest as he
may, tear Junior away from his evening's
arithmetick and take him. It is a family pic-
ture." For Jacobs
— Hollywood Spec p13 Je 6 '36

Trade Paper Reviews

"'Get-Rich-Quick-Wallingford' type of film
with a modern setting, a competent cast, writ-
ten and directed to 300-laughs-an-hour speed,
this will make an uncan carry its end on any pro-
gram. Family."
— Box Office p69 My 30 '36

"This yarn of a get-rich-quick promoter of-
ers amusing, and at times exciting, enter-
HOT MONEY—Continued

entertainment... ‘Hot Money’ ought to be able to hold its own in most any situation.”
+ Film Curb p15 My 30 ’36

“Farce comedy-drama keyed to a speedy tempo with the entire cast contributing engaging performances. This is pleasant amusement, geared to appeal to general audiences. The picture is not pretentious. It concentrates on substantial entertainment and has elements in story content, dialogue, action and situations that should satisfy audiences.”
+ Motion Pic Daily p12 My 22 ’36

“Packed with comedy characterizations, this won’t have any trouble pleasing even if it won’t get into the better than average gross class. Heroine Beverly Roberts may mean more now that she has appeared in several pictures; the comedy angles are strong; the picture moves rapidly throughout.”
+ Phila Exhibitor p26 Je 1 ’36

“Warners has taken the old theme of the get-rich-quick schemer, added new, youthful faces, situations and exceedingly hilarious dialogue to make ‘Hot Money’ a solid hour of funful entertainment for the supplemental programs for which it is geared.”
+ Variety (Hollywood) p3 My 21 ’36

HOUSE OF A THOUSAND CANDLES. F 29 ’36 10min Republic


Director: Arthur Lubin

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

Audience Suitability Ratings

“A: weak; Y: hardly: C: no.”

Christian Century p55 Je 10 ’36

“Adults & young people.” E Coast Preview Committee

Fox W Coast Bul Ap 11 ’36

“Family.”

Nat Bd of R M Ap ’36

“General patronage.”

Nat Legion of Decency Mr 15 ’36

“Adults & young people.”

Sei Motion Pic Ap ’36

“Family.”

Wky Guide Mr 14 ’36

Newspaper and Magazine Reviews

“A lively spy ring melodrama that is exciting enough to disguise its improbability.”
+ Canadian M p61 My 30 ’36

New Theatre p35 My ’36

“Perhaps the director of The House of a Thousand Candles’ was attempting to show us something in the way of stylized acting. Certainly all the personages of the drama perform in such a fashion that you could tell those who represent the spirit of evil from those who impersonate the spirit of righteousness even if their subsequent activities did not make their motives clear.”

Richard Watts, Jr.

N Herald Tribune Ap 2 ’36

“This picture is a harrased and hystericlal spy melodrama, contributing nothing new to the cinematic study of espionage systems... The House of a Thousand Candles’ is probably not intended as a burlesque of spy melodramas. There isn’t a Marx Brother anywhere in sight. But a few turns of dialogue could have made it a very funny picture.”

Bileen Creelman

N Y Sun p41 Ap 1 ’36

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

“[It] is a lively spy-ring melodrama, briskly directed by Arthur Lubin. It adds up to a reasonably exciting entertainment and is quite the best spy picture to have come our way since ‘The Thirty-Nine Steps.’”

F. S. Nugent

+ N Y Times p29 Ap 2 ’36

“Unfortunately, the piece is directed with so little understanding of how humor and melodrama should be mixed that it turns out to be a pretentious little imitation of ‘The Thin Man’ with something on its mess. Some of the roles fall into good hands, but at times the acting is so inefficient that one cannot help suspecting that the few bits that are good are good by blind accident.”

William Boehnel

--- N Y World-Telegram p27 Ap 2 ’36

“Irving Pichel is the mastermind of the spies, and he conceals his headquarters in the becandled resort, which is a far more showy place of pleasure than the Casino at Monte Carlo actually is. The peace of Europe is of course assured at the end, but the audience by this time is thoroughly restive.”

John Mosher

--- New Yorker p56 Ap 11 ’36

“As a milestone in cinema history. The House of a Thousand Candles’ is unquestionably the recent man with attention is Mr. Pichel’s sinister smile, which remains upon his face as if carved there, from the first scene to the last, giving an otherwise somewhat episodic narrative a comforting if not entirely reasonable continuity.”

Time p32 Ap 15 ’36

Trade Paper Reviews

“This story of international intrigue packs a wallop because it is timely. With daily new accounts of European espionage, most audiences should watch this one with special interest.”
+ Film Daily p6 Ap 3 ’36

“Estimate: nice program entertainment.”

N Y Exhibitor p31 Mr 25 ’36

“A picture of many merits. ‘The House of a Thousand Candles’ can count a mile for every candle in measuring the distance it is ahead of the average independent product. Its presence at the Radio City Center is not without some endorsement; its value in that connection. It looks good and it moves fast enough to cover up the rather time-exhausted international spy plot that has been done so often, both silent and in dialog.”
+ Variety p16 Ap 8 ’36

(a) HOW TO BEHAVE. Ap 25 ’36 10min MGM

Players: Robert Benchley

“Robert Benchley undertakes to demonstrate a few situations, the etiquette of which is questioned by two telephone men working among the wires in a manhole.”

Motion Pic Daily

Audience Suitability Ratings

“Family.”

Wky Guide Ap 18 ’36

Trade Paper Reviews

“Bob Benchley opens with good aim if he’s shooting for another Academy award. Again entertaining us, he is now showing how funny we look, when we put etiquette above being natural.”
+ Film Daily p8 Ap 20 ’36

“With all the humor that can be attached to the problems of a man arising from the table when a lady approaches, story telling
under constant interruption and week-end guest behavior, the familiar and hilarious Benchley antics build up each situation for the most laughs."

"The gags are not so funny and even Benchley can't save this film."

"A rip tapping short written by and starring the journalistic comedian, Benchley is so good as a mugger and reads lines with the timing and comic finesse of an expert that the only reason he doesn't make more pictures must be because he doesn't want to. ... It's a cinch for the best theatres."

"Variety p15 Ap 29 '36"

**HUMAN CARGO.** J1 17 '36 66min 20th century-Fox

**Players:** Claire Trevor, Brian Donlevy, Alan Dinehart, Ralph Morgan

**Director:** Allan Dwan

Based on the novel, I Will Be Faithful, by Kathleen Shepard. "Claire Trevor plays the society girl who wants to break into the newspaper game with the romantic idea of seeing her name on by-lines, Brian Donlevy, ace reporter, gives her a real taste of how tough-chasing exclusives may be when he uses her as a stoolie to get a line on a gang which is smuggling aliens and then shaking them down."  

(Motion Pict Daily)

**Audience Suitability Ratings**

"A fine bit of French mimicry on the part of Claire Trevor enlivens this heavy, exciting mystery. Adults." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Mediocre—mature." DAR

"The picture has its share of rough action, but this element is never emphasized at the expense of dialogue and ideas. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature," S Calif Council of Fed Church Women

"Fox W Coast Buil My 2 '36"

"Adults & young people." Gen Fed of Women's Clubs (W Coast) Ap 22 '36

"Tense, and fairly interesting for adult audiences."

"Jt Estimates My 1 '36"

"The plot is not especially original. ... When the characters stop to discuss personal relations in the midst of acute danger one feels tempted to yell, like the small boy in the gallery at another melodrama, 'Look out, lady, the villain is right behind you!' Adolescents, 12-16: very exciting; children, 8-12: not suitable."

Motion Pict R My '36

"Family."

Nat Council of Jewish Women Ap 22 '36

"Adults."

Nat Legion of Decency Je 4 '36

**Newspaper and Magazine Reviews**

"This one will pull you to the edge of your seat and keep you there. ... Spangled with scintillating performances, there is not an unconvincing moment." Paul Jacobs


"Should any one miss 'Human Cargo' ... his loss would be, if possible, greater than that of those film fantasies dealing with smuggling rings, the underworld and newspaper romance which have been produced. The film is a poor producer except to employ actors." Howard Barnes

N Y Herald Tribune p8 My 16 '36

"Even its particularly able cast seems unable to keep the film from being anything more than an assembly job of trite situations. Material for an interesting topical film does come to the surface occasionally, only to be submerged again by a wave of melodramatic high lights." S. N. Nyugen

"Variety p15 Ap 29 '36"

"[It is] pretty terrible. ... Trivia for the grands." Douglas Gilbert

N Y World-Telegram p19 My 19 '36

**Trade Paper Reviews**

"Crammed with action, excitement, thrills and laughs, this picture will satisfy any type of audience: action, suspense, excitement and fast-moving dialogue give it a high rating among newspaper-gangster expose yarns. Family." Box Office p55 Ap 25 '36

"It is melodrama with some touches of comedy. The two leads do well. Dwan's direction is skillful, the intensity of their work is high as is the interest inherent in the story and its action." Film Daily p5 Ap 21 '36

"Familiar story material that is so skilfully woven into scene entertainment as to lift it out of the rut into a rating of first class B product that should be good boxoffice on the duals despite its lack of draw names." Hollywood Reporter p3 Ap 18 '36

"The alien shakedown racket provides a colorful background for this action melodrama which slows down only for comedy, tellingly spaced. ... The excitement of the chase after a story of the inside of the racket which smuggles, terrorizes and kills thousands of aliens seeking illegal entry into the country is the best angle to plug." Motion Pict Daily p10 Ap 20 '36

"Thrill action is the tune to which this spins. ... It is so directed that there always is movement, suspense and punch to maintain undaunted performance. Performances of the principals are uniformly good. While none of the cast names rank importantly in box office ratings, the continuing quality of their work is high as is the interest inherent in the story and its action."

Motion Pict Herald p36 Ap 25 '36

"Melodrama for neighborhood houses, twin bills. 'Human Cargo' makes up in general entertainment what it lacks in star lustre."

N Y Exhibitor p23 My 10 '36

"'Human Cargo,' a newspaper story, reads like Monday morning's paper. It tries to make Page One stuff out of news that belongs inside and 'way back.' Script takes a crusading stand on a subject that isn't worthy, and the cast is equally guilty of misplaced faith. Since it's only medium as entertainment and because the names are not big, the dual booking class picture isn't likely to get beyond the doubles."

"Variety p15 My 27 '36"

"'Human Cargo' is [an] exciting and amusing melodrama of rival newspaper reporters pitched against deadly immigrants. Boasting no compelling draw names and made in the B bracket, picture, nevertheless, boosts itself by smart handling and production to calibre capable of hitting A spots for good program support, and will amply take care of itself down the line."

"Variety (Hollywood) p3 Ap 18 '36"

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; -- Poor; --- Exceptionally Poor
I MARRIED A DOCTOR. Ap 25 '36 85min Warner
Director: Archie Mayo
Based on the novel, Main Street, by Sinclair Lewis.
"The story centers on the marital adventures of a high-minded city girl ... who goes to a middle-western town as the bride of a favorite son, expecting to find friendliness and breadth of outlook there. Instead she becomes the victim of the pettiness and vindictive antagonism that Lewis depicted with such biting skill." (Hollywood Reporter)

Audience Suitability Ratings

"A: Interesting; Y: good; C: little interest." Christian Century p719 My 13 '36

"Episodes of tragedy, drama, and disappointments in an average small town family make a honey entertaining film for adults and family." Am Legion Auxiliary

"Good. Mature." DAR

"[It] is unconvincing and lacks dramatic power; it becomes a preachment against married people permitting anything to upset their domestic tranquility." Nat Fed of Business & Professional Women's Clubs

"Nicely done by a sympathetic cast under expert direction who miss none of the finer nuances of the situation. Family, although above the heads of young children." Nat Soc of New England Women

"An excellent cast, well directed. Mature." S Calif Council of Pld Church Women

"Adults & young people. The picture will prove most interesting." + Gen Fed of Women's Clubs (W Coast) Mr 30 '36

"Adults." Jt Estimates Ap 1 '36

Motion Pic & Family Je 15 '36

"It is well cast and acted, and the small town setting is quite well done. As a whole the picture is interesting, presenting an old truth in modern form. Adolescents, 12-16: hardly suitable and not recommended; children, 8-12: no." + Motion Pic R My '36

"Mature." Nat Bd of R M My '36

"Adults." Nat Council of Jewish Women Ap 1 '36

"Adults." Nat Legion of Decency Ap 30 '36

"A: social drama of a cross section of American life in which human interest appeal is the dominating factor: Y: Interesting from character analysis standpoint; C: little interest." Par M p90 Je '36

"Adults." Sel Motion Pic My 1 '36


Newspaper and Magazine Reviews

"[It] makes absorbing entertainment." + Canadian M p61 My '36

"Little is left of Sinclair Lewis's 'Main Street' in this conventionalized adaptation beyond a crude presentation of the high-minded intolerance of some small-town wom-
en... To bring seriousness into the action there is a surgical operation that will cause many to be entertained, the inspector staring in preference to looking at the screen, and a hackneyed motor accident sequence." + New York Science Mirror Ap 15 My 2 '36

"The new version, therefore, is meaningless as the sociological preachment which the author intended it to be, having lost that special significance of the broadening process down through the years. But, taken as a quietly effective domestic portrait, this basically identical adaptation is easily accepted on entertainment merits." J. P. Cunningham

"+ Commonweal p20 My 1 '36

"Archie Mayo has given us in this one a picture that can take its place beside his 'Petrified Forest' to which he gave such distinguished direction. ... Its down-to-earthness gives it universal appeal, sets it apart in the flow of sophisticated story material which producers try so hard to make entertaining." + Hollywood Spec p19 Ap 1 '36

"A curiously unbalanced film with awkwardly amateurish scenes placed next to bits of bright satire, 'I Married a Doctor' is a forceful but long-winded expose of small-town intolerance. (2 stars) Liberty p39 My 9 '36

"Despite the fact that this movie version of Sinclair Lewis' 'Main Street' keeps pulling its punches and cancelling its points, there is enough left over in the good performances of Pat O'Brien and Josephine Hutchinson and the sterling direction of Archie Mayo to make a tolerable hour and a half in the dark." Robert Stebbins + - New Theatre p36 Je '36

"From a savage and highly documented commentary on small-town life, the work has been transformed into a drama of marital problems. It has several fine performances and has been shrewdly directed by Archie L. Mayo, but its debt to Lewis is fairly obvious. 'I Married a Doctor' is not essentially a drama about a small town, but about a married couple. In his sticking very closely to the Lewis story, Mayo has succumbed to giving it moments of moving intensity, but neither he nor his players have achieved a dramatic unity." + - N Y Herald Tribune p8 Ap 20 '36

"This is Sinclair Lewis's novel in 1936 style, and a picture to be recommended... The Warners have smoothed the edges of 'Main Street,' and a good picture, too." Eileen Creelman, Motion Pic. + - New York Sun p17 Ap 20 '36

"The Warners have not permitted Miss Hutchinson's Carol Keneickott to be frustrated... [They] have caused Main Street to admit its errors and become the fugitive back home. That may be a happy ending and it may be good box-office, but it is bad drama. It is the difference between 'Main Street' and 'I Married a Doctor.' And it is a regrettable difference, for, with all its deviations from the Lewis text, the film, until that point, had been compactly written, excellently performed and much more than one had any right to expect from its title." F. S. Nugent + - N Y Times p17 Ap 20 '36

"Sinclair Lewis's angry satire, berating jerkwater smugness, 'Main Street,' has been shorn of some of its venom and under the title of 'I Married a Doctor' emerges as a reasonably entertaining, well-acted study of marital ups-and-downs in a typical American hamlet. ... You will like Josephine Hutchinson as the beautiful but frustrated Carol Keneickott who understands her husband, shows a sense of humor and is a sensible soul in the midst of a lot of coarse yokels and you will also like Pat O'Brien for his quiet, straightforward work." Dr. Paul Hindemith, William Boehn + - N Y World-Telegram p36 Ap 20 '36

"Carole's efforts to renovate the Midwestern towns in 'I Married A Doctor' are already antiquated aesthetics, I believe, and the whole

+ + Exceptionally Good; + Good; + - Fair; - Mediocre; - Poor; - - Exceptionally Poor
Robertson, Hare. Next day he blows his way into the bank where Hare is employed and in his efforts to make his personality felt, involves a number of big business men in the formation of a company and the promotion of a scheme of his own invention." (Mo Film Bul)

**Audience Suitability Ratings**

"The first half of the film, up to the exposure of the truth, is on the whole in the true Hulbert tradition; but the rest is patchy and rather disappointing... Jack Hulbert acts, dances and sings a usual part which gives him less opportunities than usual. Robertson, Hare is delightful when drunk and bellicose, and Gina Malo is a competent leading lady... Suitability: family; especially suitable for children under 16."

Mo Film Bul p21 Ja 27 '36

"A: fair farce with music, tap-dancing and British mannerisms; Y and C: undeniably diverting."

Par M p56 Je '36

**Newspaper and Magazine Reviews**

"So long as plot remains subordinate to action it is an excellent farce... The action drags rather towards the end." J. F. B.

Manchester Guardian p11 Ap 14 '36

"Mr. Hulbert is another actor for whom I feel a perhaps unfair repugnance. The beginning of 'Jack of All Trades,' however, shows him at his best, ... Afterwards the film degenerates into nothing but the jutting jaw and the permanent grin, the same memory that one takes away from all Mr. Hulbert's films, a nightmare memory, for what could be more horrifying than a jaw and a grin moving through restaurants and along streets, in and out of offices, down subways, an awful eternal disembodied Cheeriness?"

Graham Greene

+ — Spec p36 Mr 6 '36

**Trade Paper Reviews**

"Highly diverting farce with music, is Jack Hulbert's latest starring vehicle, in which he has the support of an excellent cast, including the very attractive and talented Gina Malo. She is the ideal partner for Hulbert, one of Britain's leading comedians. Although somewhat uncharacteristic, all the cast of 'Jack of All Trades' moves rapidly—too rapidly in some spots—and gives Hulbert a chance to do all his popular tricks which include tap-dancing of a high order and a breezy, spontaneous mannerism."

+ Variety p31 Mr 4 '36

JAILBREAK. Aa 1 '36 80min Warner 80min Warner

Players: Craig Reynolds, June Travis. Direction: Richard Purcell

Director: Nick Grinde

Based on a novel, Murder in the Big House, by Jonathan Ffinn. When a gang of four thieves kill a jeweller who is in prison, a clever young reporter solves the murder.

**Audience Suitability Ratings**

"Family—mature." Am Legion Auxiliary

"A well acted melodrama, with interest sustained by several new screen faces. Adults: good; 10-14: doubtful." Calif Cong of Par & Teachers

"Mediocre—mature." DAR

"Mature," Nat Fed of Business & Professional Women's Clubs

"A well acted, gripping crime drama which will appeal only to adults, like stories of life in the raw." Nat Soc of New England Women

"Too tense for young children. Mature," S Calif Council of Fed Church Women

Fox W Coast Bul My 23 '36

"Lighting, sound effects, dialogue and tense dramatic action, all contribute to the realism of the portrayal of a crooked people." Gen Fed of Women's Clubs (W Coast) My 9 '36

"It is merely a most unwholesome pot-boiler depicting the violent encounters between two underworld characters who happen to have been incarcerated in the same prison. Adolescents, 12-16: no; children, 3-12: impossible, terrifying." Motion Pict R J '36

"The picture is essentially adult in theme and treatment but some very frightening photography makes it particularly frightening for children. Adults." Nat Council of Jewish Women My 13 '36

"[It is] an improbable story... A disguised gangster film. Adults." Nat Legion of Decency My 28 '36

"Mature." Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"Harking back to the cycle of prison pictures, this offering is a rehash of all the action and dramatic tension that made them popular. 'Jailbreak,' never attempts to be heroic, and never preaches. But it tells a fast-moving rhythm, and keeps the dialogue as nearly as it can in the background. Although 'Jailbreak' was definitely slated for the second film on a double bill, you won't be bored." Paul Jacobs

+ — Hollywood Spec p13 My 23 '36

**Trade Paper Reviews**

"Powerfully-entwined mystery written expertly and directed in bullet-speed tempo. Originally slated to appear on the Warner Class B list, this far superior programmer, both in production class and entertainment values. The plot is concise, novel, and tricky. Family." Box Office p17 My 16 '36

"It has no big names but the cast does a commendable job and it seems certain that whenever pictures of this type are liked that 'Jailbreak' will satisfy." Film Curb p13 My 9 '36

"For the fans who like working out the answers, and for those who like their entertainment with a punch, this holds much. It makes a very satisfactory program picture, there is nothing about it and it's best returns should be from the action houses."

+ Film Daily p5 My 8 '36

"Made with the easy adeptness that Warner's has managed in these B grade crook plays, it will get by in double harness as just another hour of crime and criminals, with nothing to recommend it but guesstimation suspense and the rapid-fire performance of a dozen dependable Warner stock players."

+ — Hollywood Reporter p3 My 5 '36

"The picture makes good average entertainment." Motion Pict Herald p36 My 16 '36

"Authentically portraying dangerous criminal characters in the dynamite-packed atmosphere of desperate men in prison, the picture has plenty of quality to suit the average thrill action desire." Motion Pict Herald p36 My 16 '36

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

"Programmer that lacks name strength, but
which makes up for it in action, fast move-
ments. Jailbreak will land in the lesser
houses, on twin bills."
+ — Phoebe Exhibitor p47 My 15 '36

"With aid of a well-written screen play .
Nick Grinde's fine direction has lifted this
class 'B' picture to the 'A' level. The only
thing that can keep it from that classification
lack of box office names. If exploited prop-
erly, this film will give any audience its
money's worth. Entire cast delivers splendid
performance in keeping with a story that de-
linates the ultimate in authentic prison life,
atmosphere and problems.
+ Variety (Hollywood) p3 My 5 '36

JESTER KING. See II re buriones

(s) JUST SPEEDING. Ja 23 '36 18min Columbia
Players: Monte Collins. Tom Kennedy
"Borrowing a doctor's automobile and telling
officers that he himself for speeding that
he is rushing his companion to a hospital
for an operation, a journeyman butcher forth-
with is escorted to the scene of the alleged
appendectomy."
Motion Pict Herald

Trade Paper Reviews

"[It contains] plenty of the stuff that makes
for lively comedy. . . . Good, popular entert-
ainment."
— Box Office p31 Mr 7 '36

"The comedy is of the standard grade and
should entertain." — Motion Pict Daily p10 F 28 '36

"Speedy action offsets familiarity of material
and the burden of comedy is distributed among
a number of relatively obscure players instead
of being restricted to a starred comedian.
It contains at least two genuine laughs, a
number of chuckles and enough plain diver-
sion."
+ Motion Pict Herald p53 Mr 7 '36

"This has some laughs, and is outfitted
with all the door slamming, tray upsetting,
ether dosing, encounters of hospital slap-
stick. Pleasant."
+ N Y Exhibitor p56 Mr 10 '36

K

KELLY THE SECOND. (Release date not de-
termined) 82min MGM
Players: Patsy Kelly. Guinn (Big Boy)
Williams. Charley Chase. Pert Kelton,
Edward Brophy
Director: Gus Meins
"Big Boy' Williams has a reputation as a
street fighter. When he meets Patsy, it is
decided that his prowess be used for financial
returns and she becomes his trainer." Film
Daily

Trade Paper Reviews

"A good slapstick feature comedy that
draws the same type of audience that goes for
the Laurel and Hardy features. . . . There is a
final battle that has plenty of good laughs.
There are numerous well-written gags in the
picture that are utilized to good advantage.
This should definitely show Patsy Kelly's popu-
larly. The entire production is typically Kelly.
Family."
+ + Box Office p33 Ap 25 '36

"This isn't any world beater but is a good,
satisfactory comedy of its type. It will amuse
the children."
+ — Film Curb p12 Ap 25 '36

"Tailored for Patsy Kelly and 'Big Boy'
Williams' talents, this slapstick feature is a
fast moving enjoyable affair. It should do
well wherever it can be played, on double bills,
and especially in the Irish communities.
The picture is geared for laughs which it is
likely will be done, and a little clipping will
remove the few slow spots. . . . If this is a
sample of what Hal Roach is doing to replace
the two real comedy, he has hit upon a good
idea."
+ Film Daily p8 Ap 21 '36

"With ten or fifteen minutes snipped out,
this will be a fast, funny picture of no preten-
tions but a good balance on a double bill. . . .
With Roach intending to make more six-reeler
because of the double-bill situation and the
difficulty of selling shorts, 'Kelly the Second'
proves conclusively that he can make them just
as hilarious regardless of length."

"Loaded with gags old and new, this comedy,
when reduced to program length will fit on
dual bills with the other Roach features. . . .
The sound is slightly high-pitched for a feature
length film and seems to be the same as that
used in regular Roach shorts. The picture
should please juveniles and seems suitable
for showing at performances for children."
+ Motion Pict Daily p10 Ap 20 '36

"Not for the de luxes, but okay for the
family, this ought to satisfy the laugh con-
tingent easily."
+ N Y Exhibitor p22 My 10 '36

"Good twin-biller which should please the
comedy fans after about twenty minutes have
been clipped from the running time. Picture is
a mixture of slap-stick comedy and a legitimate
story. . . . Miss Kelly does an excellent job
in this, her first Roach feature, as the feminine
prize fight manager. She handles the comedy
in her expert fashion, and doesn't miss a trick."
+ Variety (Hollywood) p8 Ap 18 '36

KING OF THE COUNCIL. Ja 20 '36 75min
Gaumont British
Players: Helen Vinson. Noah Beery. Conrad
Veld
Director: Walter Forde

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

Audience Suitability Ratings

'A': depends on taste; Y and C: decidedly
not."
— Christian Century p67 My 6 '36

"Adults." — Am Legion Auxiliary

"Adults; interesting; 11-18: fair; 8-14: no."
— Calif Cong of Par & Teachers

"Excellent. Adults only." — DAR

"Adults." — E Coast Preview Committee

"Adults." — Nat Council of Jewish Women

"This picture is unpleasant as to subject
matter, with regard to treatment and ends on a
Professional Women's Clubs

"As a plea for reform of penal colonies, this
film is interesting and realistically staged and
acted, although hardly to be classed as en-
tertainment. Mature." — Nat Soc of New Eng-
land Women

Box W Coast Bul Mr 14 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"The portrayal is uncomfortably real and pulsating to the end. Realistic scenic effects and a distinct foreign flavor. Too harrowing for children. Mature."

**Jt Estimates Mr 1 '36**

"Swift action in the lighting scenes and a slight thread of romance lend distraction from the pervading gloom, but for the sensitive it remains a film to be endured, not enjoyed. Adolescents, 12-16: harrowing; children, 8-12: by no means."

**Motion Pict R Ap '36**

"Mature."

**Sel Motion Pict Ap '36**

**Newspaper and Magazine Reviews**

"Romanticism is said to lie in exaggeration. We can say, anyway, of these two actors (Veidt and Beery) that they balance each other remarkably well. Veidt represents the intensity of spiritual and intellectual revolt against the prison. Beery, with that luscious, double-bass, orchestral voice and massive trunk, the physical energy and deadly conceit of revolt, the untameable energy of the animal." D. F. B. Manchester Guardian p3 Mr 24 '36

**Trade Paper Reviews**

"A grim and, at times, exciting melodrama overlaid with brutality and horror. Strong fare best suited to male audiences. Adults."

+ Box Office p27 Mr 21 '36

**KING OF THE PECOS.** Mr 16 '36 54min Republic

**Players:** John Wayne, Muriel Evans, Cy Kendall

**Director:** Joseph Kane

A western melodrama.

**Audience Suitability Ratings**

"Family-junior. Not one of the wild and woolly pictures—not a bar-room in it—but a pretty fair glimpse of a stirring period in our past."

+ Nat Bd of R M Ap '36

"General patronage."

**Nat Legion of Decency Mr 15 '36**

"Family-junior."

+ Wkly Guide Mr 14 '36

**Trade Paper Reviews**

"A first-rate Western with plenty of emphasis on the elements in demand where audiences go for outdoor films. Packing plenty of excitement, with more than the average amount of credibility, and a nice blend of romance and comedy, it gives John Wayne opportunity for a red-blooded role and shows the entire cast to good advantage."

+ Box Office p31 My 23 '36

"There is plenty of hard riding, gun fighting and all the other stuff that makes for a good Western, the cast does it reasonably well in the leading role and is supported by a good cast."

**Film Curb p12 Ap 11 '36**

"[It] is a routine but active Western. This should please the youngsters and the adults who still get a kick out of lively, horse-and-gun excitement on the screen."

+ Motion Pict Daily p6 Ap 7 '36

"Much plain and fancy riding, trick and ordinary shooting, claim jumping, cattle driving and primitive justice, the struggle between Cole and Blackstone law, make up the substance of this Western. There are many shots of rugged open country and mountain ranges. Dialogue is at a minimum and action which is swift and continuous, carries most of the narrative."

+ Motion Pict Herald p57 Ap 11 '36

**KING STEPS OUT.** My 15 '36 75min Columbia

**Players:** Grace Moore, Franchot Tone

**Walter Connolly, Elizabeth Risdon. Frieda Inescort**

**Director:** Josef von Sternberg

Based on an operetta Cissy by Herbert and Ernst Mariachi with music by Fritz Kreisler. This in turn was based on a comedy called Cissy by Ernst Decsey and Gustav Hohn. "The story takes place in an Austrian village, where the young Emperor Francis is betrothed to a princess. The princess' sister, disguised in plebian costume, meets the young emperor and they fall in love. Through a dance in identity brought out by the girls' father, true love is permitted to find its way."

(Box Office)

+ Bks & Films Je '36

"A: pleasant; Y: good; C: if it interests."

**Christian Century** p55 Je 10 '36

"Excellent. Mature-family."

**DAR**

"Family."

**E Coast Preview Committee**

+ Fox W Coast Bul Je 6 '36

"Family-outstanding."

+ Nat Bd of R M Je '36

"This is a charming musical comedy, in which a mischievous Bavarian prince masquerades as a dressmaker and wins the heart of the Austrian Emperor. Grace Moore was never more delightful than in this jolly role, singing the lovely music of Fritz Kreisler and pursued by Franchot Tone as a gay young king who steps out to really enjoy his birthday. Family."

+ Nat Council of Jewish Women Je 3 '36

"Adults."

**Nat Legion of Decency Je 4 '36**

"Family."

**Sel Motion Pict Je 1 '36**

"Though the plot is slight and unoriginal, the action is lively and gay, with frequent comic bits that are very laughable. Family."

**Wkly Guide My 23 '36**

**Newspaper and Magazine Reviews**

"There is nothing particularly original about 'The King Steps Out.' But it is a polished piece of work, handsomely put together to provide light cheerful entertainment." E. F. Melvin

+ Boston Transcript p3 My 29 '36

"The whole mood of 'The King Steps Out' is one of frustration, of what's-the-use? The preview voice-over observed Grace Moore in 'One Night of Love.' Except for one brief moment, it sat in stony silence as her latest picture was unveiled. If 'The King Steps Out' had been her first picture, it would have been her last. Miss Moore is not convincing in a role which demanded the sparkle of a Jeanette MacDonald or an Irene Dunne. The Franchot Tone seems to be unhappy in his part."

+ Hollywood Spec p10 My 23 '36

"[It] is a handsome but rather dull musical romance. . . . Those who remember 'One Night of Love' and 'Tonight Is Ours' with pleasure are apt to find this production disappointing. It has none of the fluent interplay of plot
KING STEPS OUT—Continued

and musical accompaniment that distinguished this operetta, [Miss Moore] in the Varietystory sequences it finds Miss Moore definitely ill at ease as an actress." Howard Barnes

"These ingredients result in regurgitation operetta, stereotyped but still entertaining... The picture's chief charm, of course, is Miss Moore's singing... Her voice, if not her picture, is still radiantly fresh. She doesn't do as much with the acting as usual, though the dialogue is little heavily at times... In spite of its theatrical artificiality 'The King Steps Out' is a graceful operetta, as charmingly sung, It hasn't the buoyancy of the first two Moore musicals made by Columbia; few pictures are lucky enough to capture that." Eileen Cree- man

+ N Y Sun p11 My 29 '36

"The lovely and golden-voiced Miss Grace Moore has stepped lightly from the pedestal of grand opera to the frothy stage of Viennese operetta in her new picture... Its humor is pleasant and its score includes a charming group of Fritz Kreisler's more melodious compositions which have been sung—as you scarcely need telling—as a full-throated lyric soprano that more than compensates for the picture's lesser attributes." F. S. Nugent

+ N Y Times p15 My 29 '36

"It is charming, tasteful and urbane and a delightful人们的 trick to Graustark days... As Classy, the princess, Miss Moore has one of her best roles... Miss Moore triumphs again in a new film but ought to be marvellous box-office... You may be thankful also that Herman Bing, Hollywood's leading dialectician spouts and spatters his Inconceivable English for some of the silliest comedy scenes screened in months." Douglas Gilbert

+ N Y World-Telegram p4b My 29 '36

"[It is] disappointing... [The story] has quite overwhelmed Miss Moore." John Mosher

New Yorker p83 Je 6 '36

"The King Steps Out' is all a film operetta should be. It has a gay Graustarkian background, abounds in good humor and good acting, and profits by Josef von Sternberg's excellent direction." + News-Wk p27 My 30 '36

"The big news about this ace musical deserves a flush: Miss Grace Moore Becomes Screen Actress. I didn't think it possible, but the Moore pipes are subordinated to an exuberant and comic mood and Grace emerges as a charming comedienne. I liked her tremendously... [The producer] has succeeded admirably in confecting a screen musical which is irresistible." R. S. Ames + Script p11 Je 6 '36

"Miss Moore's public will [not] find 'The King Steps Out' very remarkable." + Time p24 Je 1 '36

Trade Paper Reviews

"[It is] an even flowing, semi-classical musical lacking the class of the previous Grace Moore vehicles. Family." + Box Office p25 My 9 '36

"Grace Moore has never appeared to better advantage than in this picture. She adds capable and singable grand opera. Just about tops in the high class musical line. A class A production. No, doubt but what it is are-fire box office." + Film Curb p4 My 23 '36

"In a gay light-hearted operetta that is full of good fun and good music by Fritz Kreisler, Grace Moore does and sings in such a manner as to make this picture highly entertaining." + Film Daily p10 My 18 '36

"A Grace Moore picture that will disappoint the Grace Moore fans because it is not up to the quality of her past pictures, and that is hitting the market in competition with musicals of superlative quality from other lots. The presence of Josef von Sternberg in the director's chair and behind the camera is not evidenced by any originality of the handling of the good old standard operetta fodder—not of striking effects pictorially... The songs are those of Kreisler's operetta, 'Classy,' with new lyrics by Dorothy Fields. Not one shows symptoms of catching the popular ear." + Hollywood Reporter p4 Ap 27 '36

"Josef von Sternberg has turned out a picture in a delicate operetta manner, using a wide mass, as well as class, appeal... The musical numbers are well spotted and enter the plot pleasingly although the tunes by Fritz Kreisler do not seem destined for smash popularity." + Motion Pict Daily p10 My 15 '36

"Grace Moore's singing is, naturally, the prime box office factor, and exploitation based upon it may be unrestrained because she sings six new songs and and the given exclusive screen prominence as it is sung." + Motion Pict Herald p4 My 23 '36

"Family comedy. Estimate: program." + Variety p15 Je 3 '36

"Deft production keeps a Graustarkian absurdity from capizing. Film represents a triumph of slickness over common sense. On sheer bounce and tempo the picture disarms the critical faculties and spins a mood of acquiescence to the story's premises. It seems probable the general public will be enchanted by the handsomely mounted and artfully paced fairy-tale." + Variety (Hollywood) p3 My 14 '36

LADY JANE GREY. (Release date not determined) 75min Gainborough-Gaumont British Players: Cedric Hardwicke, John Mills, Sybil John, Greer Garson, Williabum White. Director: Robert Stevenson

Filmed in England and known there as Tudor Rose. "Opening at the death-bed of Henry VIII, and his dying declaration that his successors are to be, in order, his son Edward, his daughters Mary and Elizabeth and Lady Jane Grey, the picture shows the progress of the struggle for power between the Earl of Warwick and Edward Seymour, in which the innocent young Lady Jane is an unwilling tool. Finally, betrothed to Warwick's half-sister, the Protestant Queen on the death of Edward VI. The nation rising and puts Mary Tudor on the throne and the 'nine days' Queen' is beheaded. (Motion Pict Daily)

Audience Suitability Ratings

"The recreation of a chapter in English history is both useful and instructive. The direction is sensitive, sympathetic, and intelligent, and the subject is treated with dignity and re- strain. The acting is excellent. The picture is a noteworthy addition to worth-while historical films. Suitability: Family. (Children over 12.)" + Mo Film Bul p84 My 38

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; — Exceptionally Poor
**Newspaper and Magazine Reviews**

"[It] brings a certain freshness of treatment even to this hackneyed section of history. Mr. Stevenson has divided his material into five vigorous performances. . . It is its failure to present any aspect of the religious controversies of the times may be gleaned from two sermons by John Knox, impressively delivered by Mr. John Laurie with a tremendous Scottish accent, which deprived them of their real claim to historical value. But, inadequate as its incompleteness necessarily renders it, 'Lady Jane Grey' is a very respectable and not unentertaining effort." — Christian Science Monitor p10 My 19 '36

"'Lady Jane Grey' is the best attempt that has yet been made [at a historical film] . . . [Stevenson] has avoided the pit into which the American directors fall headlong with the regularity of the White Knight from his horse. That is the trap of over-enrichment. This is a simple, straightforward piece of work, and all the better for it." — Mark Forest

+ Sat R p608 My 9 '36

"[It] is one of the more distressing products of the British screen: the fault is not in the direction, but his small, unsmiling, if rather banal picture, but in the vulgarity of the scenario. The story of Lady Jane Grey is itself an exercise in dramatic material, but this sentimental pageant in fancy dress could have been more interesting even of the period if it had been made in Hollywood. There is not a character, not an incident in which history has not been altered for the cheapest of reasons." — Graham Greene

— Spec p335 My 8 '36

**Trade Paper Reviews**

"History has in the main been followed, or rather simplified. Events and characteristics have been portrayed in his smooth, competent, if rather banal picture, but in the vulgarity of the scenario. The story of Lady Jane Grey is itself an exercise in dramatic material, but this sentimental pageant in fancy dress could have been more interesting even of the period if it had been made in Hollywood. There is not a character, not an incident in which history has not been altered for the cheapest of reasons." — Graham Greene

+ Motion Pict Daily p7 My 11 '36

"It is, artistically, one of the best yet seen over from London; it definitely succeeds in creating the atmosphere of Tudor London and in presenting a tragedy in which the leading actors are portrayed as glamour understandable by the fan but equally acceptable by the critical. . . England has not recently seen better work. Without 'heart interest' in the conventional sense, save that Jane is shown as falling in love with the youth whom she is being forced to marry, there is a sense of reality and of tragedy which it is difficult to overrate. There are the potentials of another 'Henry VIII' here, though humor is, necessarily, lacking." — Motion Pict Herald p36 My 18 '36

"What impresses instantly is the marvellous adherence to detail; to every manner of costuming, production and selection of types. Not of the principal, but dozens of minor roles are handled by West End players of stoutest metaphor. Artists of similar quality were engaged right lines for every speaking part of the slightest consequence. It is a swift and courageous tale with arresting portratures, economical of words but sweeping in its flow of action. It possesses smoothness of script and marks the entry of Robert Stevenson as a director on his own. . From every angle, it is one of the most entertaining pictures ever produced on either side of the ocean." + Variety p15 My 18 '36

**LAST JOURNEY.** (Release date not determined) S/nin Atlantic


Director: Bernard Vorhaus

This film was made in England. "The train that is carrying an oddly-assorted cargo of humans is on its last trip. At the throttle is a temporarily insane engineer who suspects his fireman of an affair with his wife. A battle ensues while the train races on to apparent destruction and is halted in an ingenious fashion." (Box Office)

**Audience Suitability Ratings**

"A: poor; Y and C: no." — Christian Century p783 Je 3 '36

Mo Film Bul p147 D '36

"Family." — Nat Bd of R M My 3 '36

"The little side dramas are well handled and the whole is a breathless, exciting affair. Adults." + Nat Legion of Decency My 7 '36

"Family." — Wkly Guide My 2 '36

**Newspaper and Magazine Reviews**

"The Last Journey" is a British film saved from disaster by the work of the camera-man. The sequences showing an express train at full speed make one accept the situation of a train 'running away' upon which the plot is based. — J. F. B.

— Manchester Guardian p13 My 3 '36

"'The Last Journey' is not really a bad piece of entertainment. The characters are interesting and well-worked out and the director, Bernard Vorhaus, has confused his situations with enough suspense and enough imaginative touches to give the film a vitality and an interest not often found in those 'Grand Hotel' imitations. . . Although the materials are familiar, the treatment and the acting are sufficiently fresh to make 'The Last Journey' fair-to-middling summer entertainment." — William Bochel

+ N Y World-Telegram p19 Je 9 '36

**Trade Paper Reviews**

"It stacks up as first-rate entertainment. It moves fast, picks up a handful of smartly-projected character delineations on the way, tosses them about for a suspenseful fate and races on to a satisfying climax. Vorhaus, the performers is convincing and is refreshing free of British burrs. Family." — Box Office p62 My 2 '36

"The film is packed with thrills. It has been splendidly enacted and Julien Mitchell in the role of the engineer does exceedingly well. There isn't a dull moment. Moves along at lightning speed. Wherever good, strong melodrama is liked this one will more than satisfy." + Film Curb p6 My 2 '36

"Julius Hagen's boys at Twickenham got out a superior melodrama in the fused stories of several people on a moving train." — Film Daily p8 Ap 27 '36

+ + Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; — Exceptionally Poor
LAST JOURNEY—Continued

"A British production which has copied a great deal from the Hollywood studios in direction and cutting, resulting in a much better than average melodramatic thriller combining 'Grand Hotel' on wheels and a psychological study of a railroad engineer with a cracked brain. There is plenty of suspense in the action in this drama which will result in the fans sitting on the edge of their seats for most of the film." + Hollywood Reporter p3 My 8 '36

"A Twickenham production, made in England, this picture has plenty of thrill action and suspense. Set almost in its entirety on a speeding train, a fast pace is maintained throughout. . . The picture should be found lively entertainment for those especially who like suspense and action on the screen." + Motion Picture Daily p9 Ap 24 '36

"Subject to the usual parochial [limitations] imperative to English productions, this is material for the small house. It has pace, action, suspense." + N Y Exhibitor p27 My 10 '36

LAST OUTLAW. Je 19 '36 72min RKO
Players: Harry Carey, Hoot Gibson, Tom Tyler, Henry B. Walthall, Margaret Calhoun
Director: Christy Cabanne
A western melodrama involving the rehabilitation of a bank robber after a twenty-five year sentence.

Audience Suitability Ratings

"Westerns should have human appeal and good ones ring the bell for movie audiences. This one does . . . Adolescents, 12-15: good; children, 8-12: passable to those who are habitual movie fans." + Motion Picture R Je '36

"Family." + Nat Bd of R M Je '36

"Although the story is implausible, the direction is fast moving and capable. Family & juvenile matinees." + Nat Council of Jewish Women Je 3 '36

"General patronage." + Nat Legion of Decency Je 11 '36

"Family." + Wkly Guide My 30 '36

Newspaper and Magazine Reviews

"The Last Outlaw," despite its numerous mistakes and utilizing only a fraction of its dramatic possibilities, offers fascinating entertainment. . . Starkly primitive, the Western satisfies us through escape from ourselves into its savage glumness. In 'The Last Outlaw,' escape is made easy and plausible for us, by injecting, with clever contrast, the old West into a ultra-modern atmosphere." Paul Jacobs + Hollywood Spec p13 My 23 '36

"[It is] positively the first new idea in Western picture-making in twenty years. . . It is so immediately winning an idea that, no doubt, 'The Last Outlaw' will be screened in the largest theaters in the largest cities and be entertaining. It is a Western with a new twist, a 'horse opera' of feature film stature." + Lit Digest p26 My 30 '36

"The Last Outlaw" is a pleasantly satirical screen drama of the wide open spaces. Written by the distinguished director, John Ford, in collaboration with Harry M. Unwin and Morton Campbell and acted to the hilt by a company of veteran cowboy and bad men impersonators, it is an engaging Western. Although the work indulges in a good deal of sly burlesque, it does not violate the conventions of one of the screen's favorite forms. . . While there are frequent shootings and brawls, the majority of action scenes are restricted to perfunctory cowboys and incapable overtones of satire at the expense of Westerns, the show follows a narrative outline unpredictably and survives with a crescendo. In the hands of Robert Sisk, the piece has received a handsome and knowing production. Howard Barnes

+ N Y Herald Tribune Je 15 '36

"[It is] a thoroughly enjoyable Western melodrama, deftly streamlined and softly satiric in its treatment of the waxy current Western conventions like crooning cowboys and bureaucracy." J. T. M. + N Y Times p24 Je 15 '36

"John Ford, who wrote the original story, and Christy Cabanne, who directed the film, have collaborated to produce a Western that is so genuinely exciting and diverting that it is Western that gets far away from the average horse opera." William Boehnel + N Y World-Telegram p14a Je 13 '36

"The piece won't start any vogue for the quaint old-fashioned cowboy thriller, I imagine." John Mosher + New Yorker p33 Je 13 '36

Trade Paper Reviews

"Particularly interesting because it takes a whole group of western stars, and gives them a chance to show their merits. They are all types of clowder, but their performances are of histrionic surprises. The directorial pace in executing the smooth continuity is rapid-fire in every sequence." + Box Office p33 Je 6 '36

"A very high class Western in every respect. . . Probably will win a lot of new fans for the outdoor picture. Above the average director puts this one over in grand style under Cabanne's competent direction." + Film Curb p9 My 23 '36

"This one starts off rather leisurely, but when it gets going it is a bear for thrills and action. The children will eat it up. . . [It is] a Western that gets far away from the usual routine stuff." + Film Daily p15 Je 3 '36

"Radio can unroll the adjectives to the limit for 'The Last Outlaw.' It's a cinch for any picture with a human yarn that should appeal to virtually the entire audience. It gives the feeling that everybody associated with the production had a lot of fun turning out a swell job of entertainment." + Hollywood Reporter p3 My 16 '36

"It has all the requirements of an outdoor picture plus action, dialogue, comedy and it builds steadily with situations topping each other until the finish. . . Properly sold from its many selling angles this should please." + Motion Picture Daily p11 My 18 '36

"Here's a show with surprises for audiences and exhibitors. . . A long step forward in the making of modern Westerns, this picture should be properly introduced with a campaign sufficiently strong and intelligent to convince any kind of patron, those who are not ordinarily interested in modern westerns as well as the thrills fans, that it is worthy of their time and attention. The materials in personalities, acting performances, story content and production values are at hand." + Motion Picture Herald p41 My 30 '36

"Swell Western in the sense that not only has the name been properly used to sell but an original Western story, 'The Last Outlaw' will please Western, action followers." + N Y Exhibitor p26 My 25 '36

"Chance here for a good story, but uninspired script job, lack of love interest and delayed suspense prove pretty much of a flop. . . The result is that competent cast is thrown away on a forlorn hope." - Variety p23 Je 17 '36

+ + Exceptionally Good; + Good; + - Fair; — Mediocre; — Poor; — — Exceptionally Poor
"Despite what the title implies this is not a Western but a bang-up human-interest drama that will hold the interest of the family trade looking for homespun flavor in screen entertainment.

+ Variety (Hollywood) p3 My 16 '36

LAUGHING IRISH EYES. Mr 10 '36 70min Republic
Players: Phil Regan, Walter Kelly, Evalyn Knapp
Director: Joseph Santley

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

Audience Suitability Ratings

"Adults & young people."
E Coast Pre-

"Family." Nat Bd of R. fox W Coast Bul Mr 23 '36

"This is an unusually good picture. An ex-
cellent, but somewhat prolonged privigedt has amusing and exciting moments. Adults & young people."
+ Sel Motion Pict p11 Ap '36

Newspaper and Magazine Reviews

"Laughing Irish Eyes" belongs to the kindred assurrr of sentinental comedy, present-

ing all the pink sentimentality about Erin and threadbare wheezes about the Blarney Stone which are tediously familiar." Marguerite Tazelaar
N Y Herald Tribune p10 Ap 4 '36

"In spite of its title the producers did not turn "Laughing Irish Eyes" while their politically much stronger opposites, the Celtophiles, may pay their money at the box-office with the comfort-

ing assurance that they will not be back-

ing a dark horse. . . . In the Irish scenes we gather that Erin is now a picturesque, musi-
cal-comedy province of America, full of aspir-
ing tenors and jg dancers." E. R. C.
N Y Times p11 Ap 4 '36

"And still the disappointing news continues.

Something called 'Laughing Irish Eyes' is at the Roxy this week and, frankly, this de-

partment can find small excuse for it. A
generally feeble and fumbling little film, it
ambles along without much rhyme or reason and when it has run its course some seventy

minutes of valuable time have slipped by, never to be recaptured." William Boehnel
N Y World-Telegram p7 Ap 4 '36

Trade Paper Reviews

"Merry little comedy in which action, romance and song are neatly intermingled, result-

ing in pleasingly wholesome entertainment with a particularly strong appeal for family

audiences. The cast is headed by Phil Regan, a handsome lad with melody and a brogue in
his voice whose attractive performance here will take him a long way toward screen fame.

Family."
+ Box Office p27 Mr 21 '36

"Past, well edited, strong on humor, with some ace singing by Regan, 'Laughing Irish Eyes' will be enjoyed in anybody's theatre."
+ N Y Exhibitor p31 Mr 25 '36

"Never more than mildly entertaining, pic-
ture is beating for many more double than single dates. . . . Joseph Santley's direction
is routine and the film editing job a bit careless. Among other things a bad boat miniature
could have been dropped on the cutting room floor, especially since in other scenes a real
liner is used.

+ Variety p16 Ap 8 '36

LAW IN HER HANDS. My 23 '36 62min Warner
Players: Margaret Lindsay, Glenda Farrell.

Warren Hull, Lyle Talbot

Director: William Clemens

"Margaret Lindsay and Glenda Farrell are

novice attorneys starting out together in their profession and encountering all the difficulties which are common to fledgling barristers. Miss

Lindsay, falling in love with district attorney Warren Hull, learns that success in the pro-

fession depends upon the understanding of the tricks and technicalities of the craft. Becom-

ing the mouthpiece for racketeer Lyle Talbot, she

outwits Hull in a series of sensational
cases. A rift between the lovers is caused by this association with Talbot, Hull declares that he will get Talbot, and adds that in

doing so he will show up Miss Lindsay as a

shyster lawyer." Motion Pict Daily

Audience Suitability Ratings

"A: unpleasant; Y: not good; C: no."
Christian Century p751 My 20 '36

"An illogical story, performed without distinc-
tion by a stock cast, furnishes mediocre

entertainment. Adults and 14-18: fair; 8-14:

uninteresting. Calif Cong of Par & Teachers

"Mediocre. This is a gangster type of in-
timidation. Adults." DAR

"Altho the picture does not create any greater

respect for law in general, there is educational

and social values in court room scenes

revealing legal strategy and trickery employed by prosecution and defense. Neither of the two young women attorneys are convincing—the best work in the picture being done by Lyle

Talbot. Mature. Nat Fed of Business & Profes-

sional Women's Clubs

"A fanciful story, fairly well acted. The film's

appeal is for adults and depends upon charac-
terizations and comedy rather than its story.

Interesting, however, is the use of the phrase of law." Nat Soc of New England Woman

"The whole is rather nerve wracking on account

of the manner in which the change of scenes and exposition is handled. The audience, Medi-

crare. Mature."
S Calif Council of Fed Church Women

Fox W Coast Bul Ap 18 '36

"Adults & young people."
Gen Fed of Women's Clubs (W Coast)
Ap 6 '36

"Adults." Motion Pict R Ap 8 '36
Estimates Ap 15 '36

"The acting is satisfactory but not outstanding. The plot is complicated and not entirely plausible but the picture holds some interest as an extended legal racket and the 'protection' racket. Adolescents. 12-16: not recommended; 8-12: no."
Motion Pict R My '36

"Mature.
Nat Bd of R M Je '36

"Adults." Nat Council of Jewish Women Ap 6 '36

"Adults." Nat Legion of Decency My 28 '36

"The story rather shows up the law courts but is entrusted towards. Mature." Wkly Guide My 16 '36

+ + Exceptionally Good; + Good; + - Fair; ++ Mediocre; - Poor; --- Exceptionally Poor
**LAW IN HER HANDS—Continued**

**Newspaper and Magazine Reviews**

“Studio belief that anything is good enough for a dual bill is costing producers a lot of money. Here we have a story with basic qualities to make and meets the most intelligent audience, but it is made to carry a load of complications, which has appeal to those with an elemental sense of humor and lacking a sense of drama. . . if the comedy by Eddie Acuff had been left out and the audience permitted to keep in the mood created by the premise of the story, the picture would give general satisfaction.”


“Those who know nothing about legal procedure and are attracted by the personalities of Margaret Lindsay and Lyle Talbot may find a certain amount of mild diversion in "The Law in Her Hands." . . . Not sound enough to be realistic, nor exciting enough for adventure, the picture is a good example of why movie fans demand double bills.” (1 ½ stars) Beverly Hills

Liberty p47 My 23 '36

“Related none too engagingly, its central idea, nevertheless, is one which, worked out more intelligently, might have made it a picture of genuine interest. . . . What results, however, is a highly jazzed melodrama involving rackets, flacks, shady businessmen and generally fictitious situations.”

Marguerite Tazlalor

— *N Y Herald Tribune* p10 Je 8 '36

“Miss Margaret Lindsay is a beautiful young lady from Dubuque, Iowa, and, out of pure chivalry, we would have her protected from such appealing antidRAMAs as "The Law in Her Hands." Neither she nor the many other members of the Warner-First National stock company involved in the film can give substance to a narrative which, despite any amount of ingenious fabrication, could hardly aspire to be even small triviality.”

P. M. D.

— *N Y Times* p21 Je 6 '36

“Margaret Lindsay, one of the most talented and attractive young actresses on the Warner lot, and her able companions . . . strive valiantly to squeeze some entertainment out of the stock phrases and stereotyped situations of 'The Law in Her Hands,' but their efforts are of no avail. The film is just another one of those unimportant little weaklings that have a habit of popping up the Frontenay screen during the summer dog days.”

William Boehnel

— *N Y World-Telegram* p20 Je 8 '36

“Margaret Lindsay is a level-headed performer and a tall, very engaging guy, but the antics assigned to her by directors George Bricker and Luci Ward are disgraceful. Any Bar Association might well object to the professional ethics of Comédienne Glenda Farrell.”

Molly Lewin

— *Script* p11 My 16 '36

**Trade Paper Reviews**

“An out-of-the-ordinary plot combined with speedy direction and believable acting make this an excellent program picture.”

— *Box Office* p55 Ap 25 '36

“It’s decidedly interesting, holds the attention from start to finish and has been expertly directed and played. Most assuredly can hold its own in any situation.”

— *Film Curb* p8 Ap 11 '36

“It is a] fairly satisfying drama . . . that ought to do all right in the program grinds.”

— *Film Daily* p5 Je 5 '36

“A tongue-in-cheek comedy of the criminal courtroom variety which has a touch of Gilbertian satire but not enough to spoil it for popular consumption. Many sorts of audiences will be lightly entertained by it and it will be a fairly profitable dueler.”

+ — Motion Pict Daily p12 Ap 9 '36

“Entertainment is here offered in a novel and effective fashion. While not a ‘big’ picture in the generally accepted sense, the story has a strong, interest-holding quality resulting from a nice blending of romance, comedy and drama held together by well-grounded suspense. The show should be popular among audiences that prefer their entertainment without frills.”

+ — Motion Pict Herald p38 Ap 18 '36

“For an average picture this production possesses much entertainment and showmanship quality. The basic plot is refreshing and just different enough to establish it as quite a bit out of formula.”

Motion Pict Herald p38 My 18 '36

“Programmer that lacks name strength, which is filled with the usual familiar Warner stock faces. ‘The Law in Her Hands’ is best suited for neighborhood audiences. In the de luxe it will be handicapped because it hasn’t what the marquee demands.”

+ — *N Y Exhibitor* p22 My 10 '36

“Offering fresh angles on the Law-versus-Racketeers plot, with a woman attorney as its central character, this might have been made in good writing, sound direction and thoroughly credible playing. ‘The Law In Her Hands’ will satisfy almost anywhere as program entertainment.”

+ — Variety (Hollywood) p3 Ap 7 '36

**LEATHERNECKS HAVE LANDED.** F 22 '36 65min Republic

**Players:** Lew Ayres, Isabel Jewell. Jimmy Ellison, James Burke

**Director:** Howard Bretherton

A hot-tempered marine in constant scrapes with his fellow soldiers is dishonorably discharged when he is involved unwittingly in a murder. He joins a gun smuggling gang in Shanghai and later has a chance to help the marines in a battle with raiders whom he had supplied with guns.

**Audience Suitability Ratings**

“A: depends on taste; Y: thrilling; C: no.”

Christian Century p614 Ap 22 '36

“It is a ‘tough’ drama, full of fights and with the masculine element predominant. Suitability: adults & adolescents.”

Mo Film Bul p86 My '36

“Family.”

Nat Bd of R M Mr '36

“Very good. General patronage.”

Nat Legion of Decency F '36

“Family.”

Wkly Guide F 29 '36

**Newspaper and Magazine Reviews**

“It is not a big picture, but it is one of the neatest jobs of picture making I have seen for some time. . . . As a result of the intelligent direction Bretherton gives the well constructed story, we have a picture which will give satisfaction to any audience.”

Allan Herlishot

Hollywood Spec p11 F 29 '36

“In this pulp-magazine adventure tale the United States Marines and Mr. Lew Ayres once more demonstrate the comforting theory that one can’t stop wondering how an American can lick any fifty foreigners, particularly if they are low shiftty Chinese revolutionists. . . Somehow it seemed to me that this pretty robust picture of the imperialist process in action was not without its dubious aspects, but then this

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
is probably just my narrow-minded point of view on the subject. The film itself is moderately lively in its routine, second division way." — Fred Watts, Jr.

— N Y Herald Tribune p12 Mr 24 '36

"[It is] a film story with a background of authentic-looking shots of marine formations moving from port to port, into wharves, into the harbor and over enough fictional material to show the scrapes that a pugnacious fellow like Lew Ayres would get himself into when he is a marine in a place like Shanghai, for example." J. T. M. N Y Times p22 Mr 23 '36

"A sound, standardized idea, moderately well worked out and, as a whole, a thoroughly entertaining film. All of it, incidentally, is quietly and cleverly photographed." — Poor;

"Nicely sung." — Fair;

"It can be sold.

Trade Paper Reviews

"Appropriately titled 'The Leathernecks Have Landed,' this offering lands directly on the box office front with barrage of sure-fire entertainment that should capture one hundred percent family patronage." — Box Office p3 F 29 '36

"An entertaining picture with the Marines as a background. It is fast moving, amusing and has several thrilling sequences." — Film Curb p8 F 29 '36

"Good popular entertainment with an action story and nice work by a capable cast." — P13 F My 22 '36 +

"It packs a lusty dramatic wallop and a vein of genuine sentiment and it is so well made that it ranks with the best independent productions of the year. Only the lack of strong box office names will keep it from soaring and as it is, it will head double bills to a swell profit." — Hollywood Reporter p14 F 13 '36

"Although the story has some elements of weakness, there is enough fighting to satisfy those who enjoy a two-listed 'action.'" + — Motion Pict Daily p8 F 15 '36 +

Motion Pict Herald p4 F 25 '36

"Estimate: good programmer, saleable anywhere." — N Y Exhibitor p55 Mr 10 '36

"Nicely done independent thriller has sufficient action and enough of a sales angle in the 'marines are coming' gag to make it count importantly on a dual program. Besides the uniforms, film has something in Lew Ayres to sell." + — Variety p63 Mr 25 '36

"Picture should hold up its end on general-ity of programs, and here and there may ride solo. . . Howard Bretherton's direction soundly builds the melodrama with much suspense, without sacrificing valid character, an excellent job in every respect." + — Variety (Hollywood) p3 F 13 '36


"Bobby runs away from an orphanage and joins a wagon show. He is befriended by Armetta, a roustabout and singing clown. Armetta had been an operatic singer and a teacher before he lost his voice. Grant Withers, trapeze performer, schemes to adopt Bobby and use him as a professional singer." — Film Daily

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"The new child-star has an engaging personality, a nice voice—expertly manipulated—and will undoubtedly find a place in the affections of the average movie-goer. Family & junior matinee." Calif Cong of Par & Teachers

"Good. Family." DAR

"Family." Nat Bd of R

"A somewhat improbable story very attractively told by a charming boy star and an excellent cast as an adult family picture." Nat Soc of New England Women

+ Fox W Coast Bui My 23 '36

"Family & junior matinées. A picture the family will enjoy, in which little Bobby Breen sings his way into the hearts of the audience. Though slow in tempo the picture is well made and sympathetic." — Gen Fed of Women's Clubs (W Coast) My 9 '36

"Adolescents, 12-16: good; children, 8-12: good." Motion Pict R My '36

"The personality and voice of Bobby Breen are perfectly suited to the simple, charming story which, while fantastic, is well told with some scenes of real pathos and many a good laugh. Family & junior matinées." + — Nat Council of Jewish Women My 13 '36

"General patronage." Nat Legion of Decency My 21 '36

"Family & junior matinée." Sel Motion Pict Je 1 '36

"Ready-made for a boy soprano who is inexperienced as an actor, but people will like his voice. Family." Wky Guide My 16 '36

Newspaper and Magazine Reviews

"Henry Armetta as the boy's coach gives a performance to be remembered." Christian Science Monitor p10 My 7 '36

"There are several features of this picture which make it a noted addition to the cinema program. It is the most cleverly constructed musical picture ever to appear on the screen. It introduces to us a most amusing boy, a nine-year-old singer whose voice will thrill the world. It is a warmly human story, told so well that every interpolated song is part of it." — Hollywood Spec p10 Ap 25 '36

"Basically, the picture is just the thickest sort of hokum, but so nicely is it controlled by Director Kurt Neumann and so persuasive is the screen pay by Dan Jarrett and Don Swift that this warbling little piece provides a surprisingly heartwarming evening. Though 'Let's Sing Again' offers no variation on its age-old theme, and though the plot terminates exactly as one would expect, the film makes up in charm all that it lacks in novelty." (3 stars) Beverly Hills Let's Pict p28 My 30 '36

"In spite of the build-up given to Eddie Cantor's discovery, Bobby Breen, who sings with him over the radio, young Mr. Breen's debut on the screen scarcely results in a world-shaking event. In fact, first honors in 'Let's Sing Again' go to Henry Armetta for a fine character portrayal, and, while the diminutive tenor deserves credit for a hard-working performance, it is clear that he still has lots to
LET'S SING AGAIN—Continued

The screen début of perhaps the most curious voice in a generation of vocal curiosities—that of the nine-year-old Bobby Breen—may be dispassionately studied in 'Let's Sing Again.' Freakish enough to be at least clinically interesting for nearly everybody, Bobby's dwarf tenor also appears to excite rapturous feminine murmurs in his audiences. Thus we are very much afraid, Eileen Creelman gives another of his ingratiating and marvelously overdone performances as a stock Italian. By E. C. Y N Times p11 My 3 '36

"It is a boy has puppy, boy loses puppy, boy finds puppy plot, but the able direction by Kurt Neumann tempers the creaks from its rusty situations, and will serve you an idle hour's pleasantry." Douglas Gilbert in World Telegram p15 My 11 '36

"[Bobby] has charm, a singing voice that many will term 'golden,' and an ingenuousness rare among screen performers. Bobby's songs were greeted with spontaneous applause at the preview, his disarming tricks by assorted ohshads, . . . Henry Armetta actually pockets the picture as the lovable ex-star who has seen better days. . . . This comedian amuses me no end and I'd walk miles and pay two-bits at the box office any time to see his hilariously slouch." H. S. Script p10 Je 13 '36

"This 8-year-old lacks the suavity of Freddie Bartholomew, the lip-synching manner of Jackie Searl, but he may find his own public as a miniature Al Jolson. . . . Bobby Breen is by no means indispensable; the accolade of his talents and the following would indicate. In an even voice which sounds rather like a hoarse canary, he stays out of sight and negotiate coloratura passages with ease." Time p63 My 18 '36

Trade Paper Reviews

"Human and wholesome entertainment in this first picture featuring little Bobby Breen, 'Eddie Cantor's adopted son.' With its pre-made exploitation possibilities, one could hardly hope for a satisfactory revenue producer. Family." Box Office p35 Ap 25 '36

"They'll go for nine-year-old Bobby Breen who has a grand voice. He puts his stuff over like nobody's business. This picture should do nicely in most any spot. It has plenty of comedy and wholesome material and the whole thing is neatly mixed with the tear-jerking stuff." Film Curb p18 Ap 25 '36

"This is good audience entertainment. It has many laughs, with Henry Armetta and nine-year-old Bobby Breen, screen newcomer sharing the honors. Little Bobby is a wonderful singer, as shown in the preview, but he needs to put over his stuff. Kurt Neumann is especially effective in his direction of emotional scenes." Film Daily p1 Ap 15 '36

"Overburdened with a highly coincidental plot, 'Let's Sing Again' has a difficult time in gaining conviction. It is brazen hokum and its chances of boxoffice success rest almost entirely upon the radio following of its boy singing star, Bobby Breen. Metropolitan audiences will find the story quite unbelievable."


"As produced, this picture achieves Sol Lesser's purpose of presenting his youthful singing protege, Bobby Breen, under auspicious circumstances. The boy, possessing a remarkable singing voice, is given much opportunity to display his talent. The enthusiastic manner in which the preview audience received him gives indication that his work alone should center much of the public interest on the picture."

— Motion Picture Daily p7 Ap 17 '36

"Though the tone of this story is essentially dramatic, with quite a hokum comedy contrast woven in, its principal entertainment and commercial value is in the presentation of youthful Bobby Breen. Heard recently on the Eddie Cantor radio hours, the boy possesses a remarkable voice, and as he demonstrated how well he knows how to use it, the preview audience reacted to his singing with impressive enthusiasm."

— Motion Picture Herald p36 Ap 25 '36

"Strong on the emotional elements, with some songs to sing, the picture will need campaña in the family trade of which young Robert Breen, lacks cast lustre. The air plugging is absolutely essential to draw in patrons."

— N Y Exhibitor p7 My 10 '36

"May have a time making grade as a single in the big spots, but it should be accepted by the family trade and is a fine topper for a dual radio play in the independent trade. Breen, cast in the lead and with the story and production are both of major strength, and the photography is much above average."

— Variety p4 My 13 '36

"For the family circle it is a natural, but the singing gift of young Bobby Breen will carry the picture beyond any particular audience limitation and make the hokum palatable as substantial program complement all the way up and down the line. 'Let's Sing Again' is one of the laugh-and-tear brand that should register very solidly at the pay window."

— Variety (Hollywood) p3 Ap 15 '36


Audience Suitability Ratings

"Objection: desire to avenge his brother's death leads to the killing of eight men. Objectionable in part."

— Nat Legion of Decency Ap 6 '36

Trade Paper Reviews

"The regulation Western stuff. Same old type of story. Throughout its unfolding about everything that has ever been used in this type of picture is brought into play."

— Film Daily p3 Je 13 '36

"Pretty nearly the whole works of familiar Western material is rehearsed in this one. . . . All in all, it makes fairly acceptable Western fare for family programs."

— Film Daily p1 Ap 15 '36

"Most of these McCoys stick to a good standard. This is no exception. It should satisfy Western fans in neighborhood spots, as well as being a good bet for warehouse bookings."

— Film Daily p3 Je 9 '36

— Film Daily p10 Je 9 '36

— Film Daily p3 Je 13 '36

— Film Daily p1 Ap 15 '36

— Film Daily p3 Je 15 '36

++ Exceptionally Good; ++ Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
LITTLE LORD FAUNTLEROY. P 28 '36 98min
United Artists-Selznick international
Players: Freddie Bartholomew, Dolores Costello Barrymore, C. Aubrey Smith, Guy Kibbee
Director: John Cromwell

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

A Guide to the study of the screen version of Little Lord Fauntleroy, prepared by Marguerite Gifford, is available from the National Association of Parents and Teachers and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"This is another of those all-too-rare films that you feel better for having seen. The picture has beauty, it has charm and its comedy effects, attained through excellent characterization, are eminently satisfying."

- + + Book & Film Ap '36

"A: charming; Y: excellent; C: perfect."

Christian Century p614 Ap 22 '36

"Notably outstanding, Family." Am Legion Auxiliary

"The finest facilities of the studios have gone into the making of this film which recreates with rare good taste Frances Hodgson Burnett's story-favorite of another day. Family & junior matinee." Calif Council of Par & Teachers

"Excellent. Family." DAR

"Family." E Coast Preview Committee

"Family & junior matinee." Gen Fed of Women's Clubs (W Coast)

"Outstanding for the family and junior matinee." Nat Council of Jewish Women

"Avoiding sentimentalities, stripped of everything bordering on the mawkish and with the enduring values of the story retained, the picture will delight the most critical. Family." Nat Fed of Business & Professional Women's Clubs

"Family & junior matinee." Nat Soc of New England Women

"The picture is wholesome throughout, hopeful and optimistic in spirit, without being too fluffyish. It can be recommended to all ages without reservations of any kind as it leaves one with a sense of having lived in a beautiful world. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

+ + Fox W Coast BuI Mr 21 '36

"Suitability: family; especially for children under 16."

Mo Film BuI p57 My '36

"The parts have been perfectly cast and the acting is excellent. We recommend this as an ideal family treat. Excellent, Family." + + Motion Pict Guide Ap '36


Newspaper and Magazine Reviews

"Little Lord Fauntleroy, as portrayed by Freddie Bartholomew, is a sort of male Little Eva, and I deeply question the advisability of taking children to see him in this picture; I am afraid the natural reaction of a normal child to this film would be an impulse to rush out and commit mayhem or murder. . As a parent, I'd think twice before I took a child of mine to see a boy of such glib righteousness, precisely flawless instincts and perfect diction. The picture is probably a commendation of the book as it was written and as it has been read by millions of youngsters. Taking a nursery school on the whole business, it seems a grand story." Don Herold

+ + Life p22 Je '36

"By not insisting too much on our tears the producers have invented what might have been irreverent laughter. There is no lack of opportunity for quiet weeping, and it is true that the portrayals of the Earl of Dorincourt seem, in the light of reality, incredible. But there is a distinction between the credible and the plausible, and one should ask no more of such a romance than that it be plausible." K. H.

Manchester Guardian p13 Ap 29 '36

"When movie children are convincing, as they seldom are, I confess that I find them irresistible. Freddie Bartholomew is both things in the sublimely sentimental 'Little Lord Fauntleroy'." Mark Van Doren

Nation p360 Ap 29 '36

"Produced by the David O. Selznick who gave a helpless and apparently grateful world 'Little Women', 'Fauntleroy' constitutes a pretty shameless attempt to make money out of maudlin sentimentality. It is suggestive that the talents of John Cromwell and a good character actor were wasted on thirce-re- egurgitated stuff." — New Theatre p35 My '36

"Those of us who had been influenced by the age-long whispering campaign against Mrs. Frances Hodgson Burnett were considerably amazed yesterday to discover that the photo-play celebrating his adventures was a charming and curiously heart-warming sentimental speare, probably the best thing of its kind since 'Little Women'." Daily woman Tr '36

"Greatly enjoyed the film. Despite the skill and shrewdness of the writing and production, it is not pleasant to think what 'Little Lord Fauntleroy' might have been with any child actor save Freddie Bartholomew in the title role. The young Bartholomew really is a remarkable performer, who combines a genuine delicacy and sensitivity of feeling with enough natural boyishness to keep his playing from becoming precious." Richard Watts, Jr.

+ + N Y Herald Tribune p16 Ap 3 '36

"Freddie Bartholomew's performance, in a part which closely suits his own personality, is, of course, the core of the production. Not all Hugh Walpole's work on the adaptation could manage to make anything of the ballad-like part interview drama, with a minimum of suspense. It is Freddie, with the able assistance of Mr. Smith, who gives the film whatever life it can boast." Eileen Creelman

+ — N Y Sun p33 Ap 3 '36

"'Little Lord Fauntleroy' . . . may not be a classic in the literary sense, but it approaches that stature in this warm, sentimental and gently humorous film edition. . . . There is a benign air about the photoplay, a holow haze of things long past which should lull even the most adamant anti-Fauntlerite into a state of restful receptivity. The picture has a way with it and, unless we are very much in error, you will be pleased." F. S. Nugent

+ + N Y Times p27 Ap 3 '36

"It is, of course, a pretty sentimental and sweet story. But I assure you that neither of these qualities is ever drawn out to the point of pain. Indeed, the whole production—writing, acting and direction—has been handled so skilfully that the film provides uncommonly fine entertainment." William Boehmer

+ + N Y World-Telegram p33 Ap 3 '36

"I was bored to extinction by 'Little Lord Fauntleroy.' The book was, of course, well put, I think, on the Bartholomew shoulders. His precise quaintness, so really good in 'David
LITTLE LORD FAUNTLEROY—Continued

"36. The all-time high in sugar and spice and everything nice brought to the screen with an endearing performance by Bartholomew and a forceful one by C. Aubrey Smith. Just right for a nostalgic, sympathetic mood, but don’t dare see it in any other."

Stage p10 Ap ’36

Trade Paper Reviews

"As his first for Selznick International since leaving Metro, David O. Selznick has turned in a fine, sensitive, box office picture in 'Little Lord Fauntleroy' which may well rank with his 'David Copperfield' and 'A Tale of Two Cities.' It's an ideal Easter season picture and a cich for turn-away matinee trade. Judging by its Radio City Music Hall premiere attendance, the possible box office hurdles of 'Fauntleroy' for the mature fans seem non-existent."

Variety p18 Ap ’36

LITTLE MISS NOBODY. Je 12 ’36 72min 20th century-Fox

Players: Jane Withers. Jane Darwell. Ralph Morgan. Sara Haden

Director: John Blystone

Based on a short story, The Matron's Report, by Frederick Hazlitt Brennan. The story opens in an orphanage, with a feud led, of course, by Jane, against a crusty marketman. This leads into children's court and out with flying colors. It is the dream of all the children to be adopted, and when Jane's chance comes she sacrifices it nobly for a little friend. Headed for a reform school she is befriended by the owner of a pet shop who is imprisoned by a criminal past and this in turn involves her in a major crime that finally lands her in the arms of her real father."

Hollywood Reporter

Audience Suitability Ratings

"This rather fantastic story of a mischievous little inmate of an orphan's home is all but ruined as entertainment for children because of the introduction of gangster element in last half of the picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

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

"Family & Junior matinee." Nat Soc of New England Women

"An excellent picture for the family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 21 ’36

"Family & Junior matinee." Gen Fed of Women's Clubs (W Coast) Mr 9 ’36

"Family." Jt Estimates Mr 15 ’36

"One wonders at the audacity of imagination which is responsible for a gangster element in a story of two appealing children. That it is a delightful film. Adolescents, 12-16; yes; children, 8-12; no."

Motion Pic R Ap ’36

"One deplores the introduction of gangsters and their methods. Family."

Nat Council of Jewish Women Mr 11 ’36

"General patronage." Nat Legion of Decency Mr 29 ’36

A: divertingly sympathetic picture of child-hood; You could easily be swayed by lightly implausible comedy drama with a home-loving climax that may prove too exciting for very sensitive minds."

Par M p50 Je ’36

"Numerous pranks bring Jane into difficulties far graver than the cause would warrant. . . . There is a hint of sentimentality in the treatment of Withers as an actress, but one regrets that the story is so overdeveloped." S. M. Mullen Exhibitor’s Trade p25 My 2 ’36

"Family. (Perhaps overly exciting for sensitive children.)"

Sel Motion Pip Ap ’36

Newspaper and Magazine Reviews

"About a year ago the Hays office said the gangsters were out, but what would a feebie plot do without gangsters for excitement? So here they are again."

Christian Science Monitor p15 Ap 18 ’36

"This is a story of children made into a picture for children. It asks adults to take too much for granted. . . . Young children still in the fullness of their age will accept such goings-on and for them 'Miss Nobody' might prove entertaining. . . . The weakness of the story is that the child of her age would do of her own volition. . . . All the members of the family must work hard to put the picture over, but it does not succeed in being satisfactory entertainment."

Hollywood Spec p10 Mr 28 ’36

"Aiming at rough-and-tumble laughter more than heart appeal, 'Little Miss Nobody' sprouts along at a pace to please the children for whom it is designed. . . . All perform so agreeably that this unpretentious film easily becomes satisfactory fare. It's a safe show for little kids, and may be surprising at the many good moments in it for yourself." (2½ stars) Beverly Hills Cranearty p40 My 5 ’36

"A wistful and, in its way, tragic picture has come into the Roxy, demonstrating once more what a genuinely gifted little actress Jane Withers is. She steals the show from the other children in the cast, as well as from the adults, yet without consciously doing so, and she can bring one's heart, as frequent sniffles in the house yesterday proved." Margaretu Tazian

NY Herald Tribune p8 Je 6 ’36

"In spite of . . . the complete absence of that amusing vulgurness which marked Jane's entrance into pictures, 'Little Miss Nobody' is diversified, and the Saturday audiences of the Roxy applauded it, and juvenile movie-goers should certainly find it to their taste. The director, as well as the adaptors, deserve credit for this." Eileen Creelman

NY Sun p18 Je 8 ’36

"The script was apparently muddled by too many collaborators. The picture has little to recommend it aside from the Withers personality." B. R. C.

NY Times p21 Je 6 ’36

"They've made a softy out of little Jane Withers . . . She suffers so silently that a number of us are afraid she may grow up into a brat, and it's Harding, And more's the pity, too. For this natural and talented little actress . . . is entirely wasted in a wakish, stereotyped role altogether out of context of the Cinderella theme."

William Boehnel

NY World-Telegram p20 Je 8 ’35

"Miss Jane Withers is given a veritable gamut to run and the tape finds her rather breathless with the exertion. The finale is problematic. I found me out in the lounge with a cigarette. . . . Jacki Fowler is properly hateful as a rich brat while Harry Carey seems slightly bored with the entire proceedings. His mind seems focused on the far away

+ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
prairie, on the outcasts, card-sharpers and bar-belles of his earlier screen career, and don't blame him a bit for his nostalgia." H. S.

--- Script p10 My 30 '36

Trade Paper Reviews

"Jane Withers again proves her comedy pow- ers in a make-to-order vehicle. A routine story is enlivened by amusing gags and the little star is at all times delightful." + Box Office p57 Ap 4 '36

"This tale isn't strong enough for the big spots and will have to be satisfied with the neighborhood stands. Can also be used to advantage as half of a dual bill." + Film Curb p10 Mr 28 '36

"Jane Withers' latest film is an enjoyable piece of entertainment which should appeal to the family trade. The women and [children] especially should like it. It has a lot of senti- mentality and Jane, as an underdog who never really had a chance, gets a lot of sympathy." + Film Daily p8 Mr 24 '36

"It is an ideal neighborhood picture and will easily maintain the Withers standard of earning. An almost irresistible vehicle for Jane's gift for leadership in [child] mis- chief. It keeps her in the center of events continuously and evokes active sympathy by making her the suffering champion for others." + Hollywood Reporter p3 Mr 21 '36

"Offering Jane Withers in her most interesting character to date, Sol Wurtzel has produced a picture which nicely balances humor, pathos and heart throbs. . . The picture should please as a general audience." + Motion Picture Daily p4 Mr 23 '36

"In comparison with previous Jane Withers pictures it seems to retain all the factors neces- sary to appeal to juvenile enthusiasm; at the same time it provides much to engage the at- tention and interest of adults. . . Not a big picture, but yet an interesting and entertain- ing one, the production makes possible a line of unusually appealing exploitation." + Motion Picture Herald p40 Mr 28 '36

"Jane Withers, No. 2 child player on the 20th-Fox lot, didn't get much of a break in this one. [She] is cute and clever, but she can't carry such a big load of production art. Little Miss Nobody.' Will rely a lot on the vehicle of everything else, yet that can mean some matinee business at best, with the picture likely to please but not stand out in the general. . . It's not a case of a little child leading them this time. It's a case of a child being so far ahead of everybody and everything else concerned with the picture, that all, except her personal efforts, amounts to a lot of distracting sound effect for a little girl's monolog."
--- Variety p18 Je 10 '36

"'Little Miss Nobody,' a historical report on a captivating but almost incorrigible orphan- age heroine, lacks something in spontaneity and doesn't take deep emotional hold but has sufficient entertainment and youthful hullabaloo to satisfy the family and neighborhood de- mands. On the whole the programs will be varia- ble, with indications generally of fair returns." + Variety (Hollywood) p3 Mr 21 '36

Audio Suitability Ratings

"Family." E Coast Preview Committee

"Family." Nat Legion of Decency

Fox W Coast Bull Ap 4 '36

"A: moderately entertaining drama concern- ing the perils that beset unguarded adoles- cence; D: wholesome drama; C: possible." + Par M p50 Je '36

"The production is marred at times by lack of realism. Family." + Sel Motion Pict Ap '36

Trade Paper Reviews

"Highlighted by the performance of Frank Cochlan, Jr, an unknown; effective direction; and an interesting plot; this film will do well for family trade." + Box Office p23 Ap 18 '36

"A story of school [children] that should do well in the neighborhoods. . . A picture that furnishes an hour of fair entertainment to be forgotten after one leaves the theater." + Film Daily p6 My 15 '36

"A slender but movingly real story of adoles- cent boyhood that will hold its own well as a dudler for school and juvenile houses with family trade. With something of the Tarkington flavor, it points a youthful moral without preaching and presents a reason of sympathetic di- rection of an aptly fitting cast it becomes a poignant little document that is oddly lifelike and stirring." + Hollywood Reporter p3 Ap 3 '36

"An unpretentious, but entertaining little film, this should prove satisfactory especially in the smaller situations, adaptable chiefly for double bill programs." + Motion Picture Daily p5 Je 10 '36

"Estimate: pleasant program [picture] for twin bills, neighborhoods." + N Y Exhibitor p30 Mr 25 '36

"Having only the name of Dickie Moore to brighten the marquee, this curious admixture of school days, cheap melodramatics and forced heart-throbs is only for the minor secondary feature spot. Even there, it is apt to baffle the average audience." + Variety p14 My 27 '36

"Made for family circle and juvenile trade. While mild in entertainment, has enough sub- stance to satisfy the adolescent with melo- dramatic phases and to inspire in elders mel- lowed recollections of the tribulations in nu- merous little red schoolhouses. Best bet is for the Saturday matinee multiple bills." + Variety (Hollywood) p3 Ap 3 '36

(s)LITTLE STRANGER. Mr 13 '36 7min Paramount

An animated color cartoon. "The story of a mother duck hatching a chick with her brood and the consequent bewilderment, when the chick attempts to swim and quack." Motion Pict Daily

Audio Suitability Ratings


"Excellent." + Sel Motion Pict Ap '36

LITTLE RED SCHOOLHOUSE. Mr 2 '36 60min Chesterfield

Players: Frank Cochlan, Jr; Dickie Moore. Ann Doran. Lloyd Hughes

Director: Charles Lamont

"An adolescent boy, piqued by a schoolmaster's rebuke and is implicated in a murder. His life in a reform school and his subsequent vindication form the plot." Nat Legion of Decency

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; -- Poor; --- Exceptionally Poor
LITTLE STRANGER—Continued

**Trade Paper Reviews**

"For comedy, one would recommend the finale, when the appreciative ducks learn chicken talk to show their forgiveness."

Film Daily p36 Ap 28 '36

A good and entertaining effort."

Motion Pict Daily p6 Ap 13 '36

"The subject is in color and the animation especially smooth, although the squawking of the hawk in pursuit of the chick is a bit of an eyesore. The subject is still suited to juvenile interest requirements as to adult and requires no special program setting."

Motion Pict Herald p38 Ap 18 '36

**LIVING DANGEROUSLY.** (Release date not determined) 80min Associated British Players: Otto Kruger. Leonora Corbett. Francis Lister. Aileen Marson

Director: Herbert Brenon

Filmed in England. Based on a play of the same title by Montgomery and Frank Gregory. "The main action is a fade back narrative, told to the District Attorney in a New York family courtroom and enacted as a killing. The story told is of two doctors in partnership in London, one of whom is a dope peddler and the other is in love with his friend's wife." (Motion Pict Daily)

**Audience Suitability Ratings**

"There are some ethical points involved which may occasion some disagreement but from the production aspect the film is above the average. Suitability: adult." + Mo Film Bul p42 F 24 '36

**Newspaper and Magazine Reviews**

"It is admirably acted, and the fault that has been sometimes noted in British pictures—their rather slow tempo—is certainly not noticeable here." Canadian M p61 My '36

**Trade Paper Reviews**

"Good story values, suspense, live acting and a surprise finale with a real kick in it are the assets of the picture. The special interest is an authentic reproduction of the proceedings when the ruling body of British medicine deals with erring doctors. There's exploitation value there, and more in the two problem angles of professional code and human instincts in conflict and of 'justifiable' murder."

Motion Pict Daily p6 Mr 19 '36

"This Elsebro production has American values which are accentuated by the fact that the opening and closing scenes are set in New York, the story proper being presented as a narration... The climax, effectively presented, at the same time, is perhaps a problem of censorship... As entertainment it is fast-moving stuff, with plenty of suspense even if it should be found necessary to modify the final scene. The acting is excellent, with Otto Kruger and Francis Lister sharing the honors." + Motion Pict Herald p31 Mr 21 '36

**LORENZO DE MEDICI.** Ap 13 '36 88min Nuovo Mondo


Director: Guido Brignoni

A dialogue film in Italian, made in Italy with English sub-titles. "Set in the Florence of the days of the Medici, the film tells the story of the assassination of the Duke Alexander, who ruled the city with a ruthless and bloodthirsty hand, by Lorenzino, one of the famous Medici family, who governed the city of Florence for many years." (Motion Pict Daily)

**Audience Suitability Ratings**

"Suggested for schools and libraries. Family."

NAT Bld of R + Fox West Coast Bul Ap 25 '36

"The background of medieval Florence with its gayety and brilliant festivals is magnificently portrayed. Adults." + Nat Legion of Decency Ap 30 '36

It has a certain historical value in addition to its dramatic interest. Family; + Wkly Guide Ap 18 '36

**Newspaper and Magazine Reviews**

"The photoplay has a certain obvious interest through the fact that its title role was played by the late Alexander Moisasi, an actor of international note, who was a member of the Max Reinhardt and Alexander Woollcott... The picture offers no suggestion of a Mussolini parable; it reveals rather a fine insights into man as possessing a pictorial sense, and it shows a pleasant concern with Renaissance intrigue... Among other things, it must be said on the picture's behalf that it confines itself, amid impressive backgrounds, with the plots and the amours of its devious, colorful and exciting era, and that there isn't a blackshirt or a Fascist salute in a reel of it." + N Y Herald Tribune p12 Ap 15 '36

"Presumably most of the story is fanciful, but as Duke Alessandro really met a violent end, the scenarist has built a highly entertaining and colorful tale upon a foundation of fact. Magnificently produced and acted by a cast apparently inspired by the work of their leader, 'Lorenzino de Medici' is a credit to the rejuvenated Italian film industry." + N Y Times p19 Ap 14 '36

"Historians should be warned that in all probability the film is full of discrepancies... But, accurate or not, 'Lorenzo de Medici' is a thoroughly engrossing and entertaining study of Renaissance intrigue... The film is handicapped somewhat by its wordiness, which tends to slow up its action, but in spite of this fault it emerges as an historical offering of considerable merit and interest." (Wkly Film Bp) + N Y World-Telegram p17 Ap 23 '36

"The late Moisasi of Vienna is to be seen in 'Lorenzo de Medici,' a costume piece only for Italians who are trying to forget Mussolini." John Mosher New Yorker p77 My 2 '36

**Trade Paper Reviews**

"Excellent Italian picture of historic de Medici rule rates high in performances, settings and direction. Worth tillsing for Italian audience consumption." + Film Daily p14 Apr 15 '36

"The film has been produced lavishly, and with a ring of authenticity. Production, settings and atmosphere. The cast is extremely capable, and the film, studded with sub-title translations of dialogue, is easy to follow even without a knowledge of the language, and presents an episode of history which should be of interest to those unfamiliar with Italian." + Motion Pict Daily p11 Apr 14 '36

"Strong in every department until it got to the cutting room... Otherwise this historical film has merits way over par for the Italian-language route, and could draw some general trade if correctly plugged." + Variety p20 Apr 15 '36

++ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
Love Before Breakfast. Mr 2 '36 72min Universal
Players: Carole Lombard, Preston Foster, Janet Beecher, Cesar Romero, Betty Lawford
Director: Walter Lang
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings
"A: depends on taste; Y: doubtful; C: no." Christian Century p583 Ap 15 '36
"Fresh comedy. Unnecessary drinking. Adults." Am Legion Auxiliary
"Family." Calif Cong of Par & Teachers
"Good. Preston Foster is natural; Carole Lombard unappealing. Mature." DAR
"The comedy, though at times hardly credible, is greatly aided by deft direction and clever acting. Adults and young people." E Coast Preview Committee
"Mature." Nat Fed of Business & Professional Women's Clubs
"The entire production is utterly flippant in tone, much of the action is unseemly to an unchaste degree and drinking and drunkenness pervade throughout. Matter of taste for adults." Nat Soc of New England Women
"The stubbornness of the girl becomes monotonous and the character is very much overdrawn. It is presumably a comedy but falls short of its goal. Too much drinking. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 28 '36
"Adults and young people." Gen Fed of Women's Clubs (W Coast) Mr 11 '36
"Unnecessary drinking. Adults." Jt Estimates Mr 15 '36
"The story is complete foolishness but many of the lines and situations are amusing. The direction is fast if a little incoherent, and the casting and acting are excellent. Adolescents, 12-16: too sophisticated; children, 8-12: no." Motion Pict R Ap '36
"[It is] an amusing story." Nat Bd of R M Mr '36
"Adults." Nat Council of Jewish Women Mr 18 '36
"Adults." Sel Motion Pict Ap '36

Newspaper and Magazine Reviews
"Though all the characters are so recherche and their backgrounds and costumes so tony, the trite quality of the story seeps through the yachts and champagne bottles." M. E. P Boston Transcript p4 Mr 21 '36
"I suppose James Cagney is the father of this cinematic sinnose towards women, although Clark Gable must be given credit for giving it a powerful push. It Happened One Night" and other gems... 'Love Before Breakfast' falls definitely into this sissie-back group, but is saved somewhat by several good lines and the presence of one of my dotes, Carole Lombard. Don Herald
+ + Life p24 Mr '36
"Undoubtedly 'Love Before Breakfast' was deliberately written around Miss Lombard's talents. I for one find La Lombard's efforts very far removed from the humorous. As a foil, the labored Preston Foster is hardly scintillating... In any event... stay away from this one." Robert Stobbing
- - New Theatre p33 Ap '36
"'Love Before Breakfast' is a gay, lively, bantering little cinema prank espousing the course of modern courtship, which in short, consists of the hero and heroine tearing at each other's throats and right out of the picture. It has plenty of good wisecracks which are funny—sometimes too deliberately funny for its own good—so it nicely foolish people who do some nicely foolish things and some really first-rate light comedy acting by Carole Lombard and Preston Foster." William Boehnel + N Y World-Telegram p9 Mr 21 '36
"Were it not for the adaptable and dependable Miss Lombard, 'Love Before Breakfast' would do nothing more than show the efficacy of trial and error. With her, it manages to produce a spontaneous laugh or two." + - Stage p10 Ap '36

Trade Paper Reviews
"[It] rises to great heights of hilarity on numerous occasions, and surprisingly enough, manages to keep up the fast pace throughout the whole production." + Canadian Moving Pict Digest p6 My 2 '36
"[It] rates as fairly good entertainment. As a grosser it likewise should be fair... Incidentally, the motion picture contest could include a prize contest for the best answer as to what the title has to do with the subject. And the best answer would be nothing." + - Variety p17 Mr 18 '36

Love Begins at Twenty. Ap 22 '36 60min Warner-First national
Players: Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanagh, Dorothy Vaughan
Director: Frank McDonald
Based on the play, Broken Dishes, by Martin Flavin. "Hugh Herbert is a henpecked husband. ... We follow his adventures that one breathless day when things actually happen to him. He faces bandits in a bank, is fired from his job, gets drunk, goes to the lodge, induces in a fight with his boss, helps his daughter to marry the boy of whom her mother disapproves, is jailed and finally returns home the master of his household." (Hollywood Reporter)

Audience Suitability Ratings
"Amusing clean comedy, but why that title: Family, but mature for children." Calif Cong of Par & Teachers
"Mature." Nat Fed of Business & Professional Women's Clubs
"Family, exclusive of young children." Nat Soc of New England Women
"Mediocre-mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 30 '36
"Given farcical treatment [it] is not particularly interesting for several different reasons. ... Perhaps the story is hardly worth his efforts. It is the sort of simple, foolish tale which fills an idle hour however, and provides relaxation and laughs for many. Adolescents, 12-16: depends on taste; children, 8-12: not elevating." + - Gen Fed of Women's Clubs (W Coast) My 18 '36
"Hugh Herbert, with his befuddled gestures and appareled in a most disarrayed condition, is amusing but the story is hardly worth his efforts. It is the sort of simple, foolish tale which fills an idle hour however, and provides relaxation and laughs for many. Adolescents, 12-16: depends on taste; children, 8-12: not elevating." + - Motion Pict R Je '36
++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; --- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

LOVE BEGINS AT TWENTY—Continued
"Fair for family."
+ Nat Council of Jewish Women My 20 '36
"General patronage."
+ Nat Legion of Decency Je 4 '36
"Depressing upon the antics of the inimitable Hugh Herbert, this slight program fails to satisfy. An extremely modern idea is the urging of liquor on the father by the young people—'man bites dog' idea and not particularly commendable. Mature."
— Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews
"[It is an] exceptionally amusing and appealing melodrama which has been expertly factured as an offering of B-classification, 'Love' provides more diversion than the average A-picture. Directors in every all means see this picture."
— Allan Hersholt
+ Hollywood Spec p11 Je 6 '36

Trade Paper Reviews
"Mild comedy with several bright situations that save it from falling into the category of mediocre films."
+ Box Office p33 Je 13 '36
"This yarn of a small town family is a swell bet for the neighborhoods and not-too-large cities. Chuckles and good laughs come thick and fast and the whole thing is most amusing."
+ Film Curb p16 My 30 '36
"This is rich in laughs, with Hugh Herbert having a field day as the hen-pecked husband and father, who finally asserts himself."
+ Film Daily p7 My 23 '36
"Formula comedy, genus domestic Americana, this provides enough moderate entertainment to get by as a lower class B release. It will doubtless do better in smaller communities than in key cities. It is a walk-away for Herbert and he scores with every opportunity in the manner he has established as his own."
+ Hollywood Reporter p3 My 20 '36
"A succession of domestic comedy situations which furnish good family type of entertainment. The story is principally Hugh Herbert's, giving him the opportunity to indulge in a quick-paced series of his familiar character antics. The show should click well in smaller houses."
+ Motion Pict Daily p2 My 21 '36
"Though not what should be considered ordinarily as strong in cast names and possessed of a title that doesn't even hint as to the picture's character, the show is salable entertainment, to be presented to audiences with the assurance that it should prove enjoyable."
— Motion Pict Herald p37 My 30 '36
"It all works out very well but the result is light on what the marquee needs. Family audiences won't mind so much."
+ Phila Exhibitor p35 Je 1 '36
"It should prosper in any house as top drawer of duals, and, with proper plugging, should draw them into the lesser acers."
+ Variety (Hollywood) p3 My 20 '36

LUCK OF THE IRISH. 80min Guaranteed pictures
Players: Richard Hayward, Kay Walsh, Niall McGinnis
Director: Donovan Pedety
Dialogue film produced in England. "The theme is a variation on the lord of the manor's castle and belongings on the Grand National sweeps run in England, and losing. His son and the rich daughter of another

landed lord furnish the sentimental interest."
— Film Daily

Newspaper and Magazine Reviews
"Luck of the Irish' is something real. There is a fine blend of sincerity in its simple story, and of real and kindly human emotions. It is a romantic story that has nothing very novel about it, but for all that it will stand out of the ruck of every-day presentations as a picture that will stick in the memory."
+ Canadian M p12 Je 36

Trade Paper Reviews
"This is an out-and-out Irish story that seems only suitable for typical Irish audiences. . . It is slow-moving and certainly will not be of any particular interest to run-of-the-mill film fans in this country. At times the brogue cannot be understood, the photography is nothing to brag about and the recording none too good." — Film Curb p7 Je 6 '36
"The American family trade wouldn't go for its old-fashioned treatment, its spirit and general lack of modernism as they have become accustomed to Hollywood product. So it rates only as a film for strictly Irish audiences who can appreciate its sentiment and also understand some of the Irish brogue that is too quick for other nationalities to grasp readily."
+ Film Daily p29 Je 2 '36
"A pleasant tale, rambling and almost always in a vein of light comedy, this film will be found a delightful change. It is said to be the first Irish importation and the brogues and dialects, not incoherent, lend a novel note. . . The film has the good qualities of Irish customs, portrayals and folk songs which are authentically delivered for good entertainment. Much subtle Gaelic wit is in evidence."
+ Motion Pict Daily p6 Je 9 '36

LUCKY TERROR. F 20 '36 60min First division
Players: Hoot Gibson, Nora Andre. Art Mix. Frank Yaconelli
Director: Alan James
A western melodrama.

Audience Suitability Ratings
"Family. Junior."
Nat Bd of R M Mr '36
"Not an unusual plot, but the action is brisk and interesting."
Wkly Guide F 29 '36

Trade Paper Reviews
"All the ingredients of the typical Western are employed and it will get by with those fans who like this sort of stuff."
— Film Curb p11 Mr 28 '36
"An average Western, this has all the requisite action and romance which will please children and fans. It is definitely for dual bills."
+ Motion Pict Daily p7 Mr 24 '36
"Thanks to good photography, plenty of action, this latest Hoot Gibson is able to offset any lack of originality which may be found in the plot. . . With Gibson's personal popularity, and concentration on action, this should please as well as the others."
+ N Y Exhibitor p30 Mr 25 '36
"One of the dullest, most absurd outdoor melodramas in many weeks. Even Hoot Gibson's presence fails to cover up roving direction, slovenly acting, sluggish pace and special story or development of it."
— Variety p17 Ap 8 '36

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

M

MESSAGE TO GARCIA. Ap 10 '36 85min 20th century-Fox
Players: Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale
Director: George Marshall
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings

"The film has plenty of action and but one regrettable feature—the torture scenes. When will producers learn that women and men require torture to have their soul harrowed with suffering?"

Bks & Films My '36
"A: depends on taste; Y: no; C: no."

Christian Century p616 Ap 29 '36
"Family." Am Legion Auxiliary
"The jungle scenes are beautifully photographed; there is interesting symbolic use of light and shadow, and Wallace Beery, as the unscrupulous390025, does a powerful piece of characterization which adds weight to his reputation as an accomplished actor. Adults 8-14: delightful."

Calif Cong of Par & Teachers
"Excellent. This absorbing story ... teaches a fine lesson. Too harrowing for children. Mature." DAR
"Mature." Nat Fed of Business & Professional Women's Clubs
"At times, the motivation is obscure and the torture scenes are realistic to a very trying degree. Nevertheless, this film will interest those who enjoy stories of adventure, filled with action and narrow escapes. Audiences over 14 will be let in on S-14: doubtful."

S Calif Council of Fed Church Women
"A highly entertaining and constructive picture. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 14 '36
"This story has a distinct appeal because of its familiarity to most Americans as an exploit of value and value. It is based on history, but for picture purposes the imagination has greatly enriched the drama."

- + Motion Pict & Family Je 15 '36
"Good-adult & young adult."

- + Motion Pict Guid Je 3 '36
"Probably its historic interest is its best drawing card. Most of the acting is only ordinary though Wallace Beery does an excellent characterization of a soldier of fortune. Some of the scenes of torture are uncomfortably prolonged and the whole thing is rather confused. Adolescents, 12-16: passable; children, S-12: too exciting."

- + Motion Pict R Ap '36
"Slow in parts but has a thrilling climax. General patronage."

Nat Legion of Deency Mr 29 '36
"Settings with authentic detail and the use of Spanish, carefully interpreted, give veracity to the historical legend. With the exception of the heroine's continuous state of perfection in grooming despite all her misadventures, the story is made thrillingly believable."

- + Scholastic p27 Ap 4 '36
"In the period of the Spanish American War, it has plenty of adventurous action and a good deal of carelessness in writing and direction. Family."

- + Wkly Guide Ap 4 '36

Newspaper and Magazine Reviews

"When it comes to adventures, the movies are never nigglary. In the present instance they have laid down a barrage of dangers that do credit to their imagination. ... Mr. Beery adds the lust to the film. Disgustable, good-natured rascals are the sort of things that he always does best." N. N.

Beverly Hills Transcrit p5 My 9 '36
"[It is] passable melodrama."
- + Canadian M p61 My '36
"Not for persons who do not enjoy torture scenes."

Christian Science Monitor p14 My 9 '36
"Philosopher Elbert Hubbard's brief essay on getting a virtue out of whatever the difficulties have served varies since his death on the Titanic as the inspiration for many an American business man. In Mariano, however, it evidently inspired nothing more than a melodramatic story of unimpressive adventure in the period of the Spanish-American War of 1898, with a good deal of careless writing and direction." J. P. Cuningham
- + Coronet p698 Ap 17 '36
"The story of Lieutenant Rowan's hazardous journey ... is a story packed with thrills and military romance. And, left alone, this story could have made thrilling pictures and a romantic picture. The screen play, however, is so affable with sure-fire touches that nothing is left of the original. Good stuff, however, is a real moral cramp. ... Full of spurious excitement, 'A Message to Garcia' is a case where the studio was not content to tell it itself. (2 stars) Beverly Hills

Liberty p51 Ap 18 '36
"'A Message to Garcia' is reasonably good entertainment in its own right, and, thanks to Mr. Beery's engaging impersonation, it is frequently a bit more than that. ... 'A Message to Garcia' is pleasant viewing. Save for its scenes of torture, and it wisely keeps its jingo touches at a happy minimum." Richard Warr, Jr.
- + Y N Herald Tribune p12 Ap 10 '36
"As undocumented a piece of historical clap-trap as the film city has produced, the new photoplay is almost entirely enveloped in burlesque, instead, being neither badly stated fact nor well-handled fiction. It stands forth nakedly as an absurd and trivial melodrama which is made all the more annoying because Twentieth Century-Fox would have you believe it is partly true." F. S. Nugent
- N Y Times p27 Ap 10 '36
"A shambling, feeble, shiftless affair, its movement is ponderous, its dialogue is pedestrian and its story is sterile. Save for a rousing finale in which the Cuban rebels come to the rescue of Lieutenant Rowan, and the pleasant performances from Miss Stanwyck, Mr. Beery has managed to play the principals, I can't be more than just mildly happy about it." William Boehnel
- + Y World-Telegram p23 Ap 10 '36
"What 'A Message to Garcia' lacks in entertainment it makes up for in patriotism."

News-Wk p42 Ap 11 '36
"It is one hundred per cent hokum made highly digestible with straightforward treatment."

Stage p19 My '36
"In real life, Lieutenant Rowan is now a 79-year-old ex-corporal of the colonial troops in California with nothing much more than a medal he received in 1922 to remind him of his feat. ... Cinemaddicts less intimately acquainted with his exploit will accept [this film] as legitimate embodiment of romanticized history."

Time p48 Ap 20 '36

Trade Paper Reviews

Canadian Moving Pict Digest p5 Je 6 '36
"Splendidly acted and directed drama of Spanish War days is a sure box office draw."

Film Daily p14 Ap 3 '36

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
MESSAGE TO GARCIA—Continued

"Taking a dramatic episode from American history, melodrama-maker Darryl Zanuck has fashioned a picture that ought to please the masses. With excellent casting in attracting the women will determine what it does at the box office."

N Y Exhibitor p31 Mr 25 '36

"A great majority of the picture's prospective auditors will like the melodrama and for theatres it should stand up well enough as a grosser. As for their story, Powell and Lipscomb have fabricated something that's little or no better than the average Western; but the story in this instance has the advantage of some corkscrew dialog and first rate production."

Variety p16 Ap 15 '36

MILIZIA TERRITORIALE. Ap 5 '36 77min Caesar

Players: Gina Bolognesi. Enrico Viarisio. Monte D'Ancora

Director: Mario Bonnard

A dialogue film in Italian without English sub-titles. Based on the novel of the same title by A. De Benedetti. "The story has to do with a bewhiskered middle-aged actor, who is constantly being subjected to petty persecution in civilian life, but who finds himself in a dominating position when war is declared, since he happens to be a major in the militia."

N Y World-Telegram

"There are lots of laughs in this smoothly directed, well-acted, and fast-moving picture."

H. S. + N Y Times p18 Ap 6 '36

"[It is] a spirited little Italian farce, touched with some scathing satire on films glorifying war. Well-acted and smoothly directed, the film is among the best of the Italian offerings that recently have flooded the town."

William Boehne + N Y World-Telegram p29 Ap 8 '36

Trade Paper Reviews

"[It] makes good theater in presenting revolt of a timid bookkeeper who can't escape the swivel stool even during heavy fire." + Film Daily p71 Ap 7 '36

"A slow-moving, crudely produced comedy based on an unforgettable story, this film cannot conceivably compete with other foreign films currently being shown in New York. Over-abundance of dialogue makes it hard to follow and no title are provided to simplify the situation. Appeal is limited even for native audiences. Its only true redeeming feature is the fine performance of the hero."

Hollywood Reporter p4 Ap 10 '36

"The war depicted is the World War, the action beginning prior to Italy's entry, spanning the period of conflict and continuing afterward. The treatment is light throughout and actual fighting is shown only in brief flashes...Reviewed at the World Theatre, New York, where a Saturday night audience manifested its reaction by frequent laughter."

Motion Pict Vanguard p40 Ap 25 '36

"Until the last reel [the film] unravels with pleasantness and a good deal of gusto. Then the story evaporates into an anti-climax... Except for this hurdle, it's a fairly smooth job, aided by names and well-studded with laughs."

Variety p23 Ap 15 '36

 MILKY WAY. F 7 '36 85min Paramount


Director: Leo McCarey

Based on the play of the same title by Lynn Root and Harry Clark. "(Harold Lloyd) is a timid, inoffensive and slightly daffy deliverer of bottled milk, who, by an ingenious string of fortuitous circumstances, gains a national reputation as a fighting man; is jockeyed into a series of fictitious encounters, and finally into a battle for the middle-weight championship of the world, which he wins because his opponent is given sleeping medicine by mistake."

(Hollywood Reporter)

"As: good of kind; Y: amusing; C: good."

Christian Century p446 Mr 18 '36

"Family and junior matinees. Calif Cong of Par & Teachers.

"Excellent. Mature. Continued laughter marked the preview appreciation of Harold Lloyd's gag-and-situation comedy." DAR

"Family. Juniors." Nat Bd of R

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

"An exceptionally amusing farce with hilarious situations; good story; and absorbing direction. Family." Nat Soc of New England Women + Fox W Coast Bul F 15 '36

"Family and junior matinee." Gen Fed of Women's Clubs (W Coast) F 8 '36

"This is, as near as possible, a comedy which everybody should enjoy; and no student of acting technique should miss Menjou's virtuoso display. Suitability: family." + Nat Fed of Clubs F 24 '36

"Students of motion picture dramaturgy will do well to challenge the use of dialogue in many of the scenes as to whether or not less speech, and not more dialogue, will not improve the technique. Students will profit by noting the 'build-up' and the delivery of laugh-provoking lines and situations."

Motion Pict & Family p8 F 15 '36

"Adolescents, 12-16: excellent; children, 8-12: excellent." Motion Pict R Mr '36

"Wholesome entertainment for the family and junior matinees." + Nat Council of Jewish Women F 5 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36


"Family and junior matinee." + Sel Motion Pict F 1 '36


"Harold Lloyd may be the 'starred' attraction in 'The Milky Way' but he should be prepared to share the glory of its inevitable popu-
larity with every principal member of his supporting cast... A rich, sandwich of dialect, innuendo, and innuendo, who helped so substantially in its creation. For this picture is a gilt-edged cinematic comedy film, as spacious and diversified as the scenarios and directors. It is a concoction of true Lloyd nonsense that is so cleverly set down in action, dialog and situation that it leaves one limp." J. P. Cunningham + Commonwealth p414 F 7 '36

"Even though the noise it makes will leave you somewhat irritated by the time the fade-out comes, you will find 'The Milky Way' good fun. It is a comedy of situations, some of which are mirth-provoking, and at least one of which would make a wooden Indian laugh. When you see the picture, you will spot the situation I mean—the one in which Harold Lloyd shares a taxicab with a cot... It is physical comedy which asks your intellect to go off shift and allow the humor to take its course during a time..."

+ Hollywood Spec p14 F 1 '36

"Harold Lloyd has turned out more than his share of good comedies, but now that we can remember, any funnier than 'The Milky Way' is rather familiar stuff. But it has been coaxed and prowled by so many grand gags by the scenarios and so swiftly directed by Leon McRae, you'll be laughing too much to notice the plot. 'The Milky Way' is amusing enough to stand up under the adjective hilarious, and stars Beverly Hills Liberty p28 Mr 7 '36

"Though Harold Lloyd is only a fair comedian himself, 'The Milky Way' is, about the funniest picture of 'The cast' lendable help in this festival of wholesome abdominal laughs," Don Herold +, Life p26 Je '36

Manchester Guardian p13 My 5 '36

"As to Harold Lloyd, whose comedy 'The Milky Way' was announced as a side-splitter, I have nothing to report beyond the conviction that he is heavier than ever. I have never found his work to be funny, and his Chico Chaplin and the Marx Brothers are said to be hard workers, too, but an audience would not be pleased with his laughter. After this man felled with the glasses bends himself double with an effort of comedy which in its very self is a guarantor that we shall not do so..."

Mark Van Doren — Nation p402 Ap 15 '36

"Unlike Chaplin's own-one-man show, the new Harold Lloyd comedy is up-to-the-minute in construction, the work of many hands, all laid on expertly. By and large it is near the top for screen comedy,″ Otto Ferguson +, New Repub p78 F 26 '36

"No one can ever seriously have considered Harold Lloyd a talented comedian, yet his films make one laugh... In 'The Milky Way,' as in his previous films (all so easily forgettable), Lloyd surrounds his excellent gags: the taxi-drive with a foil, for instance, is a brilliant and amusing extravagance. And the rest of the cast has magnanimously been allowed a share in his success; only one of the eight chief parts was uninteresting played... Yes, a thoroughly funny film..."

+ New Statesman & Nation p385 Mr 14 '36

"Good entertainment. Fast moving and well staged comedy. It is rather pleasant to see a film that has had the courage to remain a slightly unpleasant and mild eponymous to the very end..." Robert Stein

+ New Theatre p34 Ap '36

"Aided by a number of excellent actors and some surprisingly sharp and witty writing, 'The Milky Way' proves to be an exceptionally diverting cinema fare. I do not recall all the nuance in Mr. Lloyd's silent films well enough to make any comparisons, but I can assure you that the new photoplay represents by far the best work the Lloyd workshop has accomplished since the screen began to babble... If you wanted to guess you couldn't, it is a film that tends to run down a bit as it goes along, so that the final climactic scenes are definitely inferior to those of the opening..." Margarette Tazlaar

+ N Y Herald Tribune p15 Mr 26 '36

"The 'Milky Way' hasn't any rivals this winter and after long escapades, returns in the funniest picture of the season, the funniest picture since 'Ruggles of Red Gap.' It is a cast-worthy picture of the picture, and the picture is worthy of a long and merry run. They seldom come along as funny as this one, and the Charlie Chaplin is singularly lucky that his picture opened first." Eileen Creelman

+ N Y Sun p33 Mr 25 '36

"It's good to have an old-time Harold Lloyd comedy back in town, and for that reason alone we were prepared to welcome 'The Milky Way,' which restores the actor to his New York after an absence of eighteen months. The new picture, rather than the old, is that; it happens, also, to be a well-balanced picture, drawing as much merriment from its dialogue as from its slapstick. And, equally between Mr. Lloyd and the other members of its excellent cast. We expected a one-man act in the film, but we are given a three-ring circus... The picture is as frolicsome a comedy as Mr. Lloyd has made since the days of 'The Freshman.'" S. Nugent +, N Y Times p27 Mr 26 '36

"Although Harold Lloyd is the nominal star of 'The Milky Way,' the chief blessings of this post-Capra comedy are the times hilariously amusing piece of slapstick fooling are really Adolphe Menjou and Verree Teasdale. The film in which they appear, it's a well-balanced picture, as the adaptation of the stage play of the name, and if it sometimes lacks the snap and dash of 'The Freshman,' it is original enough in it to keep one chuckling from beginning to end and sometimes laughing right out loud..." William Boehn

+ N Y World-Telegram p21 Mr 26 '36

"[It is a] good, bracing tonic. Without any of those mechanical stunts that you find in a Country Grocer, but with times hilariously amusing piece of slapstick fooling are really Adolphe Menjou and Verree Teasdale. The film in which they appear, it's a well-balanced picture, as the adaptation of the stage play of the name, and if it sometimes lacks the snap and dash of 'The Freshman,' it is original enough in it to keep one chuckling from beginning to end and sometimes laughing right out loud..." Mark Forester

+ New Yorker p87 Ap 4 '36

"One reason for [Lloyd's] continued appeal may be that he is content to allow some of the other actors the opportunity to perform, so that his films have a balance about them. In 'The Milky Way' both Adolphe Menjou and Verree Teasdale have plenty of material. As farces go, it travels well enough..." Mark Forester

+ Sat R p352 Mr 14 '36

"The gag-makers have been very well employed on the latest Harold Lloyd film. The great Lloyd factory has never constructed a better picture. Mr. Adolphe Menjou acts with the toughened and energy he showed in 'The Front Page.' Mr. Menjou in this kind of part is splendidly funny. He runs away with the film: he doesn't need gags: he doesn't need to smuggle a foil into a taxi and disguise its owner: he doesn't need to boost the bowler hats. These gags are for the star, and so with the gag-makers at the top of their game and Mr. Menjou the star of his, we have the best 'Harold Lloyd' to date..." Grammies

+ Spec p512 Mr 20 '36

"The Milky Way... Harold Lloyd might have waited much longer than two years for an acceptable script if Broadway had not provided that brisk, caustic, facile bit of dialogue. Now, however, it is, he has the perfect vehicle for his gifts..."
MOTION PICTURE REVIEW DIGEST

MILKY WAY—Continued

as a farce. ... His talents for reducing the
shenanigans to the ridiculous have never been more
efficacious.”
+ Stage p9 Mr '36

"It is an entirely unsophisticated and up-
raising, which I can honestly say, unlike
Chaplin’s ‘Modern Times’ which would have
been nonexistent without Chaplin. ‘The Milky
Way’ being a thin film, unfunny if
Producer Lloyd had cast someone other than
himself in the leading role.”
+ Time p38 F 24 '36

Trade Paper Reviews

"There’s no top milk in ‘The Milky Way.’
It is pure cream of the comedy crop, traveling
at a fast pace through a series of hilarious
situations. Family.
+ Box Office p22 F 1 '36

"Packed to overflowing with legitimate laugh
sequences this is decidedly one of the best
Lloyd has ever made. ... There isn’t a dull
moment in the entire feature.”
+ Film Curb pl1 F 1 '36

"The laughs are so fast and furious in this
Harold Lloyd fun riot that one is really thank-
ful for the few calm moments in which to
re-cuperate. At the box-office, it should hit big
money everywhere. In a role tailor-made to
his talents, Harold Lloyd should panic his army
of old fans, and should add a host of new
ones who know him as a name but haven’t
seen him.”
+ Film Daily p8 Ja 23 '36

"It registers a laugh-count of about two
a minute for its entire length and that is some-
thing of a record, even for Lloyd. So there
should be nothing but smiles at the box office
whatever audience it plays to. Then all too
much of course, very much his amiable, agile and
unabashed self, always likeable and always effortlessly
funny. Sharing his laugh-making is the incom-
parable Adolphe Menjou, now a gum-chewing
and vociferous fight promoter, full of wild
activity and surprising bits of facial comical-
ity.”
+ Hollywood Reporter p2 Ja 25 '36

"With uproarious comedy and to the tune of
a thousand laughs, Harold Lloyd returns to
the front rank of screen funmakers. Farce and
hokum, moving with speed and holding a
life-like sequence, that just chopping it off is an act of kindness and charity.
"Previewed in Los Angeles Paramount Theatre. It so hit its preview audience that its con-
tinued roaring laughter resulted in their in-
ability to hear half of the picture.”
+ Motion Picture Herald p6 F 1 '36

"This starts off slowly, builds up rapidly till
there are moments positively screaming fun
and satire. The lower brand Lloyd comedy
is sure to get ‘em. (Estimate: will do well
anywhere, with selling.”
+ N Y Exhibitor p34 F 25 '36

"The picture emerges on the screen as one
of the world’s comedies since the advent of
talkies. It should prove a money picture every-
where. ... Lloyd gives an excellent character-
ization of the meek guy throughout the pic-
ture, never gets out of character. He has lost
a lot of his former schoolboy habits which
aid him greatly. ... Picture can live up to
most anything zealous press agents will say.”
+ Variety (Hollywood) p3 Ja 26 '36

MILLIONAIRE KID, (Release date not de-
termined) 50min Reliable
Players: Betty Compson, Bryant Washburn.
Charles Delaney. Bradley Mctafee
Director: Bernard B. Ray
"Brady family is haunted by tutors and his
parents are separated and battling in court for
possession of him. Rather than take sides he
runs away and his adventures are many and
varied. As a newboy he is picked up by a
snevolent master-crook who doesn’t believe in
kidding but is under indictment for other
crimes.”
+ + Variety (Hollywood) p3 Mr '36

Audio Suitability Ratings

"Poor acting turns tragedy into comedy.
General praise.”
+ Nat Legion of Decency Ap 13 '36

Trade Paper Reviews

"This is one cannot hope for better playing
time than the duis or small neighborhoods.
It is story, and dialogue none too good.
Players do as well as could be expected with
the material at hand.”
+ Film Curb pl7 Ap 4 '36

"For the grind houses and some of the
double bills this picture should do all right.
In its classification it answers its purpose.
It carries many of the former big names
and although the plot is quite obvious, it is handled
in such a manner as to hold interest through-
out.”
+ Film Daily p4 Ap 1 '36

"This social comedy-drama is manufactured
of stock materials for the hamlet trade, where
it will doubtless find a welcome from the
uncritical and prove useful as a support number
on low classes.”
+ Hollywood Reporter p3 Mr 28 '36

"This is a mild entrant that will serve for
double features, neighborhood houses.”
+ Hollywood Reporter p3 Mr 28 '36

"Millionaire Kid,’ will not do in spots ex-
to those that have to grab something for the
Main Street stemmers. Picture starts with
good promise, but is so wishy-washy that
ending is fogged out.”
+ Variety (Hollywood) p3 Mr 28 '36

MINE WITH THE IRON DOOR. My 8 '36
60min Columbia-Principal
Frederick Burton
Director: David Howard

Based on the novel of the same title by
Harold Bell Wright. It was previously made
as a silent picture. ... It is the saga of the
search for a fabulously wealthy lost mine.
... The story concerns the adventures and mis-
adventures of dramatic and romantic, which
befall a smart young salesman and dumb city
detective when they set out to find the mine.”
(Motion-Pict Herald)

Audio Suitability Ratings

"General patronage.”
+ Nat Legion of Decency My 28 '36

+ + Exceptionally Good; + Good; + + Fair; — Mediocure; — Poor; — — Exceptionally Poor
“Two giving—Unless Motion Music ‘36.”

**Newspaper and Magazine Reviews**

“In total, without the title to mislead the average Western fan, this picture is mildly pleasing, giving intelligent attention to detail, and offering as much as any secondary production is, apparently, supposed to give,” Paul Jacobs


**Trade Paper Reviews**

“This yarn of treasure hunting in Arizona is far entertaining. I have been so enchanted with both the comedy and the drama spread pretty thin. None but children will give it credence and it is of doubtful entertainment value for all ages. Grade it as a support number on neighborhood double bills.”


“This production moves rather slowly. It is essentially an adventure yarn and there is sufficient conflict to appeal to the lovers of action dramas, yet no horses gallop, no horses bar the door, and only in the final sequences is there any real suspense developed. . . . The production as a whole is quite suitable as an egg Naive entertainment.”

+ Motion Pict Daily p8 Ap 20 ’36

“Wide liberties have been taken in this adaptation said Harold Bell Wright’s story. While much of the original dramatic romantic substance has been retained, a vein of comedy has been inserted that may well be best explained. The audience seemed to enjoy the comedy contrast, but found that the way in which the drama had been worked in was a little too far-fetched for its imagination.”

+ Motion Pict Herald p36 Ap 25 ’36

“The show is headed for double feature, neighborhood trade with little appeal for any other class.”

+ N Y Exhibitor p22 My 19 ’36

“Thin in incident, slow in tempo and failing to deliver anticipated final punch for general audience, satisfaction. The Men With the Iron Door” assays lean entertainment. Will find its level as program supplement in secondary trade. Music score might have helped considerably to hold up long silent scenes toward end of picture where audience attention relaxes just as it should reach peak in swifter pace and closer cutting.”

— Variety (Hollywood) p3 Ap 17 ’36

**MR. DEEDS GOES TO TOWN.**


**Director:** Frank Capra

Based on the novel, Opera Hat, by Clarence Budington Kelland. “Gary Cooper is a small town post-card poet, well content with himself. So far, he has not missed the trick of the town. Inheritance of millions takes him to the city where a smart newspaper woman, Jean Arthur, and he collide. George Bancroft crucify him with mockery to make selling headlines. . . . He turns his laugh upon his tormentor.” (Variety (Hollywood))

**Audience Suitability Ratings**

“‘I thought, when I saw ‘The Ghost Goes West’ that it was about the best film of its kind that I had seen. . . . Now that I have seen ‘Mr. Deeds Goes To Town’ I cannot say the same. . . . Columbia has another ‘Laurel For A Day’ in ‘Mr. Deeds Goes To Town.’”

+ + Sks & Films My ’36

“A and Y; excellent; C; very good.”

+ Christian Century p87 My 6 ’36

“Excellent-mature. Highly entertaining comedy.”

DAR

“Because of its entertainment value and the additional serious implications of labor conditions, this production has outstanding qualities. Family. E Coast Preview Committee

+ Fox W Coast Bul Ap 25 ’36

“Smooth direction, natural acting, and an outstanding film for the family.”

— Am Legion Auxiliary

“Family.” Calif Cong of Par & Teachers

“[It] will certainly be a joy to jaded movie audiences who are accustomed to conventional plots developed in the usual manner. Family.”

— National Association of Business & Professional Women’s Clubs

“Family.” S Calif Council of Fed Church Women

+ Fox W Coast Bul My 2 ’36

“A notably fine production holding appeal for all audiences. Family.”

+ + Gent Fed of Women’s Clubs (W Coast) Ap 22 ’36

**Motion Pict & Family p5 My 15 ’36

“Excellent-family.”

+ + Motion Pict Guide Je ’36

“It is not often that we have the good fortune to see a picture which is such a completely satisfying combination of wit, pathos, high comedy and serious thought as ‘Mr. Deeds Goes To Town’. . . . When you have seen it you will hurry to find a kindred spirit so that you may spend another evening enjoying it in retrospect. Adolescents, 12-16: delightful; children, 8-12: probably beyond them.”

+ + Motion Pict R My ’36

“It sounds rather crazy, and it is crazier than it sounds. In its craziness lies much of its virtue. It is the fantastic in it that is touching and moving as well as amusing.”

— J. S. B.

+ Nat Bd of R M My ’36

“Excellent for the entire family.”

+ + Nat Council of Jewish Women Ap 22 ’36

“Some decidedly rare and hilarious situations. Two lines of dialogue exclude this otherwise excellent film from our general patronage list. Adults.”

— Nat Legion of Decency Ap 13 ’36

“A and Y. Excellently conceived comedy drama centering around a ‘nouveau riche’ young idealist; C; little interest.”

Par M p50 Je ’36

“The film has a moral strength. There is a regrettable abundance of the routine action, but the excellent photography and the rich settings more than make up for this fault.”

— S. M. Mullen

+ + Scholastic p23 My 16 ’36

“Outstanding. A highly diverting farce, with amusing dialogue, clever characterizations, a fast, real and rollicking above the average, and a lightly satirical note stressing the difference between the Golden Rule and its application. Why waste your time on any audience.”

+ + Sel Motion Pict My 1 ’36

“Recommended to the Committee on Exceptional Photoplays. Family.”


++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; ——— Exceptionally Poor
Mr. Deeds Goes to Town—Continued

Newspaper and Magazine Reviews

"For a combination of sentimental imagination with hearty humor, Frank Capra is hard to equal. In both respects he has exercised his talents to advantage in 'Mr. Deeds Goes to Town.' The [courtroom] hearing, which brings the picture to a close, is probably the best and most distinguished courtroom sequence that even the movies have accomplished. It is so entertaining, however, and so lively in its treatment, that the license that is more than forgivable. ... Under Mr. Capra's guidance, Gary Cooper gives one of the best performances of his career."

-Boston Transcript p14 Ap 11 '36

"Frank Capra directed this and his people behave like human beings, not film automata. Contains the funniest courtroom scene in yours and Gary Cooper's best performance as the home town boy who makes good in the big city.


"Clarence Budington Kelland's American Magazine serialization can lay no claim to distinction, as outstanding screen material, but it does serve well as a medium for refreshing amusing comment on the contradiction of local hilarity, satire and light romance." J. P. Cunningham

-Commonweal p24 Ap 24 '36

"'Mr. Deeds Goes to Town' is definitely a talkie, but it is a brilliant one and capital entertainment. It is entitled to a place on your list of those you must not miss."


"[It] is one of the most hilarious and completely satisfying movies of the season. The film opens with a bang and never once shows signs of fatigue. The story-concetion may set you to wondering about your own mental stability. And it is sure to give all one could hope for in full-blown entertainment. [Outstanding]" Liberty p37 My 9 '36

"The trust of future patronage is based on the hope that the first audiences will come out of the theaters so ecstatic that they will tell all their friends. They probably will. Throughout a highly meritorious story-structure Capra has stressed incidental details so winning and warm that, overnight, Gary Cooper will become a star. It will be a long time before another courtroom scene of its like is filmed."

-Lit Digest p19 Ap 11 '36

"Nothing has been written in advance prepared us for the amazing qualities of 'Mr. Deeds Goes to Town.' 'Mr. Deeds' astounds with its unexpected warmth and indubitable sincerity of purpose. ... For the first time in the movies we have been given a sympathetic, credible portrait of a worker, speaking the language of workers, saying the things workers all over the country say. ... For Hollywood, 'Mr. Deeds' is a tremendous advance." Robert Stebbins

-New Theatre p17 My '36

"Performance, direction and story result in one of the screen delights of the season. It is Mr. Capra who made the classic playbill 'It Happened One Night,' and any succeeding work must be compared with his historic comedy. Well, I think that 'Mr. Deeds Goes to Town' is excessive in length and has its weaknesses. [but of the whole I think it is even more engaging than 'It Happened One Night.']" Richard Watts, Jr.

-+ N Y Herald Tribune p14 Ap 17 '36

"The Music Hall goes to town this week, to the huge delight of its large audiences. In current possession of its screen and of this department's enthusiasm, this mystery story of a rustic millionaire who made good in the big city. ... This is the second Gary Cooper comedy to prove itself in the second to prove itself on the sure-fire entertainment list. Eileen Creelman

+ + N Y Times p17 Ap 17 '36

"Frank Capra and Robert Riskin, who are a complete production staff in themselves, have turned out another shrewd and lively comedy. Never the picture moves easily into the pleasant realm reserved for the season's most entertaining comedies."

-F. C. W.

+ + N Y Times p17 Ap 17 '36

"They'll give you a grand and glorious time at the Radio City Music Hall this week. The they' being Frank Capra, Robert Riskin, Gary Cooper, Joan Arthur, Lionel Stander and a lot of others who appear in the hilariously cockeyed entertainment called 'Mr. Deeds Goes To Town,' which is among the comedy treats of the year. Mr. Capra has produced many distinguished motion pictures, but none more amusing and entertaining than this funny, cheerfully fast and footloose film." William Enoch

+ + N Y World-Telegram p29 Ap 17 '36

"There is a general tone of simple amiability about 'Mr. Deeds Goes to Town' which should make it a popular picture. It ambles along, to be sure, and some may find it funnier than I did. ... The real surprise in the film is Gary Cooper's performance. He is another case, it would appear, of one who has turned to the values of humor after a sound success. Capra and Riskin, without the romantic passions, one suspects that he comes to this new field with relief, and surely with respect."

-New Yorker p63 Ap 25 '36

"'Mr. Deeds Goes to Town' should be another success, despite its cumbersome title. ... The plot is no world-beater, but Capra's light-hearted additions are."

-News-Wk p29 Ap 18 '36

"It is sophisticated fantasy of undeniably grace and charm. Evidently the 'Deeds' Capra-Cooper combination is unbeatable for creating what is known, even in unenthusiastic circles, as a cinematic success."

-Stage p10 My '36

"The [courtroom] scene is the funniest as well as one of the most spiritually nourishing cinemalic moments of the season. That, with wise direction, he can achieve something beyond the many muteness on which his reputation and that of actor and director reposed, Gary Cooper recently proved in the Frank Borzage-Ernst Lubitsch 'Desire.' Herein he gives full play to his16 sense of humor, and thereby helps its authors and an expert cast make Mr. Deeds Goes to Town' altogether worthwhile entertainment."

+ Time p36 Ap 27 '36

Trade Paper Reviews

["[II] will send grosses soaring. Hilarious humor to lighten a highly original story packed with human-interest values, relieved by a quite believable romance."

+ Box Office p57 Ap 4 '36

"'Mr. Deeds Goes to Town' is one of the most delightful pictures of the current year."

+ Canadian Moving Pict Digest p5 My 16 '36

"It's a wow! Better than 'It Happened One Night' and you know what that means. This combination of romance, satire and comedy has everything the genuine box-office hit needs. It should be a clean-up everywhere. Look this one as soon as you can and watch the dollars roll."

+ Film Curb p5 Mr 28 '36

"This will do plenty of business at the box-office. It's another Capra hit. ... The picture is full of surprises and it will please all types of audiences. Capra has..."
MOTION PICTURE REVIEW DIGEST

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done a grand directorial job and Robert Riskin deserves bouquets for his script."

Film Daily p9 Mr 27 '36

"It is a satire, a farce, a love story, a sentimental comedy, all deftly intermingled to the delight of its audiences. You have scores of excellent sales angles, but none will prove more powerful than the enthusiastic word-of-mouth the picture is sure to arouse. Gary Cooper plays Mr. Deeds with all the spontaneity of his own enthusiasm for the film and his performance is unquestionably the finest of his screen career, neatly shaded and tremendously vital."

+ Hollywood Reporter Mr 25 '36

"Mr. Deeds goes to town and so will any exhibitor who books this hilarious combination of comedy, satire, and romance, in which Frank Capra tops his 'It Happened One Night.' Gary Cooper gives by far the best performance of his career as the sensitive, sensible small town citizen."

Motion Pict Daily p6 Mr 26 '36

"Exploitation angles were plentiful when the picture came from the cameras. Author, star, director and adapter had, among them, a wealth of carry-over box office value. Normal expectancies to be tapped by advertising copy were varied and widespread. But the material that has accumulated since the preview screenings is abundant beyond the limits of this space to chronicle."

Motion Pict Herald p37 Ap 25 '36

"With a sometimes too thin structure the players and Frank Capra have contrived to convert 'Deeds' into fairly sturdy substance. It should pan out all right at the box office. The farce is good-humored and the troupimg and production workmanlike, but there are some lapses in midriff that cause considerable uncertainty... There are times when Cooper's impression is just a bit too scatter-brained for sympathetic comfort. General technic is highgrade and 'Deeds' should prove pleasant screen divertissement if not as significant as some of Capra's previous efforts."

Variety p22 Ap 25 '36

"Escorted by those master craftsmen, Frank Capra and Robert Riskin, 'Mister Deeds' goes to town for one of the outstanding pieces of screen foolery of the season to pile a lot of new dough into exhibitor till and to bring smiles of satisfaction to the Columbia cohorts. Having made and merit and everything it takes the picture spells box office success with a smash.... Behind the obvious antic, the discerning will see something about the mannerisms on the conventions of the times, sometimes caustic, sometimes sympathetic, always deeply compelling ending."

Variety (Hollywood) p3 Mr 25 '36

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MOONLIGHT MURDER. Mr 27 '36 65min MGM
Players: Chester Morris, Leo Carrillo, Madge Evans, Frank McHugh, Benita Hume
Director: Edwin L. Marin

"It unravels the murder of a grand opera singer in [the] Hollywood Bowl." Film Curb

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Audience Suitability Ratings

A: fair of kind; Y: not the best; C: no.

Christian Century p677 My 6 '36

"Most entertaining with suspense maintained to the finale; fine direction. Adults." Am Legion Auxiliary

"Possible for family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Family." Nat Bd of R

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"Family," Nat Council of Jewish Women

"Family," Nat Fed of Business & Professional Women's Clubs

"Mature," S Calif Council of Fed Church Women

Fox W Coast Bul Ap 4 '36

"Family-mature."

Gen Fed of Women's Clubs (W Coast) Mr 21 '36

"Mature."

+ JT Estimates Mr 15 '36

"Good-adult & young adult." + Motion Pict Guide Je '36

"Mercy killing is a social problem which deserves more consideration than it usually gets, and off lightly at the end of a fast-moving mystery plot. Adolescents, 12-16: no; children, 8-12: no.

Motion Pict R My '36

"Adults." Nat Legion of Decency Mr 22 '36

"A: murder mystery which turns from formula to the unique; Y: mature; C: no." Par M p10 Je '36

"A better than average mystery. Mature." + Set Motion Pict Ap '36

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Newspaper and Magazine Reviews

Canadian M p61 My '36

"It succeeds only in being rather indifferent entertainment." + Hollywood Spec p10 Mr 28 '36

"They are killing another tenor at the Rialto Theatre; this time they are outdone. In the end the sayer is revealed as one of those mercy killers, which may give you a rough idea of what the four authors of the photoplay think of tenors. The singer is, it turns out, poisoned by a microphone, which is certainly the finest recent case of the man biting the dog. It is my unhappy duty to report that the rest of the picture is not up to the standard set by its aforementioned high points." + N Y Herald Tribune p8 Mr 28 '36

"'Moonlight Murder' is a precise little film with cultural aspirations. When it is not decimating its cast by poison gas, it is including in its panoply poison motif, and with an effect equally deadly. Quite frankly, we never for a moment suspected the guilty man, but that may be because we always have refused, on principle, to solve these mystery pictures by eliminating every one with a motive and a motive only. A巧妙 killer who couldn't have done it." F. S. Nugent + N Y Times p11 Mr 28 '36

"(It is a) leaky and generally preposterous mystery melodrama. A machine-made and slow motion exercise in lethal highjinks, its limping movement and nickel-weekly cliches about sudden and violent death will never cause you to whistle to keep your teeth from chattering with terror or cause your heart to jump into your throat as it does with antics, and sometimes its nervelessly conceived and calmly written shocks and violence may cause you to laugh, but I assure you that 'it will be one of the nervest of the nervous variety.'" William Boehnel + N Y World-Telegram p9 Mr 28 '36

"The thriller of this week turns out to be a smudgy article which we can dismiss at once. It's called 'Moonlight Murder,' and features Chester Morris, the Hollywood Bowl, a good portion of a Trouvado, a swami, a lunatic, a tenor, an unpronounceable poison, laboratory scenes, too much funny stuff, and a solution that lets you down flat on the floor." John Mosher + New Yorker p87 Ap 4 '36
MOONLIGHT MURDER—Continued

Trade Paper Reviews

"Many clues, many theories, and a decided surprise in the end, for it's different. A fine picture for the younger generation." L. S. Nieman, Variety

© Canadian Moving Pic Digest p7 Mr 28 '36

"This is a novel murder-mystery melodrama that will keep any audience guessing until the very end. It is all so well worked out and provides an hour of genuine entertainment. It is one of the best stories of its kind to reach the screen in some time."

© Film Curb p8 Mr 21 '36

"As a program offering, this murder mystery should get by. With a strong cast it should do well with the fans who like to work out the solutions. However, there is the opera at the Hollywood Bowl and the breezy romance between Madge Evans and Chester Morris that helps to make the entertainment more interesting."

© Motion Daily p6 Mr 19 '36

"This is a case of a murder mystery film so good in its class that its merit becomes its chief audience handicap. It is so ingeniously and skillfully complicated for guessing purposes that fans are likely to stop guessing and to feel let down at the end because they were not fooled. However, spitted fresh twists and exciting treatment the result is somewhat overwhelming."

© Hollywood Reporter p3 Mr 16 '36

"This is something new in the line of multiple-suspect murder-mystery films. The principal departure from the formula is an idea accentuating the show's entertainment and commercial value, the unique motive for and the novel method of killing. As the location is the Hollywood Bowl and a grand opera performance the occasion, the picture has a musical background, the highlight of which is an elaborate presentation of a choral scene from 'The Trov'ers."

© Motion Pic Daily p6 Mr 17 '36

"The basic showmanship of the picture is that it is one so told and produced that it defies solution until the last five minutes. At the same time, the musical content and the unusual production effects it makes possible should not be ignored. It is more than possible that by paying some little extra attention to this, patrons not ordinarily interested in straight mystery will have their attention drawn to the attraction."

© Motion Pic Herald p40 Mr 28 '36

"Murder mystery can be made too confounding for popular screen taste. This one may suffer somewhat by virtue of its very novelty. Majority of audiences however, are certain to welcome fresh departure from the hackneyed general run of film buffers, and picture should do its share of program box office duty wherever the tantalizers are standard fare."

© Variety (Hollywood) p3 Mr 16 '36

MOON'S OUR HOME. Ap 10 '36 76min Wanger-Paramount

Players: Margaret Sullavan, Henry Fonda, Gladys George, Sherlock Bondi, Henrietta Crosman, Margaret Hamilton

Director: William A. Seiter

Based on the novel of the same title by Faith Baldwin, Margaret Sullavan in a temperamental movie star, rushes away from a judgmental socialite grandmother's home to escape the attentions of Butternut. Margaret wants to marry her. She goes to a New England village for winter sports, preceded by Fonda, an author-explorer, who is avoiding crowds. They fall in love, are married, but their wedding night is ruined when Margaret's perfume upsets Fonda." (Film Daily)

Audience Suitability Ratings

"I was pleasantly disappointed in 'The Moon's Our Home'; the film has far more depth and reality than is found in the novel from which it is made. The contrast between the hectic life of a movie star and (the) peace and quiet of a rural community helps to render the picture enjoyable."

© Bks & Films My '36

"A: good; Y: amusing; C: little interest."

© Christian Century p87 My 8 '36

"Family." Am Legion Auxiliary

"Snappy dialogue and rowdymess result in hilarious entertainment for all audiences Family."

© Calif Cong of Par & Teachers

"Excellent-mature. Young people will love this light, amusing romance." DAR

"Humorous situations are many, exceedingly clever dialogue abounds, and the winter country scenes are exceptionally well pictured. Adults & young people."

© E Coast Preview Committee

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

"A frothy, amusing comedy, not very probable and filled with pickering but otherwise harmless. For older members of the family. Mature. Nat Soc of New England Women

"Light entertainment with no particular purpose or underlying objective."

© S Calif Council of Fed Church Women Fox W Coast Bul Ap 25 '36

"Family." Nat Fed of Women's Clubs (W Coast) Ap 15 '36

"The characters and situations are quite far-fetched most of the time, but the acting, the players and the direction are so thoroughly in tune with the mood of the picture that the result can only be good entertainment Family."

© Jt Estimates Ap 15 '36

"Hollywood pulling its own leg is an edifying spectacle. The outdoor scenes in the snowy mountains, with the exception of a regrettable artificial studio-set, are a pleasure that one would like to have prolonged, even though one is able to make one see the film less as a satire than as a romantic fancy. Suitability: family."

© Mo Film Bul p88 My '36

"Fair-family." Nat Bd of R My '36

"Directed with a rare sense of comedy value, sharp wit and subtle satire. Family."

© Nat Council of Jewish Women Ap 15 '36

"Adults."

© Nat Legion of Decency Ap 13 '36

"A: Light comedy with riotously humorous high spots; Y: certainly entertaining; C: harmless."

© Par M p50 Je '36

"Family."

© Sel Motion Pic My 1 '36

"Light and entertaining. Family."

© Wkly Guide Ap 11 '36

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
**Motion Picture Review Digest**

**Newspaper and Magazine Reviews**

"If Margaret Sullavan were not cast in the lead, and playing in the very peak of her form; if Dorothy Parker, who, with her husband, Alan Campbell, had not supplied some crisply Parkeresque dialogue, The Moon's Our Home... would, in fact, be another smooth cutting of one of the inexhaustible Faith Baldwin's stories. With those assets the film is absurdly delicious entertainment."

**Boston Transcript** p4 Ap 18 '36

"Entertaining nonsense, in the manner of some comedies of the past but distinctly human."

J. P. Cunningham

**Commonwealth** p24 Ap 24 '36

"The Moon's Our Home is as entertaining as one could wish it to be—one of the brightest comedies we have had in a long time. It has been given an exceedingly smart and complete production, the sets and locations themselves having more than usual story value... To give individual credit to all who deserve it would be unduly prolix, but I would single out... Margaret Hamilton... Their humor is justly something... The supportive cast, with Margaret Hamilton playing the captivating Earnestine and Charles Butterworth as the movie star's smugly little aunt, is of considerable help... ""The Moon's Our Home is a bright and lively piece of insanity."" Eileen Creelman

**New York Sun** p23 My 14 '36

"It is a mad, fast-paced fantasy, none of it much more serious or logical than a Marx Brothers comedy, managing to supply a surprising number of real laughs... The supporting cast, with Margaret Hamilton playing the captivating Earnestine and Charles Butterworth as the movie star's smugly little aunt, is of considerable help... ""The Moon's Our Home is a bright and lively piece of insanity."" Eileen Creelman

**New York Times** My 13 '36

"The theme of a mad, fast-paced fantasy, none of it much more serious or logical than a Marx Brothers comedy, managing to supply a surprising number of real laughs... The supporting cast, with Margaret Hamilton playing the captivating Earnestine and Charles Butterworth as the movie star's smugly little aunt, is of considerable help... ""The Moon's Our Home is a bright and lively piece of insanity."" Eileen Creelman

**New York Daily News** p23 My 13 '36

"The snow scene in it is admirable and as believably chilly as the dialogue supplied by Dorothy Parker. It will entertain you, perhaps, in the very afternoon."

**New York World-Telegram** p23 My 14 '36

"Good mid-May entertainment for honest idlers and their hosts is The Moon's Our Home, which is routine romance between an author and a sort of Hepburnish movie star."

John Mosher

**New Yorker** p79 My 16 '36

"It's a mad, mad story that can't be told in print, but will be like Payne's 'Fireworks,'... It's a new Margaret Sullavan and you'll love her—all the more.""

**Box Office** p23 Ap 18 '36

"With a plot like that, the picture can't help but be a rip of fun, and it certainly doesn't disappoint. Somebody must have told Howard that there is a little too much slapstick, but this reviewer and all the other writers were more than enthusiastic..."

**Film Daily** p13 Ap 6 '36

"As delightful a slice of madness as has reached the screen in many a day. 'The Moon's Our Home' is a farce-comedy that can be conservatively described as a riot, a panic or a wow. Sell this Wanger production heavily for opening day business. From then on, word of mouth will take care of it... It is filled with such brilliant dialogue and clever situations that even the box-office play, that give it zip, sparkle and zest. It is a cinch to be popular on the strength of word-of-mouth advertising alone. The picture is all audience entertainment and a showman's show."

**Motion Picture Daily** p2 Ap 3 '36

"The first surprise in the picture is that it takes its stars, Margaret Sullavan and Henry Fonda, completely out of the dramatic characters that previously have been theirs and makes them funny comedians. The second surprise is that, despite its insane madness, the picture is distinctly human..."

**Motion Picture Herald** p56 Ap 11 '36

"Exhibitors can well be advised that this is a saleable bit of merchandise, that their patrons will help swell the grosses once they see it."

**New York Daily News** p23 My 14 '36

"Some solid comedy moments have been injected into Faith Baldwin's original and the results look very good for the picture. While the proceedings travel along a fantastic track, the director and cast have capitalized wisely on the spirit of the piece and produced a species of romantic entertainment, which should go well with the family trade."

**Variety** p12 My 20 '36

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**Trade Paper Reviews**

"A brilliant and sprightly example of what Hollywood can really turn out at its best. Familiarly...

**Box Office** p23 Ap 18 '36

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**Variety** p12 My 20 '36

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**Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor**
MOON’S OUR HOME—Continued

"With the combined talents of Margaret Sulivan and Henry Fonda to project the sexy, temperamental romance, and top-notch support for every department, picture holds up Walter Wanger's high entertainment score and indicates fat grosses everywhere. . . Picture as whole comes close to being perfect diversion for all types of audiences.

† Variety (Hollywood) p3 Ap 2 '36

(*)MOSCOW MOODS. Ja 17 '36 11min Par
Players: Yasha Bunchuk and his Cossacks
"Yasha Bunchuk and his Cossacks, instrumental and chorale, perform a number of familiar Russian numbers including 'The Volga Boatman' and 'Dark Eyes,' in a rich setting, a banquet hall of Empire days." Motion Pict Herald

Audience Suitability Ratings

"Very superior entertainment, Family."
† Gen Fed of Women's Clubs (W Coast) Ja 27 '36
"Very good, Family."
† Jt Estimates Ja 1 '36
"Good, Adults."
† Motion Pict R Mr '36
"Very good, Family."
† Sel Motion Pict F '1 '36

Trade Paper Reviews

"The numbers include 'The Volga Boatman,' 'Dark Eyes,' a drinking song and a stirring soldier melody and the tremendous power behind the native voices is something impressive to listen to. Properly costumed and presented in just the right mood, the subject will click with ease."
† Box Office p31 Mr 7 '36
"There are several dozen performers, and they have grand voices."
† Film Daily p7 F '26 '36
"A couple of familiar Russian tunes such as 'Dark Eyes' and 'The Volga Boatman' and a few others form the musical background for this effort which consists almost entirely of music. . . A pleasing film with that Continental atmosphere."
† Motion Pict Daily p18 Mr 11 '36
"The singing is superb, is the orchestra support, and the conductor plays an original cello, cella. Strictly Russian and almost entirely classical, the subject calls for a certain degree of care in programming lest its distinctly ornamental value be wasted. In a balanced program it should give good account of itself."
† Motion Pict Herald p48 F '29 '36

MOSCOW NIGHTS. See I stand condemned

MURDER AT GLN ATHOL. See Criminal within

MURDER BY AN ARISTOCRAT. Je 12 '36
Edwin Warner
Players: Lyle Talbot, Margarette Churchill, Claire Dodd, Virginia Brissac, William Davidson
Director: Frank McDonald
Based on the novel of the same title by Mignon G. Eberhart. When Margarette Churchill, a nurse with a passion for clues is confronted with a mystery involving three deaths, she with the aid of the district attorney, finds the solution.

Audience Suitability Ratings

"Well sustained suspense. Adults & young people." Am Legion Auxiliary
"A surprise climax follows a well-maintained period of suspense. Adults: fair; 14-18: fair; 8-14: no." Calif Cong of Par & Teachers
"A fairly interesting murder mystery which lacks amplitude and has a definitely obvious solution. Fair for adults." Nat Council of Jewish Women
"Cleverly written, acted and directed to bring out both social and ethical problems. Mature." Nat Fed of Business & Professional Women's Clubs
"Mature." Nat Soc of New England Women
"The utmost attention is required to follow the plot. Will interest men. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 28 '36
"A gripping murder mystery. Adults."
† Gen Fed of Women's Clubs (W Coast) Mr 14 '36
"Adults."
† Jt Estimates Mr 15 '36
"Suitability: adults & adolescents."
† Mo Film Bul p88 My '36
"If one is inclined to be critical, Miss Keating has too great a knowledge of detective methods and too little regard for professional ethics for a nurse, but in a mystery play the solution of the crime is the all-important point. While not outstanding, this is a fairly good example of its type. Adolescents, 12-16: passable; children, 8-12: no."
† Motion Pict R Ap '36
"Adults."
† Nat Legion of Decency My 7 '36
"A: murder mystery that reveals good blood and motifs and bad manners in conflict; Y: possible; C: no."
† Par M p50 Je '36
"Adults."
† Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"It moves so fast all your faculties are employed in merely keeping up with it and you have no time to ask yourself if you are enjoying it. . . Really it is splendid entertainment if your nerves are unshatterable. And if you like to dream, see the picture before going to bed and you will dream about it all night."
† Hollywood Spec p7 Mr 28 '36
"Murder by an Aristocrat" is a pedestrian mystery-murder whose mystery does not prove too great a strain on the audience's nerves, however, as it is accompanied by all the familiar cliches of the spine-chilling school of skull-duggery." Marguerite Tazelvaar
† N Y Herald Tribune p14 Je 16 '36
"Armchair hawkshaws no doubt will be disappointed with the new mystery film, "Murder by an Aristocrat" is perhaps the least intriguing case of wholesale homicide to emanate from the First National studios. . . This appears to be due primarily to the banal manner in which the story is worked out."
† T. M. P. p31 Je 15 '36
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† T. M. P. p31 Je 15 '36
"Among the least interesting of the current hot weather screen entertainments is a murder mystery called 'Murder by an Aristocrat.' . . While it is nothing to growl about, a few snarks may be permitted, since it is just another one of those inefficient weaklings that clutter up the Broadway screen* at this time of the year. Some competent players . . . save it from being altogether a pretentious bore." William Boehnel
† N Y World-Telegram p21 Je 15 '36

†† Exceptionally Good; †† Good; † Fair; †† Mediocre; † Poor; — Exceptionally Poor
Trade Paper Reviews

"A formula murder mystery with enough suspense and tricky situations to satisfy the average chiller fan. Family.

+ — Box Office p25 Ap 11 '36

"Where murder-mystery melodramas are liked it will please but it isn't for the big spots [pict] alone. It isn't particularly new but it has been well played and directed."

+ — Film Curb p11 Mr 28 '36

"Unlike many features of its type, the virtue here lies in a strong story, good acting, skilful direction and sane motives for the commission of the murder."

+ — Hollywood Reporter p3 Mr 23 '36

"Marguerite Churchill as a sweet girl Philo Vance in a nurse's uniform is the redeeming feature of this dull [mystery]. There is a mass of evidence that would keep an average jury busy for a week. Somehow it all seems rather futile and there is little wonder that the preview audience frequently snickered in the wrong places. Director Frank McDonald and a conscientious cast of practiced players try hard. Under the shrouded murder melodrama, it's a picture that gave its first auditors more amusement looking at it than interest in following its story and action."

Motion Pict Daily p11 Ap 21 '36

"Audiences are quite apt to accept this picture as something other than what the producers intended. It's a routine accomplishment probably intended for little more. Short on what the marque demands, this will be relegated to the weakest nights, twin bills."

+ — N Y Exhibitor p12 Ap 25 '36

"A routine mediocrity obviously destined for dual day and night runs. The story has been told with clumsy technique be- speaking hurried direction. The acting is pretty consistent but below the passing grade."

+ — Variety p23 Je 17 '36

"Mechanically, obviously developed mystery melodrama, with its full share of corpses and near deaths growing out of skeletons in family closets. The story is, however, nothing more than a mere terror. It is, however, never very horrific because killings become rather monotonously frequent, in effort to create unsolvable complications. Murder By An Aristocrat will supply an hour's mild diversion where this type entertainment is standard for the ordinary day. The plot foundation but shares growing tendency of screen mysteries to overwrite in striving for complex bafflement."

+ — Variety (Hollywood) p3 Mr 23 '36

MURDER ON A BRIDLE PATH. Ap 17 '36

66min RKO


Based on the novel of the same title by Stuart Palmer. "The death of a young woman who had many enemies causes suspicion to fall upon several innocent people. However, the mystery is cleverly solved by a series of un-
usual deductions, arrived at through the efforts of a school teacher, friend of a police inspec-tor."

(Sel Motion Pict)

Audience Suitability Ratings

"A and Y: fairly amusing; C: if it interests."

Christian Century p19 My 13 '36

"A keen sense of humor is displayed in the bantering dialogue by the leading members of the cast. Adults & young people."

E Coast Preview Committee

Fox W Coast Bul Ap 11 '36

"Adults: entertaining. 14-18: entertaining; 8-14: doubtful. Calif Cong of Par & Teachers"

"Murder On A Bridle Path is a bright pro-
gram picture, which never becomes too involved for relaxation. Family-maturing picture. Nat Fed of Business & Professional Women's Clubs

"Audiences over 14." Nat Soc of New Eng-land Women

"A mediocre and badly told murder mystery, too much confusion causing lack of interest. The expression 'Hell to God' repeated several times is repellant and in bad taste. Waste of time. Mature. S Calif Council of Fed Church Women.

Fox W Coast Bul Ap 18 '36

"Adults & young people."

General Fed of Women's Clubs (W Coast) Ap '36

"Family."

Jt Estimates Ap 15 '36

"The direction is efficient, the dialogue slick, the thrill well-timed, and the comedy Relief successfully handled. Suitability: adults and adolescents."

+ — Mo Film Bul p67 Ap '36

"Fair-adult & young adult."

+ — Motion Pict Guide Jl '36

"The plot is rather involved and some of the minor incidents are never cleared up. How-
ever, the picture has amusing dialogue as well as clever direction and good acting—a com-bination which makes it a pleasant evening's entertainment. Adolescents, 12-16: yes; chil-
dren, 8-12: no."

Motion Pict R My '36

"Family."

Nat Council of Jewish Women Ap 6 '36

"General patronage."

Nat Legion of Decency Mr 8 '36

"A and Y: moderately entertaining mystery melodrama; C: many murders and a grim climax."

Par M p50 Je '36

"Adults & young people."

Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"[It has] a bit of comedy, a bit of romance, adventuroustrigue and gobs of mystery will keep you awake even if it isn't a hundred per-
cent."

+ — Canadian M p61 My '36

"Another of the Inspector Piper-Hildegarde Withers detective stories, with a new Hilde-
garde, Helen Broderick, whose acidulous style is not for all tastes... Too much dull talk in this one."

— Christian Science Monitor p15 Ap 18 '36

"Murder on the Bridle Path is another in the series of mysteries that James Gleason, as Inspector Piper, has been solving with the aid of a spinster partner, formerly played by Edna May Oliver, who is here, however, substituted for by Helen Broderick. The interest of the piece lies in the adroit performance of both

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

MURDER ON A BRIDLE PATH—Continued.
Mr. Gleason and Miss Broderick and the humor which Orson Welles breezily breathes. each dweller of the bombastic inspector unravels, while reveling in the sly cracks. The dry-humored Hildagard takes at his expense." Margaret "Tazelaar
+ N Y Herald Tribune p10 Ap 13 '36

"It is just a terribly boring dialogue between James Gleason and Helen Broderick." B. C.
— N Y Times p19 Ap 11 '36

Admirers of the Hildagard-Wiethers-Inspec- tor series who will be disappointed by this "Bridle Path"—Variety

"This is a well-handled solution of the mystery in 'Murder on the Bridle Path.'" John Mosher
+ New Yorker p50 Ap 18 '36

Trade Paper Reviews

"It is a poor story and it is hard to credit that the dialogue was written by a man who is supposed to be a humorist." Charles S. Prelutsky
— Variety p17 Ap 8 '36

MYSTIC MOUNTAIN. Mr 30 '36 76min Lenauer Players: Dita Parlo. Dyk Rudens. J. Kas- par внутренность

Director: Dmitri Kirsanoff

Dialogue film in French and German, filmed in the Swiss Alps. It has English sub-titles. "It is the film of the man and women who live in the French and Swiss Alps. It describes the killing of Firmin's dog by Gottfried, another mountain farmer, and how he is relieved by his loss. Firmin plots vengeance on Gottfried and all that is his. To this end, he kidnapES Elsa, Gottfried's fiancée, and carries her back to his village on the other side of the moun- tain." (N Y World-Telegram)

Newspaper and Magazine Reviews

"While 'The Mystic Mountain' is 'different,' it is still a mediocre production and not at all in the tradition of 'The Blue Light.' The first was a lovely poetic and hauntingly beautiful play; 'The Mystic Mountain' is a confused, uninteresting story, whose only merit lies in the magnificent natural settings... It is possible the picture might have been an entertaining and interesting one with other treatment, more comprehensive, more satisfying performance. The cutting and editing is poor."

+ Variety p37 Mr 31 '36

"The virtues of 'The Mystic Mountain' are several. It is beautifully photographed. It is well acted. Unfortunately, it is freighted with such an arty treatment and such a pell-mell narrative that in spite of the lift and dramatic fervor of some of its parts—parts, incidentally, which sometimes excite you, sometimes make you morose—the whole thing leaves you thoroughly unappeased." William Boehnel
+ N Y World-Telegram p51 Ap 1 '36

Trade Paper Reviews

"It is extremely unfortunate that a picture on which such evident care and fine acting has been lavished should be such a disappointment. The story, which revolves around the primitive passions of mountaineers, is one which will not appeal to American audiences... Only

++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
small art theaters devoted to foreign films will attract any business with this film. The cast deserved a better production. — Hollywood Reporter p3 Ap 9 '36

"Produced with much of the background and atmosphere which made 'The Blue Light' a notable picture, this lacks something of the pictorial strength and dramatic intensity of that film, but is still a worthwhile and interesting importation, chedly, however, for class audiences." — Motion Pict Daily p5 Ap 3 '36


Authentication

NAVY BORN. Je 15 '36 68min Republic
Players: William Gargan, Claire Dodd, Douglas Fowley
Director: Nate Watt

The plot centers around three bachelor navy officers who try to rear a baby left by another officer when he dies. They are opposed in their plan by the wealthy and conniving relatives of the infant and much kidnapping back and forth ensues.

Audience Suitability Ratings

Newspaper and Magazine Reviews

"This one is tragic proof of the evil effect double-billing threats on the picture industry. No producer would have dared to release so impossible a bauble except as a filler. . . 'Navy Born' is a concentrate of errors—cinematic and social; a story told tiresomely by dialogue and overdramatized by poorly directed players, who never become sufficiently real to capture audience-interest." Paul Jacobs — Hollywood Spec p13 Je 6 '36

Trade Paper Reviews
"Comedy situations aplenty make this picture adequate to fill an average family bill at any theatre." — Box Office p33 Je 13 '36

"It has considerable human interest, is well played by a good cast and has been nicely directed by Nate Watt. . . The small town trade will very likely be pleased with this one." — Film Curb p9 Je 6 '36

"This comedy drama makes pleasing entertainment that should serve well as a program number. . . [It] is a well developed affair with appropriate dialogue and situations that build for suspense, many of which are very hilarious." — Film Daily p29 Je 2 '36

"[It is] mild, low-budget entertainment for family consumption in the neighborhoods. . . The basic idea has hilarious possibilities and these are partly realized in a smartly written script, the baby-raising chronicle in dialogue made colorful with the slang of the service. Its filming, however, calls for a player adroitness that was out of the reach of this production." — Hollywood Reporter p3 My 28 '36

"This is an excellent dual bill film packing an audience wallop from the first chuckle to the windup chase. The picture stands out as a fine example of low-budget product and should thoroughly satisfy the neighborhood patrons for whom it is aimed." — Motion Pict Daily p10 Je 2 '36


"With judicious use of the scissors this picture could be improved to make fair entertainment for dual programs. . . Claire Dodd's part is much too much in order for further times when she registers well, but when put to the test she fails to get over the necessary menace." — Variety (Hollywood) p3 My 25 '36

NEIGHBORHOOD HOUSE. (Release date not determined) 8min MGM-Roach
Players: Charley Chase, Rosina Lawrence, Darla Hood, Margaret Irving
Directors: Alan Hale, Harold Law

"Established as a family who bolt their dinner to arrive early at a neighborhood theatre for the drawings, Chase, Miss Lawrence and Baby Darla encounter difficulties when the child draws Chase's number, then her own, another one complicated further complicated when Miss Lawrence's number is picked. With cries of frameup from the audience, Chase is kidnapped by mobsters who have their own plan for capturing the prize."

Motion Pict Daily

Newspaper and Magazine Reviews

"Though not even producers hope that fans will go out of their way to see it, the amiable little satire neatly attains its ambition—to supply casual fun on a double bill." (2 stars) Beverly Hills Liberty p50 Je 13 '36

Trade Paper Reviews

"Very amusing slapstick comedy, good for much hearty laughter in any theatre. . . [It] cannot fail to keep any audience in rare good humor throughout its screening."

Film Curb p7 My 9 '36

"As a slapstick comedy feature based on 'Bank Night,' this picture should make satisfactory fare as family trade entertainment."

Film Daily p7 My 19 '36

"This first feature-length Charley Chase comedy is saleable product for the light end of double bills in any neighborhood house and gives promise of building into a dependable box-office bet. . . It is so gayly gagged and at the same time so close to everyday experience and human nature that it will keep the average, easy-to-tickle audience laughing most of the time."


"With satire and slapstick as the main selling angles this film should be acceptable as a secondary feature on many programs. . . Alan Hale and Harold Law co-directed, pacing the action suitably and making several time-worn gags seem somewhat fresh."

Motion Pict Daily p2 My 1 '36

"From a comedy gag and situation viewpoint, this picture satirizes the fun and foolishness of bank night. . . In neighborhood houses wherein the picture's field lies, the attraction, which doesn't mean much one way or another than to be amusing entertainment, is possible of topical exploitation that probably can incite a good bit of interest."

Motion Pict Herald p3 My 9 '36

"Final result will probably see the picture booked when Bank Night is a theatre's attraction or else on double bills."

Phila Exhibitor p48 My 15 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocrec; Poor; ++ Exceptionally Poor
NEIGHBORHOOD HOUSE—Continued

"Best thing to be done with this Charley Chase feature is to cut it to a short. Then it should be top-notch entertainment. As it is, it offers little as a feature, fails to give feature entertainment. Story is strikingly two-reeler as are the others."
— Variety (Hollywood) p3 Ap 30 '36

NOBODY'S FOOL. My 29 '36 6min Universal
Players: Edward Everett Horton, Glenda Farrell, Cesar Romero
Director: Arthur Greville Collins

"An ex-writer comes to New York to enter big real-estate business and though seemingly very dumb he manages to outwit some unscrupulous realtor operators." Wkly Guide

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"The eternal story of an innocent abroad, despite the skilled treatment of scenario experts, must prove hackneyed even to admirers of Edward Everett Horton. Family." Calif Cons of Fair & Trade

"A very entertaining comedy with well adapted dialogue. Family." Nat Soc of New England Women

"Thoroughly entertaining, with Horton in usual characteristic role. Family." Calif Council of Fed Church Women

"Cut and tailored to the measurements of Edward Everett Horton, this picture would be impossible with anyone else in the title role. Those who enjoy Horton, and the list is long, will find it full of naive absurdities, and delicately balanced situations. A lot of laughs: children, 8-12: little interest." Motion Pict R Je '36

"Family." Nat Bd of R M Je '36

"This innocuous comedy fits the talents of Edward E. Horton as if it were tailor-made for him. Family." Nat Council of Jewish Women My 13 '36

"General patronage." Nat Legion of Decency Je 4 '36

"Family." Sel Motion Pict Je 1 '36


Newspaper and Magazine Reviews

"It is a fast-moving comedy written expressly for the particular talents of its star... As usual, a veteran cast supplies the ineffable strength that comes of time-earned ability. Producer Irving Starr doubtless is to be credited with this thoughtful selection and its subsequent excellent result. You will have to work for 'Nobody's Fool': It is a class B, but you'd never know it." Paul Jacobs

Hollywood Spec p12 Je 6 '36

"[It] is a brisk comedy in which Edward Everett Horton and Glenda Farrell manage to be genuinely amusing in a story whose originality and satire result in entertainment above the average for the type of audience the piece was apparently aimed at, and the money spent on it." Margaret Tuzelaar

— Toronto Tribune p14 Je 16 '36

"'Nobody's Fool' makes its chief bid for fame as a harbinger of summer doldrums in the cinema. A feeble mélanie of soporific comedy, 'Nobody's Fool' is a last-minute grab for unscrupulous profit. The film will obviously appeal to many audience members and is a sure-fire hit. Production is first-rate in the manner of Edward Everett Horton and Glenda Farrell—not to mention its wonderful audience." T. M. P.

— N Y Times p27 Je 4 '36

"'Nobody's Fool'... helps to keep responsive audiences at the theater. The basic idea is fairly high type of glee. Not that any of the quips or situations in the film will tickle the discerning by their subtlety. But the wit and complications, thanks to the first-rate performances by Edward Everett Horton and Glenda Farrell, seem sufficiently fresh to keep an audience reasonably amused." William Boehnel

— N Y World-Telegram p22 Je 17 '36

"Arthur Greville Collins directs with lively tempo and fine light and shade but it seemed to me he had a natural motion picture movement to the over-gabbiness of stage technique. Or maybe that's what I thought it too talkie because of the ear-blasting of Pantages Theater... Even this discordancy, however, was forgotten in the delightful character of Mr. Horton's conception and expression which is the best thing in this very amusing picture." R. W.

— Script p10 Je 13 '36

Trade Paper Reviews

"Fun fans will love this film which presents Edward Everett Horton at his funniest best in a snappy hour of holhum—with unusually clever dialogue and situations throughout."

— Box Office p33 Je 13 '36

"With Horton getting mixed up with a bunch of real estate fakers the comedy sequences are decidedly funny. The sort of role that the comedian just eats up."

— Film Curb pl5 My 30 '36

"The burden of batting out the entertainment in this rather filmy story rests chiefly on the shoulders of Edward Everett Horton, and it is to his credit that he makes a very good job of it. The script is along the familiar lines of previous Horton roles.

— Film Daily p5 Je 5 '36

"'Nobody's Fool' is a programed bit in localities where Edward Everett Horton draws it can't be wrong. For it is all the fun of the fair. Every opportunity possible for typical Horton action has been given him, both in dialogue and directorial spotting... Fortunately, nobody will care that the story... lacks plausibility. It is a sufficient rack upon which to hang Horton's characterization."

— Hollywood Reporter p3 My 23 '36

"It is certain to garner an extra share of audience laughs in all spots. Exhibitors can bank upon it as reliable comedy."

— Motion Pict Daily p6 My 25 '36

"'Nobody's Fool' is a nice show for neighbors. Others may find it lacks a star draw. From the entertainment angle, it is A-1."

— Phila Exhibitor p26 Je 1 '36

"'Nobody's Fool' is fairly humorous light comedy material tailored for Edward Everett Horton. It's one of the best fits he has ever had and while the laughs are not quite good enough to insure first run dates, on the secondary single bookings and in the duallers pictures it will probably prove a satisfactory."

— Variety p15 Je 10 '36

"It is all Edward Everett Horton's party and should be sure-fire hit for any theatre in any man's town."

— Variety (Hollywood) p3 My 23 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
O'MALLEY OF THE MOUNTED. Mr 27 '36
59min 20th Century-Fox
Players: George O'Brien, Irene Ware, Stanley Fields
Birth: David Howard
Director: A western melodrama.

Audience Suitability Ratings

"Family & junior matinee." Am Legion Auxiliary

"Particularly interesting to young boys and suitable for family entertainment and junior matinées. Nat Council of Jewish Women

"Adherence to the task laid out for him gives a certain dignity to the plot which might otherwise lack, and enhances the fineness of the Mountie's part. Family. Nat Fed of Business & Professional Women's Clubs.


"Good clean western story with a minimum of shooting. Family." S Calif Council of Fed Church Women.

"Good clean western story with a minimum of shooting. Family." Fed of Women's Clubs (W Coast) Mr 21 '36

"Particularly interesting to young boys and suitable for family entertainment & junior matinées." Jt Estimates Ap 1 '36

"Good. Family." Motion Pic Guide My 36

"It is a vigorous tale of danger and heroism with the usual love interest and a firm moral; in Canada retribution is swift and sure for those who live by crime. The cast is well chosen. Adolescents, 12-15; good; children, 8-12: exciting." + Motion Pic R My 36

"Family-junior. Nat Bd of R M My 36

"General patronage." Nat Legion of Decency Ap 30 '36

"A, Y and C: good outdoor action picture." Par M p50 Je '36

"Particularly interesting to young boys and suitable for family entertainment & junior matinées."

+ Sel Motion Pic My 1 '36


Newspaper and Magazine Reviews

"[The] story had enough meat in it to give Sol Lesser a chance to turn out a lively outdoor drama that will prove satisfactory to the formidable army of George O'Brien fans, one of whom I happen to be myself. . . . The story is told expertly." + Hollywood Spec Mr 28 '36

"'O'Malley of the Mounted' is rootin'-tootin' horse opera of the chase-and-fight genre that has been consistently popular since the birth of pictures. Set in handsome outdoor backgrounds, 'O'Malley of the Mounted' has just about as much as any Western should have." (2 stars) Beverly Hills Liberty p4 My 2 '36

"As a glorification of the Canadian police officers who always 'get their man,' 'O'Malley of the Mounted' is a complete success. As entertainment, it is another story." T. M. P. + - N Y Times pl8 Ap 6 '36

"When it comes to Westerns I, for one, like them free from the stigma of satire or burlesque, like 'O'Malley of the Mounted.' Although it is no great shakes as entertainment, it is a decided ascent over the average 'horse opera' and offers a pleasant hour or so of fast riding, quick shooting, out-of-doors romance and heroics." William Boehnel + - N Y World-Telegram p27 Ap 7 '36

Trade Paper Reviews

"Decidedly in the upper brackets, the film boasts intelligent production, better than average performances right down the line, some rich comedy and gorgeous outdoor backgrounds." + Box Office p38 Ap 25 '36

"The whole thing is wholesome picture fare." L. S. Nemeyer.

Canadian Moving Pict Digest p7 Mr 28 '36

"The familiar yarn of the Royal Northwest mountie who always gets his man. In this case it has been done no better than many times before. As it stands it is a fair outdoor action-drama that has the thrills the [c]hildren [r]epire and the [a]udience and those fans who go for this sort of stuff." + Film Curb p10 Mr 28 '36

"George O'Brien's latest film is a first rate outdoor number and is a combination of Canadian Mountie and Western atmosphere and should do nicely wherever such pictures play." + Film Daily p7 Mr 25 '36

"The old William S. Hart story has been revamped for George O'Brien to make one of the slicker and smarter Westerns and it will travel in the best of double-bill company to substantial returns. . . . The cast is near-perfect, the characters well-drawn and the rather deliberate pace exactly right to give full value to the pungent, hand-wrought dialogue." + Hollywood Reporter p4 Mr 20 '36

"Once more the mountie gets his man and gets his girl, and once more George O'Brien gets his audience. . . . Best exploitation angle is that featuring the battle of wits by one man in the stronghold of outlaws." + Motion Pic Daily p4 Mr 21 '36

"This production is full of the qualities that make thrill pictures perennially popular. A different adventure each day and the picture seems to have plenty of the thrill and excitement that holds audience interest." + Motion Pic News Herald p4 Mr 28 '36

"Typical George O'Brien adventure thriller that will be aces with Western houses and subsequents, and hold up second half of most dual spots. Original direction, acting and plot progression aid considerably in sustaining interest, with actual slam-bang action kept to a minimum. Some cowboy fans might voice objections to the limited amount of bronce galloping, but this should be a help in larger houses." + Variety p17 Ap 8 '36

"Fast moving western-action expertly directed by David Howard who has taken a familiar story and given it elevated to a spot where it can hold its own in most of the subsequents, can take its place on any double bill. Sol Lesser has given his picture some settings. Locations and backgrounds are away above the framing given most pictures of this type." + Variety (Hollywood) p3 Mr 20 '36

ONCE IN A MILLION. (Release date not determined) Thomas Associated Brit. Players: Buddy Rogers, Mary Brian, W. H. Berry, John Harwood

Director: Arthur Woods

Filmed in England. "Rogers is a bank clerk sent on Saturday to pay a collection into the bank. His taxi collides with another, carrying a pretty girl, and that delays matters
ONCE IN A MILLION—Continued

so that the doors shut in his face. Taking refuge in a hotel, his deposit of the notes earns him a status, and royal suite, appropriate to a millionaire. The girl, also a gold digger and mother and a Continental adventurer play their part in a hectic weekend, with the discovery that the bank has gone smash. Buddy gets a directorship for saving the money [and also gets] the girl." (Motion Pict Daily)

Audience Suitability Ratings

"A fantasy that owes something to René Clair's 'Le Million'. . . . It is a pity that Buddy Rogers has to appear so conceited and that Mary Brian is not given more opportunity. W. H. Berry loses some of his effectiveness through the film. What is offered is a capital piece of burlesque ingenious in plot idea and action, in incurrence over which it is irrelevant incident. . . . It is all done on very broad farcical lines, developing into near slapstick." +

Motion Pict Herald p37 Ap 4 '36

O N E R A I N Y A F T E R N O O N , My 8 '36 80min Pickford-Lasky-United artists

Players: Francis Lederer, Ida Lupino, Hugh Herbert, Roland Young, Erik Rhodes

Director: Rowland V. Lee

Based on a French play, Monsieur Sans Gene, by Pressburger and Rene Pujal. A young actor, keeping a rendezvous with a married woman, goes with her to a Paris cinema. In the darkness, he is given the wrong seat, and misses the girl. The girl traps his face. The resultant confuion leads to charges by busybody clubwomen and his arrest. His trial is totally mad. Over night he becomes the rage of Paris." (Hollywood Reporter)

Audience Suitability Ratings

"It is a picture to enjoy rather than to criticize although it stands criticism well." +

Bks & Films Je '36

"A and Y: fairly good; C: little interest." Christian Century p783 Je 3 '36

"Excellent-mature." DAR

"While one counts this picture among the outstanding of the month, it has achieved its position as a soap bubble floats up . . . Adults & young people." Mrs T. G. Winter +

Motion Film Bul P 21 '36

"A gay, amusing comedy enhanced with a fine cast and skillful direction. Family. Outstanding." +

JT Estimates Ap 15 '36

"Interest never slackens as the episodes follow each other in clever French design." +

Motion Pict & Family p6 My 15 '36

"With a story so slight as to be almost none at all, this musical farce is nevertheless lightly entertaining. . . . Even though after the curtain falls one may have difficulty in remembering what it is all about, still it leaves a remembrance of pleasant nonsense and relating 50 cents of nonsense is no mean appeal for girls; children, 8-12: little interest." +

Motion Pict R My '36


"Adults." Nat Legion of Decency My 21 '36

"This delightful musical farce bubbles with nonsense. Some sequence is built up with clever design so that interest never slackens. . . . The gentle satire on the gullibility of the public and the value of the press in building up publicity for an actor is well aimed." S. M. Mullen

Scholastic p23 My 16 '36

"Family." Sel Motion Pict My 1 '36

Newspaper and Magazine Reviews

"Very slight material but engagingly handled." +

Canadian M p61 My '36

"[It] keeps the spectators in frequent chuckles." E. C. S.

Christian Science Monitor p10 My 19 '36

"The plot is thin, but fast and sparkling, benefiting by a continual flow of unique substantiating detail that is guided by able direction." Cunningham

Commonweal p76 My 15 '36

"Sparkling with gaiety, beautifully mounted, brilliantly directed, admirably acted, this first offering of Hollywood's newest producer and one of its ablest veterans, comes as a bright spot in a season of notable screen productions. . . . The showing of the picture everywhere will have an almost continuous accompaniment of audience laughter." +

Hollywood Spec p7 My 9 '36

"The picture is of that frothy type known as French farce, and though it is so light that it almost floats away into thin air, the affair bubbles enough to be mildly amusing." (2½ stars) Garvey

Liberty p47 Je 6 '36

"Hugh Herbert and Roland Young furnish enough first-rate comedy to make up for a great deal of pretty silliness by Francis Lederer and Ida Lupino." Mark Van Doren +

Nation p54 Je 10 '36

"It's rather pathetic watching Pickfair trying so hard to be continental, parodic and all that. Miss Pickford's first independent production falls woefully short of its European models." Robert Stevens

New Theatre p36 Je '36

"Performed enthusiastically by a crack company and shrewdly directed by Rowland V. Lee to minimize its dramatic frailties, it is a pleasant if inconsequential entertainment. . . . The work is definitely not in the same league with M. Clair's delightful classics, and the mood always buant, even when the plot grows desperately thin. On the whole, thanks to its light-hearted romances, this piece of nonsense proved rather cheerful on both a hot and rainy afternoon." Eileen Creelman

19 Y Sun p23 My 14 '36

+ + + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — — Exceptionally Poor
“One Rainy Afternoon” is fair and mild—a bit too mild for the purpose of finding French fare and merely fair enough to provide an hour or so of moderate entertainment.”

F.

+ + N Y Times p29 My 14 ’36

“Mr. Lederer’s art tends to over-riseness; unbridled, he is coy to being luscious. Seemingly knowing this, his present employers try to keep him steady, so making him what he is not—a comic. It only makes “One Rainy Afternoon” all the more entertaining when it might well have been a cheap sophisticated pastime.”

Douglas Gilbert

+ N Y World-Telegram p23 My 14 ’36

“The film happens to be really quite funny, smartly turned, and fanciful, with a general lightness of treatment that’s rare. In fact, it is astonishing, when you stop to think about it, how—Stage plays actually achieve anything like a bit of foaminess... It’s remarkable that it remains face to face, and throughout every scene, and that it does not, in the grand Hollywood manner, suddenly turn to pure love, ultimate passion, and ex-verbosely agonies of crushed souls.”

John Mosher

+ New Yorker p78 My 16 ’36

“The masses should be delighted and if high-brows don’t chuckle over it they have dyspeptic senses of humor.”

+ News-Wk p42 My 16 ’36

“The absurd story ripples on without belly-laughter but with perpetual purring and delightful gaiety...Frances Lederer was never more happy or charming in a part and he sets the key for everybody. Mary Pickford and Jesse Lasky were entitled to their post-preview smiles.”

Robert Wagner

+ Script p10 My 23 ’36

“It has possibilities for fresh screen humor. Mr. Lee, however, has persuaded his actors into overdrawing every gesture, with the result that subtlety, necessary as a base, crumples into inanity. He is, also, several painful instances of the actors trying to be funny, but humor is at best intermittent.”

+ Time p26 My 4 ’36

Trade Paper Reviews

“Rollicoking comedy that will delight all audiences, the initial Pickford-Lasky production is exceptionally meritorious. Famously.”

+ Box Office p63 My 2 ’36

“The plot itself is insignificant, but it is the comedy that permeates the whole picture that makes it such a hit.”

+ Canadian Moving Pict Digest p5 Je 6 ’36

“Take our word for it, this is a swell picture. It ought to hit the box office bulls-eye in the American market. Rollicking comedy, romance, smart direction and acting. Francis Lederer certainly has never been better in any picture and his supporting cast all register strongly.”

+ Film Curb p15 My 2 ’36

“As a delightful, highly enjoyable romantic comedy, this picture rates tops. Francis Lederer has several loose-lipped easy-going roles that seem to be patterned just for him. It’s a pleasure to watch him breeze along from returns on Lederer’s previous pictures built on these lines, this show should play to nice grosses. The better houses, especially, should do well with it.”

+ Film Daily p8 Ap 27 ’36

““It is distinctively continental in manner and in theme; in fact, has it come from a foreign studio, it would have been widely acclaimed by the artistic critics as something quite revolutionary in the art of story-telling. It is revolutionary. And it is thoroughly delightful. The picture will definitely re-establish Francis Lederer as one of the reigning film romantics. He delivers a performance that will stand unchallenged for a long time.”


“It bubbles over with mirth and merriment. It seems to have everything the audience or exhibitor would desire—bright-brushy, rollicking novel and amusingly contrived situations, and fast, well-paced action... The show has speed and coherence. The high quality of action, dialogue and acting frequently brought spontaneous applause from the preview audience here.”

Motion Pict Daily p8 Ap 24 ’36

“Mary Pickford and Jesse Lasky, who certainly know what theatre people need for entertainment and what exhibitors require for exploitation purposes, have whipped together in this, their first picture, an attraction potentially pleasing to both... It has a verve and sparkle that keyed the preview audience to a high pitch of appreciative enthusiasm.”

+ Motion Pict Herald p7 My 2 ’36

“Class houses will probably like it most because its satire, comedy, etc., are such that the upper strata will find it most comfortable. It’s a rollicking comedy that doesn’t get enough to do.”

+ Variety p12 My 20 ’36

“‘One Rainy Afternoon’ is high class entertainment and an impressive initial production for the Pickford-Lasky organization. Picture has charming flippancy to delight the cultivated taste with an aggregate weight of name roster should hit handsomely in the A houses, with prospects of fat grosses. Appeal is not particularly to the sophisticate, however, because story and treatment are in no sense precious or exclusive but have comedy gauged to the common level of picture-goers far down the line.”

+ Variety (Hollywood) p3 Ap 23 ’36

Ourselves Alone. (Release date not determined) 78min Associated British

Players: John Loder, John Lodge, Antonio Celi, Niall MacGinnis, Bruce Lester, Clifford Evans

Directors: Brian Desmond-Hurst, Walter Summers

Based on the play, The Trouble, by Dudley Stamp and Noel Scott. “It is a Sinn Fein story of brutal ruthlessness, showing ceasing feud between the Royal Irish Constabulary and the Irish Republican Army... It leads up to the personal life of the leader, a sister of the leader of the Republican Army, shoots her brother, who is trying to escape, without knowing it. She quickly identifies the place in the position where she is forced to lure the man she loves to what seems inevitably his doom.”

(Varity)

Audience Suitability Ratings

“Suitability: adults & adolescents.”

Mo Film Bul p82 My ’36

++ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; —— Exceptionally Poor
OURSELVES ALONE—Continued

Trade Paper Reviews

"[It] suffers mainly by its too close disciple-
ship to the traditions set by 'The Informer.' For
tgetting its model, however, there is much
that is fine and convincing in the production,
which is handled with restraint and realism. . .
Brian Desmond-Hurst has directed the picture
with speed and feeling, and with atmospheric
touches excellently. Dramatic issues
sue mis-fire, however, by too abrupt inter-
polation of humorous interludes and much of
the tension, vitally developed, subsides badly
on route."

+ — Hollywood Reporter p7 My 14 '36

"This story of the Irish Revolution of 1921 is
very reminiscent of 'The Informer.' It is a
gripping story, very well directed, scenically
beautiful, and well interspersed with comedy."

+ — Motion Pict Herald p30 My 16 '36

"Censorship worries seem to have been over-
come to a remarkable degree. Picture should do
well everywhere."

+ — Variety p15 My 13 '36

OUTLAWS OF THE RANGE. (Release date
not determined) 58min Spectrum

Players: Bill Cody, Bill Cody, Jr., Catherine
Cotter

Director: Al Herman

A western melodrama.

Trade Paper Reviews

"Starting off with a thrill, this Western
holds the interest throughout and keeps to a
fast pace which includes the usual shooting,
riding, and a couple of bang-up fist fights.
Family."

+ — Box Office p33 Ap 25 '36

"A typical Bill Cody fast-action, outdoor
melodrama that will please [juveniles] and
all those who go in for such amusement. Cody
does his usual hard-riding and is mixed up in
den of fist-fights."

+ — Film Curb p18 Ap 11 '36

"Bill Cody and his young son, Bill, Jr., make
a good team in this Western which has enough
hard riding and fast shooting to please the
most rabid of youthful Western fans. And
the appeal for their elders who want plenty
done on the screen is not missing, though the dia-
logue is stiff and occasionally causes laughter
at moments not intended."

+ — Film Daily p4 Ap 8 '36

"Outlaws of the Range," with which Ray
Kirkwood completes a series of eight Western
quickies starring Bill Cody, packs a special
thrust for [juveniles] in the presence of Bill
Cody, Jr., and as a follow-up on its predeces-
sors will win favor with the Cody fans."


"Even for a Western this is pretty weak.
Its inaccuracies, general dullness even the
undiscriminating will feel."

— N Y Exhibitor p45 Ap 25 '36

PALM SPRINGS. Je 5 '36 70min Wanger-Para-
mount

Players: Frances Langford, Smith Ballew,
Guy (Junior) Niven

Director: Aubrey Scotto

Based on the novel, Lady Smith, by Myles
Connolly. It deals with the daughter of an
impovertized Englishman who, not aware
of his financial embarrassment, follows him
to Palm Springs. He is running a gambling
table and decides to make a fortune by marrying
a millionaire." (Hollywood Reporter)

Audience Suitability Ratings

"Family."

Annual Fed of Women's Clubs (W Coast)
My 6 '36

"A most unsatisfying musical with an impro-
bable plot. Adults."

— National Legion of Decency Je 11 '36

"[It is] a slow moving production, hampered
by a shop-worn plot. . . However, the beauti-
fully photographed and apparently authentic
screen numbers add just as much to the average
Western songs add merit to the picture. . . Adults
& young people."

+ — Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews

"Three song numbers help sustain interest at
points where all seems lost."

+ — Christian Science Monitor p15 Je 13 '36

"The story is rather slim, the romance be-
 tween Frances and Ballew being particularly
abysmal, but all everything is made light and gay
under Aubrey Scotto's intelligent direction, we
accept it all in the spirit in which it is offered
and enjoy ourselves in a mild way."

+ — Hollywood Spec p9 Je 6 '36

"Among the highly agreeable music inter-
eracting this inoffensive picture is 'The Hills of
Old Wyoming,' which Wyoming's delegates to
both the Republican and Democratic National
Conventions chose last week as their official
song." Time p57 Je 15 '36

Trade Paper Reviews

"This picture turns out to be a highly satis-
factory bit of entertainment."

+ — Box Office p33 Je 12 '36

"A remarkably fine musical with a charming
love story. There are several outstanding song
numbers with Frances Langford singing de-
lightfully."

+ — Film Curb p12 My 30 '36

"With a featherweight story, the main draw-
ing card for 'Palm Springs' will be its three
smashing musical numbers, which are, defini-
tely a minor effort for Walter Wanger."

+ — Hollywood Reporter p18 My 23 '36

"Judicious use of a trio of songs, plus a series
of good personal performances, endow this
picture with entertainment quality far above the
worth of the plot motivation."

+ — Motion Pict Daily p6 My 25 '36

"Introduction of three song numbers makes
lots of difference in this picture. They notice-
ably strengthen its entertainment caliber and
endow it with a showmanship character that
should prove helpful to exhibitors. Without the
music . . . the picture would be just an average
light dramatic comedy romance. With it the
show is a bit of pleasing amusement for show-
men."

+ — Motion Pict Herald p56 Je 6 '36

"Estimate: fair program."

— — Phila Exhibitor p32 Je 1 '36

"A pleasant, diverting love fable, haunting-
ly tuneful, is Walter Wanger's 'Palm Springs,'
suitable for program topper in the more
discriminating houses, where it should take care
of itself satisfactorily. Outstanding entertain-
ment element is the music. . . (It is a) bright,
colored, effective screen platter calculated to ap-
peal to curiosity about desert resort diversions
and behaviour of film folk, with unusually ef-
ficacious meshing of music with comedy drama."

+ — Variety (Hollywood) p3 My 23 '36

P
MOTION PICTURE REVIEW DIGEST

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PANIC ON THE AIR. Ap 10 '36 55min Columbia
Players: Lew Ayres, Florence Rice, Benny Baker
Director: D. Ross Lederman
Based on the short story, Five Spot, by Theodore A. Tinsley. "Mr. Ayres is a radio news commentator, who becomes curious when the Giants beat Detroit in the world series... He] and his pal, Andy, are curious to find out why Lefty Dugan failed to take the mound against the Giants in the last crucial game and discover that he was slugged shortly after he had accepted a $2 bill on which a mustache had been drawn across President Lincoln's face." (N Y World-Telegram)

Audience Suitability Ratings
"A: hardly; Y and C: fair."
Christian Century p614 Ap 22 '36
"Adults & young people." E Coast Preview Committee
 "Family." Nat Bd of R Fox W Coast Barg Ap 25 '36
"It is a short film with no padding, but far more lively than many others twice its length. The acting is uniformly excellent from the principals down to the smallest parts... The story is told on the radio throughout the whole time without being forced. Suitability: family." + Mo Film Bul p49 F 24 '36
"Family." Nat Bd of R M My '36
"General patronage." Nat Legion of Decency Ap 13 '36
"The story plot is stereotyped and slow-moving and the solution is evident from the beginning. Adults & young people."
 + Sel Motion Pict My 1 '36

Newspaper and Magazine Reviews
"'Panic on the Air' is the sort of vehicle that suits Lew Ayres, and, with Benny Baker's plausiveness and Florence Rice looking nice and natural, the film is somewhat entertaining." T M M.
 + N Y Times p17 Ap 20 '36
"This 'Panic on the Air' is a reasonably entertaining, sometimes more than just passably exciting little gooseshell item. Although it has a few slightly slow moments and a slightly tentative masterpiece of lethal story telling, it is, for the most part, well enough paced and contains a sufficient amount of thrills to satisfy those who feel that a second-rate shocker is better than none at all." William Boechel
 + N Y World-Telegram p19 Ap 21 '36

Trade Paper Reviews
"Sprightly paced mystery drama with a refreshing comedy twist comprising the adventure of a radio commentator who undertakes to solve a baffling crime. Family." + Box Office p35 Ap 25 '36
"While it is nothing to rave about it supplies an hour of exciting entertainment. Lew Ayres as the radio guy puts much pep into the playing of his role and largely because of this the picture holds the interest." + Film Curb p8 Ap 4 '36
"Good murder mystery with smooth comedy dialogue strong for program fare." + Film Daily p7 Ap 23 '36

A lively and active yarn of murder and romance and mystery, with a news and sports commentator of the radio taking a major part in all three phases of the story, this picture should be found entertaining for those who like active material even though it is not pretentious. + Motion Pict Daily p3 Mr 25 '36

"It is an unpretentious mystery yarn for those audiences who prefer drama for show. As for exploitation material for showmen, there are several mysterious murders and threats of additional ones: there's the unique radio method of detective work, with Ayres in the part of a Winchellesque announcer."
Motion Pict Herald p50 My 2 '36
"The players do as well as possible with [the] material but the story is against them. For neighborhood, twin bill, this will prove satisfactory but for de luxe runs it is handicapped. + N Y Exhibitor p12 Ap 25 '36
"This is quite a far-fetched story, with a title to match, but an exciting screenplay gives it an excellent chance to count in the smaller first-run spots on its own, and it should lend plenty of support in the dualers. + Variety Ap 22 '36
"Lew Ayres' performance as a radio sports commentator who justifies his high salary by unraveling murder mysteries to sustain a larger program will have to sell 'Panic on the Air' in the lesser dual spots. Picture, unpretentious but classier, relies for entertainment largely on development of plot novelty, and on this score is satisfactory melodrama, with comic support, making two complete acts it with considerable zest, carrying most of the weight." + Variety (Hollywood) p3 Ap 11 '36

PAROLE. Je 12 '36 67min Universal
Players: Henry Hunter, Ann Preston, Alan Dinehart, Alice Baxter, Noah Beery, Jr. Grant Mitchell
Director: Louis Friedlander
A young released convict on parole exposes the corruption of a gang of criminals who prey on paroled prisoners.

Audience Suitability Ratings
"Family." Wkly Guide Je 13 '36

Trade Paper Reviews
"With newspapers discussing the parole system there has been considerable interest aroused which should help. [It] will avoid program feature. + Aside from the fact that there is a bit too much talk, this is okay." + Film Curb p10 Je 13 '36
"It gets to its point in a very direct manner. There is nothing wishy-washy in its treatment and lecturing is kept down to the very minimum. Lacking draw names, this number falls into the classification of better program pictures, and should do especially well in those houses which can put across better action entertainment. + Film Daily p10 Je 9 '36
"Propaganda plots seem to be the current rage in Hollywood and, if all were as well handled as this one, there would be no complaints. The lady's drawing name draws will be the only stumbling block to the success of 'Parole.' It rates high as purposeful entertainment. + Hollywood Reporter p3 Je 6 '36
"Patterned somewhat after the recent exposure of inadequate and politically duped parole boards, this one is a fast-moving melodrama, replete with good characterizations, excitement, new twists and new faces. It never lags and ends on a brutal, crusading note which attempts to solve the problem. + Motion Pict Daily p6 Je 9 '36

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

"Estimate: program, more with selling." 
Phila Exhibitor p25 Je 15 '36

"It takes unusual producer-showman's courage and determination to deal sincerely and adequately on the screen with a subject as currently controversial as the merits of prison parole. Required amount of these theatrical commodities is not in Universal's 'Parole!' to make it a picture of more than average box office prospects, but it is entertaining for satisfactory program rating."

+ — Variety (Hollywood) p3 Je 6 '36

PASSING OF THE THIRD FLOOR BACK.
D 15 '36 88min Gaumont British
Players: Conrad Veidt, Renee Ray
Director: Berthold Viertel

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

Audience Suitability Ratings

"Mature." Nat Bd of R

"An outstanding picture with a marked ethical appeal. ... The whole is excellently directed. A well worthwhile and highly recommended Family." S Calif Council of Fed Church Women
Fox W Coast BuI Mr 14 '36

"Adults and young people."
Gen Fed of Women's Clubs (W Coast) Mr 14 '36

"Adults." Jt Estimates Mr 16 '36

"Possibly allegory is more difficult to make convincing in movies than on the stage. At any rate; this picture version of an old stage favorite is distinctly unsuccessful though there still remain some interesting features. The tempo is excessively slow. Aside from the fact that an uplifting thought is presented, the film has little value. Adolescents, 12-16: too mature; children, 8-12: no."

+ — Motion Pict R Ap '36

"Adults." Nat Council of Jewish Women Mr 11 '36

"Adults." Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"It is a production of exceptional quality." 
+ Christian Science Monitor p19 My 7 '36

"The guttural, at times sinister reenactment etched by the suave, polished and coldly deliberate Conrad Veidt hardly approaches the delicate soulfulness that one would expect from the true Stranger. ... For the most part there is evidence of but little imagination [in the] direction. The strength of the spiritual implication is never realized." J. P. Cunningham

+ — Commonweal p75 My 15 '36

"We went because Berthold Viertel directed. Viertel tries hard to salvage this ancient wreck, but with no success." Robert Stebbins

— New Theatre p36 Je '36

"The new English film is curiously arresting, in its well-nigh theatrical manner, and it is not always entertaining that Herr Viertel offers, for in one sense the piece is singularly uncompelling but it carries sufficient, with barren stretches of uninviting dialogue and slow, dull action, but he has caught in the manner of George Gissing a flavor of London that, while sordid and dreary, has a peculiar fascination." Marguerite Taxelar

N Y Herald Tribune p12 Ap 28 '36

"In spite of a quiet tenderness and dignity, Mr. Veidt is somehow less effective than the other characters of the cast, the board, the house and its sordid, squabbling lodgers which kept this reviewer's interest intact. ... They are a conventionally faithful and dull picture, it should appeal irresistibly to those among us who do not regard a love story as the sine qua non of screen entertainment and who will not swerve automatically from a marquee just because it is not radiant with the names of Hollywood's glamour. There's nothing colossal in the production. ... Instead you will find a prodigy of moderation: a mannerly collaboration of a temperamental director, a restrained script, an orderly cast. It adds up, we are pleased to report, to a singularly likable picture." F. S. Nugent

+ — N Y Times p19 Ap 29 '36

"A curious film this—a film that wavers between sentimental claptrap and effective preachers. But that sounds like a cool report I know, but it isn't intended to be. For not only did I manage to work up a reverent respect for at least of it; it is the greater part of it. ... But, with all due reverence, I still must protest that I was disappointed. In part it is, however, although the film says what it has to say with great dignity, it also says some of it without eloquence or even simplicity. Indeed, it says some parts rather clumsily and in the most threadbare writing... William Boehm

+ — N Y World Telegram p19 Ap 29 '36

Trade Paper Reviews

"A forceful and compelling production of the famous English local drama which will have a definite appeal in the better-class houses as well as for art theatre audiences."

Box Office p25 My 5 '36

"It's a bit hard to peg this picture. It has been well done but it depends a good deal on whether your audience likes religious stuff and if they do for British-made pictures."

Film Curb p9 F 8 '36

"Aided tremendously by a perfectly chosen cast and by the unusually effective performance of Conrad Veidt in the central character, this is a very meritorious melodrama which has been kept so closely in tune with its theme under the directorial handling of Berthold Viertel that it never lags in interest through enormous lengths."

+ — Film Daily p6 Ap 30 '36

"The chief character, of The Stranger, is a modern embodiment of the Christ-idea. ... The Teutonic Veidt, with his accent and suggestion of the brooding sinister, does not meet the requirements, despite dignity and a fine reading of his few lines. So the picture is weakest where it should be strongest—in the sense of spiritual power. Despite this and other allusions, the picture has great entertainment value in its characterization, its movement and its message and should do well enough dwindling its peculiar center."

+ — Hollywood Reporter p2 Ja 25 '36

"Limited as is its box office appeal... The Passing of the Third Floor Back, packs a keen concept of dramatic values and the atmosphere of a long ago out-moded literary fare pervades the narrative, there's nothing musty about the situation or the action that makes the action feasible and a group of characteristics that impel recognition and interest." 

+ — Variety p19 My 6 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
PEG OF OLD DRURY. S 28 '36 75min British & Dominions
Players: Anna Neagle, Sir Cedric Hardwicke, Jack Hawkins
Director: Herbert Wilcox

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

Audience Suitability Ratings
"Objectible in part."
Nat Legion of Decency Ap 30 '36

Newspaper and Magazine Reviews
"Directed with skill and feeling for the period." Robert Stebbins
+ New Theatre p36 Je '36

"Chicely the film seems to have been planned to give Miss Anna Neagle, as Peg, and Sir Cedric Hardwicke, as David Garrick, an opportunity to play a number of classic roles and play them, I thought, surprisingly badly. Miss Neagle is a bit better as Rosalind, but she looks very impatient to see her in a full-length version of 'As You Like It.'" Richard Watts, Jr.
+ + N Y Herald Tribune p15 Ap 14 '36

"The new film [is] a rather gentle but engaging tale... Anna Neagle and Cedric Hardwicke, the Nell and King Charles of 'Nell Gwyn', are again co-starred. They are a particularly well-matched team. Peg of Old Drury is one of the more entertaining period pictures, slim of plot, light of heart, and very charming." Eileen Creelman
+ N Y Sun p16 Ap 13 '36

"With superb acting, photography that is effective and unusual, yet not bizarre, and direction that is gentle, pleasant, and good taste itself, Peg of Old Drury is one of the finest cinema productions ever to come out of England or anywhere else, for that matter. So engrossing is Miss Neagle's portraiture of Peg Woffington that her personalities have become inextricably blended in the mind of this reviewer, anyway. Sir Cedric's impersonation of Garrick is a remarkable performance generally, but his bits from Shakespeare, his Shylock and his Richard III, and his Abel Drurger from Ben Johnson's 'Alchemist' leave lasting impressions." J. T. M.
+ + N Y Times p15 Ap 13 '36

"Some of the most absorbing films of the last three years have been of the historical and costume school, and of the best of them, it must be confessed, have come from the British studios. The latest in this category—and it is one of the best of them—is Peg of Old Drury... Superbly acted and directed with a perfect blending of taste, assurance and gentleness, Peg of Old Drury deserves a place high on the list of fine cinema attractions that the up-and-coming British motion picture industry has sent us." William Boosnell
+ + N Y World-Telegram p26 Ap 14 '36

"[It] is told dramatically, with careful attention to historical detail and artistic effect. The pace is neither fast nor slow, but lies in the middle of the Sin操作 of eighteenth-century London. The Theatre Royal, Drury Lane, Vauxhall Gardens, even the Cheshire Cheese—all are there, with glamour and humor." + Stage p10 Je 1 '36

PENSION MIMOSAS. My 5 '36 Franco-American
Players: Françoise Rosay, Paul Bernard, Aline, Louis D'Amorice
Director: Jacques Feyder

French dialogue film with English sub-titles. "The Pension Mimosas is a small hotel on the French Riviera, operated by the voluble Gaston Noblet and his efficient wife, Louise. Their godson, Pierre Brabant, a gambler by instinct and by inheritance, is constantly becoming involved in scrapes and being protected by Mme. Noblet." (N Y Times)

Newspaper and Magazine Reviews
"It contains one of the most masterly exhibitions of hams acting en masse we have yet seen. We were fascinated by the spectacle and stayed on until the grim end." Fred Stein
+ Hollywood Spec p41 Je 6 '36

"Pension Mimosas... is very worth seeing," Robert Stebbins
+ New Theatre p36 Je '36

"It is expertly performed, with vigor and warmth, and always proper with the fine French humor for making Gallic traits familiar. Plenty situations and garish scenes enliven the story. Even so, the study of [Mme. Noblet's] love for the boy is fascinating, screen treatment and the rivalry between her and Nelly, the hard, selfish lass who leads Pierre on, makes for excellent suspense." Marguerite Tazelaar
+ N Y Herald Tribune p14 My 6 '36

"Although it was well received abroad, rating inclusion in the lists of the Continental 'best ten,' it fails to justify the accolades given it by the foreign press. Part of that may be due, of course, to its cutting before being exhibited here... Its pace is somnolent; certain episodes are extraneous and immaterial, and it suggests at times that it may be a little too subtle in meaning other than the one it now conveys."
F. S. Nugent
+ + N Y Times p27 My 6 '36

"The picture is faulty in its sequences because many of them wander from the story and are thus obfuscating. Gaston, whose cast name is only given as 'Alphonse' overplayed. And there are incredible 'gangster' shots indicating a false Parisian reaction to Warner Bros. But this Rosay-Mimosas characterisation, in her realization of a difficult role is admirable. The film is commended to

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
**PETTICOAT FEVER.** Mr 13 '36 80min MGM
Players: Robert Montgomery, Myrna Loy, Reginald Owen, Winifred Shotter

**Director:** George Fitzmaurice

Based on the play of the same title by Mark Reed. "An airplane wreck forces an English lord and his fiancée to become the guests of a wireless operator in the frozen north. He hasn’t seen a white woman for two years and he finds his guest fascinating. The wireless operator shamelessly makes love to her. Then his former fiancée who had deserted him arrives." (Hollywood Reporter)

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**Audience Suitability Ratings**

- **A and Y; fairly amusing; C; no interest.**
- **Christian Century** p616 Ap 29 '36
- **Family.** Am Legion Auxiliary
- **Family.** Calif Cong of Par & Teachers
- **Good. Mature.** DAR
- **Family.** Gen Fed of Women’s Clubs (W Coast)
- **Family.** Nat Bd of R
- **A competent cast and clever direction are compulsory to make a highly entertaining, exhilarating and stimulating relaxation of this improbable and dramatic story.** 
  - Family. Nat Council of Jewish Women
- **Mature.** Nat Fed of Business & Professional Women’s Clubs
- **Family.** Nat Soc of New England Women
- **The whole is sophisticated entertainment suitable for adults.** S Calif Council of Fed Church Women
- **Fox W Coast Bul Mr 28 '36**
- **Family.** Gen Fed of Women’s Clubs (W Coast) Mr 14 '36
- **Mature.** Jt Estimates Mr 15 '36
- **The direction, following the stage version with the addition of very artificial exteriors, extracts every ounce of fun from the dialogue and the efficiency of the production seldom allows a dull minute. Suitability: family.**
  - Mo Film Bul p67 Ap '36
- **Very good-adult & young adult.**
  - Motion Pict Guide Je '36
- **There is little attempt at characterization, and the ending is abrupt and not entirely convincing, but much may be forgiven a story when its gaiety is so consistently maintained and its interpreters so obviously enjoy their roles. Adults, 12-15 enjoying; children, 8-12; probably no interest.**
  - Motion Pict R Ap '36
- **Adult.** Nat Legion of Decency Mr 15 '36
- **A: pretty good light farce; Y: entertaining; C: little interest.**
  - Par M 550 Je '36
- **“Clever dialogue, humorous situations, spirited characters, novel backgrounds, and a good story make this an enjoyable picture.”** S. M. Mullen
- **Scholastic** p28 My 2 '36
- **Mature.”**
  - Sel Motion Pict Ap '36
- **“[This is a] bright and highly diverting comedy.”**
  - Wkly Guide Mr 21 '36

**Newspaper and Magazine Reviews**

- "Though it cuts some amusing capers, it is at best a prettily hollow type of humor that tends to grow tiresome as the story progresses.” E. F. M.
  - + Boston Transcript p4 Ap 25 '36
- "This is one of the brightest, gayest farce comedies presented in a long time. . . . [It is] hilarious and stimulating screen fare. Laura Elston
  - + Canadian M p60 My '36
- "A trival farce with Robert Montgomery too cute for North Pole’s tastes.” Myrna Loy’s calm humor lends tone to the proceedings.”
- "There is not much to say about ‘Petticoat Fever’ except that it is amusing entertainment, cleverly directed, well acted, graphically produced and competently photographed. . . . It is an extraordinary production feat. In the few outdoor shots we see miles of ice, great blocks piled up by a surging sea to lose themselves against the far horizon.”
  - + Hollywood Spec p3 Mr 28 '36
- "The whole mood of the film is flippant. And since its stars—Myrna Loy and Robert Montgomery—are Hollywood’s best exponents of flippancy, the picture gives the illusion of being much less than actually Myrna Loy’s calm humor lends tone to the proceedings.”
  - + Hollywood Spec p3 Mr 28 '36
- "Since Robert Montgomery doesn’t smirk and grime as violently as Dennis King did on the stage in the same role, I suppose that the cinema edition of ‘Petticoat Fever’ is superior to the original version. In neither incarnation, however, is it anything to cause loud cheering from the assembled multitudes. . . . The outdoor Arctic settings look particularly unbelievable and I will insist on that even if it is proved to me that they were actually photographed at the North Pole. Marguerite Pulsar
  - + N Y Herald Tribune p12 Mr 21 '36
- "The comedy is lively enough and consistently funny. The audience laughed through it yesterday. It currently fills the motto of its theme rather entertaining. ‘Petticoat Fever’ is one of the season’s more frothy comedies, but rather a diverting one.” Eileen Cramen
  - + N Y Sun p18 Mr 21 '36
- “Petticoat Fever,” which was one of the better farces on Broadway last season, has come to the screen suffering from a severe attack of whimsy. Although it has the stuff of which many funny, unusual and effervescent comedies are made, it is belabored by such
There is a short-winded, harmless little sex anecdote somewhat enlivened by the perverseness of its three principals, but not enlivened enough to recommend unrestrainedly to movie-goers in search of satisfaction. (Variety, Hollywood Trade Journal)

"Not a particularly profound comedy," John Mosher

"The climax of 'Petticoat Fever' is reached in a scene which shows Actor Montgomery, dressed in white tie & tails, serving an underdone penniman steak. For comedically it is done, in Reginald Owen delivers a first-rate performance as the disappointed grocer. (Family)"

"The fun is fast and furious." L. S. Nlmeeyer

"Smartly directed, and an accurate portrayal of the period. The performances of Mr. Montgomery, Myrna Loy and Reginald Owen are all excellent. (Magazine of Film)"

"A grand little laugh picture from beginning to end, 'Petticoat Fever' is something of a high comedienne. With the exception of the near sophisticated school, the entire picture is a delight. The box-office is assured by the personal drawing power of Robert Montgomery and Myrna Loy, made doubly amusing by happy casting. (Variety)"

"Never an entirely novel plot, the show has an air of refreshing character for any kind of audience. Additionally there are many suggestions for attention—stimulating showmanship. Dialogue lines easily can be transposed to catch selling copy. Preview cast struggles with the material at hand and gets a few laughs here and there, but not much else. They won't break down box offices for this one, but the Robert Montgomery-Myrna Loy names may keep grosses from being bad news." (Variety, Hollywood Trade Journal)

"It is] a smart comedy that should mean good returns. With the Montgomery-Loy names for the top draw, picture has good marquee value. Smartly written, directed, and produced, it has audience appeal both in the first runs and subsequent houses." (Variety, Hollywood)

POOR LITTLE RICH GIRL  J1 24 '36 75min  20th century-Fox

Players: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen

Director: F. M. K. Withers

Music and lyrics: Mack Gordon, Harry Revel

Based on the play of the same title by Eleanor Klages. It is a fairy tale with a child wandering away from her wealthy young father to engage in adventures of her own. The picture will be directed by a team of down-and-out vaudevillians and joins their act for a radio audition. They win a contract to broadcast for a soap firm competing with the product of the father's manufacturer. (Hollywood Reporter)

Audience Suitability Ratings

"Family & Junior matinee."

Gen Fed of Women's Clubs (W Coast) Jc 1 '36

"Certain of Shirley Temple's unfailing charm and talent. Shape producers of her latest picture do not stress plausibility or originality. In spite of story weakness, this irresistible little star proves herself fully capable with her songs, dances and dialects. (Family & Junior matinees)

Nat Council of Jewish Women Je 3 '36

"Shirley sings and taps in her own inimitable way through a vehicle hardly worthy of her talents. General patroging.

"Family & Junior matinees."

Nat Legion of Decency Je 18 '36

Newspaper and Magazine Reviews

"There is much to recommend in this modern fairy tale, its greatest recommendation possibly being that it offers the most natural portrayals yet to come from Shirley Temple. The narrative, decidedly weak in substance and logic, comes to us as a film rich in simple charm and human situations, semihumorous, and, in its version, devoid of dullness." Allan Hersholt

+ Hollywood Spec p10 Je 6 '36

Trade Paper Reviews

"A superb directorial handling and intelligent scripting combined with tunes that'll send the customers out of the theatre, whistling: their heads off, make this Shirley Temple's best by far." (Variety, Hollywood)

"A typical Temple picture. Shirley's fans can hardly find any fault with this—her latest screen vehicle. There is little left of the stage play or the previous film version of the story but that matters little as long as Shirley troupes through the picture."

Film Curb p18 Je 6 '36

"Darryl Zanuck and 20th Century-Fox have in 'The Poor Little Rich Girl' a box office honey. It is not too far fetched to predict that it will be the biggest grosser of all Shirley Temple pictures. Buddy De Sylva should rate a big hand for a picture that spells box-office in big letters."

Daily Variety p7 Je 6 '36

"Ranking with 'Curly Top' as one of the best of the Shirley Temple pictures, 'The Poor Little Rich Girl' is literally packed with entertainment and gives its tiny star some of her finest opportunities to date. It is a fanciful modern fairy story and serves admirably as vehicle for its star. Even so, the results..." (Variety, Hollywood)

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; + Exceptionally Poor
POOR LITTLE RICH GIRL—Continued
might have been less effective had the note of poignancy been carried into Shirley Temple's performance. In this regard, the direction by Cummings must share credit.

Motion Picture Daily p11 My 29 '36

“It follows the you-can’t-give-them-too-much Shirley Temple legend, with entertainment and showmanship purposes, and with all due respect to the supporting players, who strive worthy to be effective, the little starlet is the whole show... A campaign concentrating on the inimitable Shirley looks like the best selling angle.”

Motion Picture Daily p11 My 29 '36

“Just about nine-tenths of this picture is Shirley Temple singing, dancing, and being the same charming girl that has deserved her legion of theatre-goers. Considering the vogue, it doesn’t seem to be such an unwise technique. The motivating story isn’t much. Quite a bit in it may be difficult for audiences to swallow.”

Motion Picture Herald p36 Je 6 '36

“Estimate: up to the Temple standard.”

Phila Exhibitor p25 Je 15 '36

“20th-Fox’s moppet star walks through ‘The Poor Little Rich Girl’ with style. Shirley Temple, everything her faithful followers expect her to do, does it excellently. To this extent, picture will be in good hands despite an incongruous story. Lack of continuity is mainly due to cutting which has overlooked many angles.”

Variety (Hollywood) p3 My 28 '36

POPPY, Je 19 '36 70min Paramount
Players: W. C. Fields, Rochelle Hudson, Richard Cromwell, Catherine Doucet, Lynne Overman
Director: A. Edward Sutherland
Based on a play of the same title by Dorothy Donnelly. Previously filmed in a silent version called Sally of the Sawdust. "Fields is a carniv-al grifter who comes into a small town with his daughter. She meets the mayor’s son, falls in love with him. Fields with Lynne Overman, a scheming lawyer, manage to balk a wealthy banker’s fortune. Fields’ daughter as the rightful heiress to the fortune.”

Variety (Hollywood)

Newspaper and Magazine Reviews

“It goes almost without saying that ‘Poppny’ is the funniest and most completely diverting comedy that has come to local screens for a long time. In spite of the serious illness that has made! acting for Mr. Fields a brave challenge to adversity, the new photoplay finds him magnificently comic. The Donnelly work has not entirely escaped the ravages of time. It has a rather incredible romance of the musical comedy variety and a lost heiress theme that demands your tolerance. It is a motion picture that has no reason in saying that it should not be missed.” Howard Barnes

NY Herald Tribune p16 Je 18 '36

“W. C. Fields’ army of well-wishers will rejo-ice that a new Fields comedy, ‘Poppny,’ is on the screen, and will regret that this is not among his better pictures... The fault does not lie in the direction that Fields is fair, although Mr. Fields, like so many comedians, is funnier in supporting roles than when trying to carry the whole picture. Now he is asked to carry the whole picture, and it is not worth all that trouble. The story, however, it may have seemed better by now, is well worn by now. The direction is choppy, and most of the photog-

raphy below Hollywood standard.” Eileen Creelman

N Y Sun p25 Je 18 '36

“Orderingly the bare announcement that a new W. C. Fields film has arrived on Broadway is sufficient to send the countless Fields enthusiasts flocking to the theatres to see the greatest of all screen comics. But when that announcement is supplemented by the information that Mr. Fields is not merely the same old man, but that the picture itself is a new one, then the excitement becomes an event of considerable importance. Fields’ great reputation will be maintained by the new field customers. Street dancing and hat tossing. It can be definitely set down as one of the most hilar-i-ous pictures of the recent motion pictures.” William Boehnel

NY World-Telegram p19 Je 18 '36

Trade Paper Reviews

“Wherever they like W. C. Fields this one will have no trouble in pleasing. It is a light amusing mixture of comedy and romance. Fields’ gags are laugh getters and his dialogue is rib tickling.”

Film Curb p7 Je 13 '36

“This is a laughfest, which will please the Fields fans and make new ones for the comedian. A. Edward Sutherland’s direction is the best to date. The picture is excellently made. It is a successful blend of comedy and romance and score as high in laughs as the original for a new and greatly amplified audience. It is a well made picture, a master of the comic SF and it will capture fat profits at box offices all the way down the line.”

Hollywood Reporter p3 Je 5 '36

“A liberal serving of W. C. Fields gag, situation and conversation comedy, this is leavened by a thread of youthful romance and serio-drama, mainly involving Rochelle Hudson... There is definite evidence of an effort to divide audience interest in the adventures of both. The screen play is jerky as it concentrates on the comedy and romantic and dramatic highlights. Up to the standard of his best appearances, Fields gives an amusing performance, which should provoke much laughter and ‘pops’ at the box office. Cro-well, while not completely convincing, is given an air of realism by the sincere way in which he is about their welfare.”

Motion Picture Daily p8 Je 6 '36

“Not a pretentious attraction, but an amusing and interesting one, it provides plenty of the Fields brand of entertainment, both as he is a participant in the story’s action and in its specialty features. Previewed in Alexander Theatre, Glendale. Audience reaction indicated appreciation of Fields’ comedy and the efforts of Rochelle Hudson, Richard Cromwell and other cast members to hold up their end in face of his competition.”

Motion Picture Herald p68 Je 13 '36

“Welcome after a long absence, W. C. Fields again demonstrates he is capable of carrying the entire load. While he is on the screen, everything is okay, when he is off, it becomes a matter of waiting for him to show up again. Result is that where the star is popular the picture will be too.”

Phila Exhibitor p24 Je 15 '36

“Slow and lacking smoothness, ‘Poppny’ needs straightening out before it will please many other than out-and-out W. C. Fields fans. If the paper is Patrol Cinema Guide, ‘Poppny’ is on the screen... The plot, though familiar, has been allowed to run to earth. Fields takes advantage of everything in the script. His dialogue is perfectly suited to the Fields routine, but the picture is not.”

Variety (Hollywood) p3 Je 5 '36

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
PREVIEW MURDER MYSTERY. F 28 '36
8min Paramount
Players: Reginald Denny, Frances Drake, Gail Patrick, Rod La Rocque, George Barbier
Director: Robert Florey

"Film star Rod La Rocque, who has been warned that he will never live to see the picture he is making, is killed at the theatre preview. Publicity director Reginald Denny, assisted by Frances Drake, takes charge of the case, and the scene moves into the studio itself as the sinister activities of the murderer continue." Motion Pic Daily

Audience Suitability Ratings

"A and Y; good of kind; C: no."
Christian Century p550 Ap 8 '36

"Adults and young people." Am Legion Auxiliary

"Adults: entertaining; 14-18: fair; 8-14: doubtful. Calif Cong of Par & Teachers"

"Good. Mature." DAR

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

"Family." Nat Ed of R

"Family." Nat Council of Jewish Women

"Interesting for adult audiences." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women + Fox W Coast Bur F 29 '36

"Mature." Jt Estimates F 15 '36

"There is a tenuous thread of flippant romance, which, however, diverts attention unduly without contributing much to the film. Although completely engrossing while it runs, one is justified, in looking back on it, in grumbling at the number of 'blind alleys' up which one is led, at the consequent number of loose ends left quite unexplained, and at the summary way in which the real criminal is dragged in. Clearly, the story violates all the known canons of detective fiction ethics as respected by our modern novelists in that field. But the development is so slick, ingenious, and rapid that one is given no real pause for the exercise of one's own detective faculties. Suitability: adult."
+ — Mo Film Bur F 21 '36

"An average mystery tale doubles its effect because the plot is laid in a studio set. The audience will want to watch the mystery unfold."
Exciting with plenty of suspense. Family. Nat Bd of R M Mr '36

"Family." Nat Council of Jewish Women F 19 '36

"Unobjectionable for general patronage." Nat Legion of Decency Mr 12 '36

"Mature." Wkly Motion Pic F 1 '36

"Family." Wkly Guide F 22 '36

Newspaper and Magazine Reviews

"This picture is one of the best mystery offerings we have had and one of the few good pictures Paramount has given us in some months. The Preview, 'Murder Mystery' is well worth seeing if you like that sort of screen entertainment. Students of the genre should view the picture and its depiction of what goes on in a motion picture studio will interest them." + Hollywood Spec p6 F 15 '36

"With his customary pictorial sense, Mr. Florey directs the picture with a decorative flourish, achieving a real feeling for the studio atmosphere. His detailed description of what a set looks like, both interior and exterior, is excellent, even if his photographic genius at the expense of this." Marguerite Trazierar
+ N Y Herald Tribune p12 Mr 21 '36

"Good murder mystery seems to be largely a matter of packaging nowadays, and some sound stages, dressing rooms and ballyhoo of the wonder city provide as novel a bit of integration as one could imagine."
+ N Y Times Mr 21 '36

"The picture has rapid pace, surface plausibility—too many close-ups of significant scenes being exchanged by persons having no connection with the murder—convincing atmosphere." B. R. C.
+ N Y World-Telegram p23 Mr 21 '36

Trade Paper Reviews

"Thrilling murder-mystery with studio background. . . . It moves at a rapid and thrilling pace, is packed with tense situations, hair-raising suspense and should prove a money-maker in any situation. Family."
+ Box Office p25 F 29 '36

"Unusually entertaining murder mystery melodrama. . . . Florey has done a highly fine job of directing and taken all-in-all this picture should please in most any theatre."
+ Film Daily p4 F 15 '36

"Murder mystery played in Hollywood movie studio has strong interest based on locale." + Film Daily p4 Mr 21 '36

"This high-tension mystery yarn is different. It is not merely bigger and better but it is a highly diverting novel, for the three murders and all the excitement that follows take place on a motion picture lot, easily recognizable as the Paramount plant, and while the blood is tingling with the unflagging suspense of the story, the audience is on a close-up personally-conducted tour of the whole works."
+ Hollywood Reporter p3 F 6 '36

"There is much in this that is refreshingly new in a murder mystery, many inside revelations of the art of picture making which should provide unique entertainment for the audience and an exhibitor a wealth of angles on which to base intriguing exploitation." + Motion Pic Daily p6 F 7 '36

"Estimate: saleable programmer."
+ N Y Exhibitor p35 F 25 '36

"Apparently planned to meet the independent competition on duals, but thanks to good direction, excellent acting and a good script, this picture gets beyond its class in spite of a trite central idea. It should be able to solo in the smaller spots and front the lesser duals. Selling angle is the fact that it gives an excellent glimpse of film studio processes."
+ Variety p15 Mr 25 '36

"This mystery opera, obviously a B picture stands a chance of getting important money through several exploitation angles. Cast contains a flock of names recognizable by the fans. Some of them are old timers, but they still mean something in numbers as they have been cast here. Picture is based on a murder, several of them in fact, within a studio. It's about the best inside stuff on studio workings seen. A picture for the detective minded, the picture making should be satisfied with the atmosphere."
+ Variety (Hollywood) p3 F 5 '36

++ Exceptionally Good; + Good; — Fair; —- Mediocre; —— Poor; ——— Exceptionally Poor
PRIDE OF THE MARINES. Ap 2 '36 65min Columbia
Director: D. Ross Lederman
"An orphan boy meets four Marines, wins his way into their hearts, becomes mascot of the regiment and finally is adopted. Nat Legion of Decency —

Audience Suitability Ratings
"The story is laid against the background of a U. S. Marine base—obvious flag-waving 'patriotic' propaganda. As entertainment, mediocre screenfare."
—+ Bul on Current Films Je 6 '36
"Family." E Coast Preview Committee
Fox W Coast Bul My 2 '36
"General patronage."
Nat Legion of Decency Mr 29 '36
"The situations, played against a background of a United States Marine camp, are artificial and evidently arranged for their appeal to patriotism. Family."
Sei Motion Pict My 1 '36

Newspaper and Magazine Reviews
"[It is] another of those star-spangled, Hip! Hip! Hoorary! products that Hollywood can turn out before you can say 'Sanction.'... Throughout the film Mr. Bickford is convincingly tough and Miss Rice winningly winsome. Master Billy Burrud seems perhaps a bit too well fed to suggest an undernourished orphan, but he knows his school-books." J. T. M.
N Y Times p19 Ap 27 '36
"Not only is its plot pretty mediocre, but its dialogue is at times ridiculously childish. But these are really minor matters compared with its more grievous sin, which is that it completely wastes the talents of really first-rate players—Fred MacMurray, William Boehnel."
N Y World-Telegram p10 Ap 28 '36

Trade Paper Reviews
"Although pictorial backgrounds of the film offer interesting shots, the story offers nothing that would logically connect it with the reputation these tough leathernecks have for fighting. All action has been relegated to a secondary position while the humanity, interest and romantic angles are played up. Family."
Box Office p31 My 25 '36
"A most appealing story of the Marines. It is interesting because [it shows] the life of these men."
+ Film Curb p9 Ap 25 '36
"Although the U. S. Marine Corps provides an interesting background for it, this yarn hasn't enough in the way of story, novelty and general punch to rate it better than a moderate program offering."
+ Film Daily p4 Ap 28 '36
"[It] has no story and little else besides. It attempts to do at this late date what every other producer has done so much better so far regarding the U. S. Marines, and the picture is far from entertaining, audience interest never being whetted. The phoney climax with the marines fighting an imaginary enemy is entirely without meaning and looks [as if] it came out of the stock shot library."
"This picture, although not in any sense a big picture, still should be found generally enjoyable by youngsters."
+ Motion Pict Daily p5 Ap 3 '36

"Pride of the Marines" is program material for neighborhoods, twin bills... Players are generally satisfactory but the net result is program."
+ — N Y Exhibitor p12 Ap 25 '36
"Flimsy yarn throws the switch on this flag-waver, and rather well side-tracks it down the juvenile and adventure route. As Patriotism and military photography appear to be mainly a means of changing pace and framing a background. A few incidental details of the film they figure very little, nor is the photography of flags, parades, etc., more than a stock catalog of a marine base."
— Variety p15 Ap 29 '36

PRINCESS COMES ACROSS. My 22 '36 75min Paramount
Director: William K. Howard
Based on the novel, The Duchess, by Louis Lucien Recouer, this Columbia picture plays the card of a Swedish princess on board ship is implicated in a murder and blackmail case. She is cleared through the help of a band leader who has fallen in love with her.

Audience Suitability Ratings
"A: good of kind; Y: amusing; C: hardly." Christian Century p223 Je 3 '36
"Good-mature." DAR
"While the plot is somewhat confusing at times, the suspense and excitement are so well sustained that the climax comes as a complete surprise... Adults & young people." E Coast Preview Committee
+ Fox W Coast Bul Je 6 '36
"Family."
Gen Fed of Women's Clubs (W Coast) My 6 '36
"Family."
Nat Bd of R M Je 6 '36
"Although the story is a trivial one, so expert is the direction and capable the cast that the result is a very interesting murder mystery. Family."
+ Nat Council of Jewish Women Je 3 '36
"General patronage."
Nat Legion of Decency My 28 '36
"Adults & young people."
Sei Motion Pict Je 1 '36
"[It is] an entertaining and smoothly running comedy drama. Family."
+ Wkly Guide My 23 '36

Newspaper and Magazine Reviews
"Carole Lombard and Fred MacMurray give performances they never have excelled. Carole's masquerade as a Swedish princess is maintained cleverly and as the American girl she is convincing. It is an intelligent screen performance, quiet, restrained, natural, devoid of any suggestion of acting. Fred [MacMurray] gives the most convincing performance of his career. I have liked him before but not as much as I did this time, etc. Anyway, if you like murder mysteries, you will find this to be one of the three or four best we have had yet."
+ — Hollywood Spec p11 My 25 '36
"A curious compound of sentimental farce and grim seriousness. 'The Princess Comes Across' contrives to fuse these seemingly incompatible elements into a thoroughly enjoyable photo. Especially for all its lack of balance, the film is consistently engrossing, whether comic

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
or near-tragic, and for an evening of swiftly moving excitement it comes off very well." (3 stars, Boston Herald)

The Film Digest p49 Je 30 '36

"The Princess Comes Across is an engaging and diverting screen melodrama, marked by a well-nerved stage setting, decorous and glib dialogue. It finds Carole Lombard actually acting, Fred MacMurray increasing his appeal with every picture, and an expert supporting company at its best. The film may strain one's notion of the credible, but it is always entertaining."

+ N Y Herald Tribune p13 Je 4 '36

"It is brisk, comic and pleasantly mystifying. With William K. Howard in charge, 'The Princess Comes Across'127s off to a happy start... Even with as trivial a plot as that of the current film, Mr. Howard can send waves of excitement crackling through an audience." Eileen Creelman

+ N Y Sun p27 Je 4 '36

"With the subtlety of a sledge hammer, the Paramount's new comedy becomes a pin-sized story... [It] just about gets across as a mild-to-bore-some comedy. If our reaction happens to be severely drier than the theatre's refrigerating system, blame it on the cheap dialogue thoughtlessly offered to Miss Lombard by Fred MacMurray because a quartet of script writers who should have known better." E. S. Nugent

+ N Y World Telegram p2 3 '36

"[It is] an urbane, witty and singularly effective comedy-drama... Although it is a boisterous lampoon, it never gets beyond Mr. Howard's refreshing after, enjoying the sanguine manner in which he has treated the subject and the expert way he has handled his players I can only say that it is one of the season's more deserving and entertaining recreations." William Boehnel

+ N Y Sun Telegram p27 Je 4 '36

"Some humor is achieved in 'The Princess Comes Across,' largely because Carole Lombard manages a Garbo accent and Fred MacMurray is active with an accordian." John Mosher

New Yorker p83 Je 13 '36

"In 'Hands Across the Table,' Paramount found a valuable team in Carole Lombard and Fred MacMurray. Their follow-up is superior nonsense. [There is] a hilarious end to a somewhat dvey film.

+ News-Wk p57 My 23 '36

"Here is mystery melodrama of a pseudo-serious order, but pleasant enough entertaining.

"With William K. Howard's directionлист, the Princess Comes Across will enogour you until tiding time."

+ Stage p10 Je 1 '36

"Carole Lombard performs a fine imitation of the accent, mannerisms and to some extent the appearance of Greta Garbo." Time p26 Je 1 '36

Trade Paper Reviews

"Delightful successor to 'Hands Across the Table.'... The team of Lombard and MacMurray... definitely proves in this that they are the most promising team of funsters in all filmdom. Family."

+ Box Office p18 My 16 '36

"[It is] above the average picture. Can be played in any situation and will surely more than satisfy.

+ Film Curb p10 My 16 '36

"Very pleasing summer entertainment. Even though it develops into a murder mystery, it is handled in a light vein throughout tending comedy. It should meet with popular approval... Carole Lombard does an impersonation of Garbo that stands out... It is one of the most enjoyable features of the picture... There may be a couple of questionable spots in the plot, but as a whole the situations are well motivated and interesting, the dialogue clever and sprightly, and William K. Howard's direction will keep the picture moving at a good pace."

+ Film Daily p12 My 12 '36

"Starting out with the promise of a light satirical comedy, 'The Princess Comes Across' suddenly becomes a murder mystery and the personable Fred MacMurray in the starring bracket, and the always capable direction of William K. Howard, this picture would never rise above the B classification... Direction and cast have to struggle against a story that never even attempts to make up its mind what sort of a story it is."

+ Hollywood Reporter p3 My 7 '36

"This comedy-romance, the ingredients of which ran all the way drop satirical burlesque to mystery murder, is a worthy entertainment successor to 'Hands Across the Table.'... The stars and supporting cast should have no difficulty clocking with mass patronage."

+ Motion Pict Daily p13 My 8 '36

"A mixture of farce comedy, differently concocted love interest, and murder mystery melodrama this picture proves its mission to engage the attention of both exhibitor and show-goer. With William K. Howard's direction, Carole Lombard and Fred MacMurray are a most likable and a li- a line supporting players, name worth of which is high ranking."

+ Motion Pict Herald p29 My 16 '36

"Pleasant, amusing, with some dramatic moments... Carole Lombard and Fred MacMurray are a set people to jell. The Princess Comes Across' spells happy tidings around the box office. Even though the plot occasionally gets murky, the whole thing is managed with such crispness and lightness that the defects become hardly noticeable."

+ Variety p18 Je 10 '36

"An alluring title, with Carole Lombard and Fred MacMurray to sell it, gives 'The Princess Comes Across' another strong indication of prosperous business in spots where it counts most... Carole Lombard plays her role with amusingly lighthearted eagerness, creating an outstanding portrait of chorus girl posing in what will generally be accepted as caricature of a screen contrivance. Dialog, especially in the romantic passages, and in Miss Lombard's caricaturing, is delightful. 'It is a bit complex in spots, but always enough to detract from audience enjoyment.'"

+ Variety (Hollywood) p3 My 7 '36

PRISONER OF SHARK ISLAND. F 28 '36

80min. 20th Century-Fox

Players: Warner Baxter, Gloria Stuart, Claude Gillingwater

Director: John Ford

See issue of March 30, 1936 for other reviews of this film.

A Guide to the study of the screen version of The Prisoner of Shark Island, prepared by Gladys G. Gambill, is obtainable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"The most interesting angle of the film, to me, was the excellent presentation of the mob spirit, of the prejudice, the partisanship, much
PRISONER OF SHARK ISLAND—Continued

of it ignorant, that ran rampant at that time. The film would have been improved by the omission of details of the hanging of Mudd's so-called fellow conspirators and the shortening of scenes in the prison, especially the attempted escape."

Eks & Films Ap '36

"...The Prisoner of Shark Island is more than just the problem of one individual—it shows the insouciance and violence that follow in the wake of war—the misery of the Reconstruction Days in the old South after the War between the States. [It] is a powerful and compelling drama... adult screenplay."

+ Bul on Current Films Ap 15 '36

"A: strong; Y: possibly; C: no."

Christian Century p383 Ap 15 '36

"The details of brutality and a certain medical incident make the film entirely unsuitable for children and for anyone of a nervous disposition. Suitability: adults."

Mo Film Bui p68 Ap '36

"The school classes in history do not learn about Dr. Mudd: here for once is a movie that is usefully educational. The film has great virtues and commonplace faults. ... Once the doctor is on our American Devil's Island a more theatrical presentation begins to come in, not only into the story but into the manipulation of it... The massed shiny bodies of negroes, the linking of shots, the massing of the viewer of submarines—such things seem too obviously manufactured for effect and not done well enough to be effective... But for all these drawbacks, which stand out displeasingly because they are a weakness in a fabric that is otherwise so strong and substantial, the picture is unusual and important." J. S. H.

Nat Bd of R M Mr '36

"A and Y: significant historical drama; C: mature."

Par M p64 Ap '36

Newspaper and Magazine Reviews

"The Prisoner of Shark Island' will only be appreciated by a few with strong enough constitutions to stand the harrowing sight of so much brutality and suffering. Whether any play or movie of this sort is entertainment or not, depends upon one's conception of how much or how little of life the theatre should present."

Canadian M p41 Je '36

Trade Paper Reviews

"Strong, human interest drama with deep appeal admirably acted by Baxter and surrounding cast."

+ Film Daily p7 F 13 '36

PRIVATE NUMBER. Je 5 '36 75min 20th Century-Fox

Players: Robert Taylor, Loretta Young, Basil Rathbone, Pathey Kelly, Joe Lewis

Director: Roy Del Ruth

Based on the play, Common Clay, by Cleves Kinkeid. This is a third screen version, "Loretta Young, an American girl of obviously gentle breeding, being stranded in New York, applies for a position as servant in a wealthy family. ... the house is only home from college, falls in love with her and persuades her against her better judgment into a secret marriage." (Hollywood Reporter)

Audience Suitability Ratings

"A: fair; Y: doubtful; C: no."

Christian Century p55 Je 10 '36

"Family:" Am Legion Auxiliary

"Adults & 11-18: entertaining; 8-14: mature. Possible for family." Calif Cong of Par & Teachers

"Good-mature." DAR

"The story is not remarkable for originality or depth, but the screen play is shrewdly contrived to make the most of the human and dramatic value inherent in the story and arouses and holds our interest in a most convincing way. Mature." Nat Fed of Business & Professional Ws Clubs

"Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bui Je 6 '36

"Adults & young people, A tender romance, beautiful photography, and lovely outdoor settings further enhance this entertaining picture."

+ Gen Fed of Women's Clubs (W Coast) My 27 '36

"It is entertaining only because it is a vehicle for the ascendant Robert Taylor and lovely Loretta Young, but it chalks up nothing on their scores because it is intrinsically trashy. Motives are confused, situations forced, direction not remarkable. Adolescents, 12-16: use; children, 8-12: no."

— + Motion Pic R Je '36

"Mature."

+ The B Bd of R M Je '36

"A tripe and time-worn story is so well cast and directed as to become good entertainment. Family."

Nat Council of Jewish Women My 27 '36

"The plot... is hardly new, but the production, direction and acting are good enough to give it life. Mature."

Wkly Guide My 30 '36

Newspaper and Magazine Reviews

"[It] reworks the imperishable taffy about the rich boy who marries the poor girl without telling his parents... Robert Taylor's quality and Loretta Young's charm lend personal interest to the unsuspensive story. Basil Rathbone thrown away on another mechanical villain part."

— + Christian Science Monitor p15 Je 13 '36

"Here is something of which only Hollywood is capable. It is a magnificently acted, masterfully directed, beautifully made up example of what the child-minds in the office consider to be a story worthy of the money and brilliance wasted on it. Apparently starting with the forlorn assumption that, in truth, there is nothing new and that to attempt an original would be dangerous, 'Private Number' is just a beautifully executed rehash of the Great American Melodramer at its time-worn best. 'Private Number' is a peerless expression of Hollywood's tragic inability to understand the dramatic fundamentals of its medium." Paul Jacoby

Hollywood Spec p12 Je 6 '36

"The banalities that stud 'Private Number' are not likely to militate against the film's popular success. A formalized synthesis of narrative oddments, it pulls all the cinematic stops... Cunningly directed and ably acted, it represents a rather sorry triumph of pro- duction tricks over fraudulent material... Roy Del Ruth as producer, director, having the player to the screen expertly, giving it a handsome production and guiding the players through a lot of nothing inherent with the illusion that they are involved in a substantial motion picture." Howard Barnes

— + Y Herald Tribune p20 Jo 12 '36

"Believe it or not, the picture is well acted throughout... The plot, however, creaks, as the saying goes, and the two really capable juvenile leads will probably never get over
having had to speak the lines they say in 'Private Number.'"

"I felt a sorrow for the handsome mastiff named Prince, who plays the part of the pet dog, Hammer, even more than to extend a similar sympathy to other victims, such as Loretta Young, Robert Taylor, and Basil Rathbone. I regret the plot should be considered one of the frauds of June."

John Mosher

"New Yorker" p67 Je 20 '36

"In spite of its mystifying title and occasional turpitude, 'Private Number' is more than a cli- chand, it is a solidly as far-above-par romantic audience fare with resultant satisfactory turnout of grosses."

+ Box Office p33 Je 6 '36

"[It has] a good marquee cast but [the] hodge-podge story makes this amusing popular fare for the not too critical. Miss Young and Taylor register despite the drawbacks of their roles. Rathbone, who is even more handicapped with heavily written melodrama lines, exerts many effort."

+ Film Daily p13 Je 12 '36

"A love story that hits romantic high for the year, bringing together as a modern Cinderella and her prince, Loretta Young and Robert Taylor. The combination sells box office returns in the smash category. Its appeal is especially to women, who will give it unlimited word-of-mouth boosting, but it is cloying entertainment for any man with a spark of romance in his make-up."

+ Hollywood Reporter p8 My 16 '36

"This is typical Hollywood fare. Miss Young is as appealing as ever. Taylor is less boyish than usual and offers a more finished performance."

+ Motion Pict Daily pl1 My 18 '36

"Showmanship calls for proper explanation of entertainment value. The tools are at hand in story content and personalities presented, with Taylor whose popularity is increasing by leaps and bounds, Loretta Young, Rathbone and Patsy Kelly. It can be sold either as a tense drama or a heart-touching romance, especially for adults."

Motion Pict Herald p36 My 30 '36

"Estimate: good."

+ Phila Exhibitor p26 Je 1 '36

"This effort to turn a literary lemon into a cinematic peach appears to have been more than slightly successful. For, despite its several shortcomings, a few of which are downright terrible, 'Private Number' has a couple of things and these, however, can carry it through at the box office. . . All in all, the picture is a good example of the art of making something out of practically nothing."

+ Variety p23 Je 17 '36

"This picture should draw good grosses. Yarn . . . has been given several new sock twists in story content which make for solid entertainment for the masses."

+ Variety (Hollywood) p3 My 16 '36

Trade Paper Reviews

"Introducing the initial teaming of a new pair of screen lovers, Robert Taylor and Loretta Young, this all solidly as far-above-par romantic audience fare with resultant satisfactory turnout of grosses."

Newspaper and Magazine Reviews

"The cast does excellent work, the scenes in Sweden and Paris are well done and the picture is interesting for persons familiar with its language."

"It [is] a sprightly piece of semislapstick that our Swedish population ought to go for. . . . The plot creaks like a dog-cart, but the individual performances give it a lift that is wholesome, honest and entertaining."

"The cast does excellent work, the scenes in Sweden and Paris are well done and the picture is interesting for persons familiar with its language."

"This [is] a lively comedy, which should be sold with no difficulty by the exhibitor whose patronage numbers people understanding the language. Chiefly by reason of the lack of subtitles, there is little in the film which should register an appeal with the average American audience, since the story presents nothing outstanding, and the performances, although generally satisfactory, offer nothing which is unusual."

"As the film is not equipped with English titles or other interpretative devices, the American appeal of this Swedish production is exclusively to audiences linguistically qualified to appreciate it. The story is told principally in dialogue, although several incidents involve considerable action of unmistakable import. Not all of these are above reproach in the matter of taste."

"'Raggen, That's Me' contains some animated performances, fairish looking Swedish girls and reams of dialog . . . Picture's glaring weakness is a slipshod story, and inability of the director to focus attention on any one of two sets of characters until the last few reels."

IL RE BURLONE. Mr 27 '36 35min Capitanini


Director: Enrico Guazoni

Dialogue film in Italian with English subtitles. It is also called The Jester King. The period with which it deals is the middle Eighteenth Forties at the time of one of the several revolts of the people of Naples against
IL RE BURLONE—Continued
Ferdinand II, the Bourbon tyrant, then ruling the Two Sicilies with the aid of Austria and France.” (N Y Times)

Audience Suitability Ratings
“Laid in the 1860’s, the picture has excellent atmosphere, and is well produced. Family.”
E Coast Preview Committee

“Family.”
Nat Bd of R M My ’36

“Of special interest to lovers of Italian history, Splendid acting and photography. General patronage.”
+ Nat Legion of Decency Ap 6 ’36

“Family.”
Wkly Guide Ap 4 ’36

Trade Paper Reviews
“[It] seems to have pleased the Italian-understanding audience, but was hardly of a character to bring rounds of applause from one lacking a knowledge of the language, despite the occasional use of superimposed dialogue titles. Outside of a few sumptuous sets and several large groups of extras, it does not reach a complete justification of the program line: ‘First Italian Million-Dollar Film.’”
— Motion Pict Daily p3 Mr 28 ’36

“Response of [the] audience to the Italian dialogue, (a great deal of which is of humorous character and does not translate readily into the English subtitles with which the picture has been supplied by May Carlisle,) indicated enthusiastic satisfaction. The dramatic action, which is choppy in the first midway, and of the picture and continues to the end, is more effectively interpreted by these captions.”
Motion Pict Herald p37 Ap 4 ’36

“The foreign-language production lacks the requisites of an average Italian film. Will have tough sledding at wickets, even with tolerant Italian audience. Drawbacks include thin story, meandering, lack-lustre direction, transparent plot development and injection of ponderous detail. Several neat performances fail to survive these burdens. Added handicap is the 95 minutes that it takes to unfold.”
— Variety p17 Ap 8 ’36

RED WAGON. D § ’35 74min First division
Director: Paul L. Stein
Filmed in England. “Born with the smell of sawdust in his nostrils, the hero, after years of training; becomes a famous rider and eventually owns his own circus. A fascinating tiger-tamer catches his eye, but when he finds her in the arms of his best friend, he marries a wild gypsy girl on the rebound. This union proves unhappy. But in a dramatic climax, matters are straightened out satisfactorily.” (Box Office)

Trade Paper Reviews
“Five players known to American audiences have leading roles in this expensive produc
duced English film, giving it considerable box
office appeal. Charles Bickford gives a powerful performance in this red-blooded tale of circus life and the action allows him plentiful opportunities to use his fists.”
+ Box Office p22 F 13 ’36

“This Britisher with nicely-shaped frame of
taut circus background should reap nice
harvest in duals for the family trade. It’s too
too-much, but the little is ill-timed for children
nowadays. At about an hour’s run, its speed
would be likened to American films.”
+ Variety (Hollywood) p8 Ap 29 ’36

REVOLT OF THE ZOMBIES. Je 4 ’36 65min
Academy
Players: Dorothy Stone. Dean Jagger. Roy D’Arcy. Robert Noland
Director: Victor Halperin
“Starting with scenes at the end of the World War, it shows how a scheming officer comes into possession of the partial secrets of Zombism, and journeys to the ancient city of Carcosa to perfect his knowledge of this weird cult of half-living, half-dead control.”
Film Daily

Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency My 21 ’36

Newspaper and Magazine Reviews
“The entertainment, while goofy, proved diverting, holding yesterday’s audience rapt, if not hypnotized. Mr. Jagger seemed miscast as the insidious villain, being much more in character as the young soldier with an inferiority complex when the story opens. He spoke his lines woefully, and has considerable to learn in the way of stage presence and ease before the cameras. More could be asked of the jerkly direction and even of the settings.”
Marguerite Tazelaar
— N Y Herald Tribune p16 Je 5 ’36

“It is only in the beginning that the Halperin brothers’ new treatise on the undead achieves any real intimation of horror. The picture deflate itself rather pitifully into a crudely pro
duced and generally ridiculous melodrama.”
F. S. Nugent
— N Y Times p17 Je 5 ’36

“Although the Times Square motion picture sector hungers for blood and fury and needs a good spine-chiller, these wants are far from satisfied by ‘The Revolt of the Zombies,’ which is as unintelligent a botch as has been produced this season: stubby, spurious, stilted and ridiculous. The characters are as robot
like as the living dead men who are at once the villains and the heroes and the speech is an outlandish conglomeration of stereotyped melodramatic phrases.”
William Boehnel
— N Y World-Telegram p13 Je 5 ’36

Trade Paper Reviews
“This is a weird tale of the Far East which should provide enough chills and thrills to sat
ify not too particular audiences, .. Seems best fitted for down-town stands where it can be seen emotionally heightened. It is the sort of picture which calls for a new treatment.”
+ Film Curb p13 Je 13 ’36

“This production has the same general appeal as ‘White Zombie,’ also a Halperin produc
ction. In this case, the scene is set in the Far East instead of the Isle of Haiti.”
Film Daily p8 Je 5 ’36

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

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"There is a wealth of exploitation material in this picture. The story has weird angles and situations in good proportion to the drama. It builds dramatically to an exciting conclusion."

+ Motion Pict Daily p8 Je 8 '36

"Reviewed at the Rialto Theatre, Times Square, where a lobby ballyhoo attracted crowds that impeded pedestrian traffic and filled the theatre to capacity. Audience reaction non-committal."

Motion Pict Herald p68 Je 13 '36

"It will probably react to intensive exploitation, particularly in the drop-in spots but has little to offer on its own with [Dorothy] Stone not yeable to carry the marquee shoppers. Hardly strength enough to move alone and will need good support to send them out happy."

— Variety p18 Je 19 '36

RHODES, THE DIAMOND MASTER. F 20 '36 35mm Gaumont British

Review: Oscar Homolka, Peggy Ashcroft, Walter Huston, Basil Sydney

Director: Berthold Viertel

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

Audience Suitability Ratings

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

Christian Century p97 My 8 '36

"The film moves slowly, at times seemingly weighted by its own importance, yet it is nonetheless impressive. A consistently excellent performance is given by Walter Huston, in the title role, 'Family.' — Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"Family." Nat Bd of R

"Authentic scenes of Africa, a glimpse into the lives of the natives, fine photography and a gripping tale make this production noteworthy as entertainment and education. Family." Nat Council of Jewish Women

"The dialogue is elevated in tone, terse and revealing. Acting is of the highest order, voices are those of educated people and enunciation is superior. A sympathetic analysis of a greatly misunderstood man and a vivid reproduction of a period in British history filled with stirring events. A film long to be remembered by any audience." Nat Soc of New England Women

Fox W Coast Bul Ap 4 '36

"The director Berthold Viertel, continental in his technique, has given us a picture of tremendous force, outstanding in its entertainment value. Family." + + Gen Fed of Women's Clubs (W Coast) Mr 21 '36

"A dignified, authentic and highly interesting picture, suitable for the family. Outstanding." + + Jt Estimates Ap 1 '36

"Certain adjustments are necessary for dramatic purposes, and certain inaccuracies almost inevitable for the same reason. The physical unlikeliness of Walter Huston to Rhodes will disturb some, though none will deny that he gives an extremely interesting and thought-provoking performance. The production is sincere and dignified and worthy of its theme. Suitability: family, children over 12."

+ Mo Film Bul p3 F 24 '36

"A fascinating biographical picture tells the story of the life of Cecil Rhodes."

Motion Pict & Family p2 Mr 15 '36

"Family (mature). Very good."

+ + Motion Pict Guide Je 36

"The picture presents undistorted facts and is a stimulating contribution to historical drama, well worth seeing. Adolescents, 12-16: fine; children, 8-12: mature."

+ + Motion Pict R Ap 36

"A: interesting; Y: high historical value; C: interesting as any Western."

Par M p64 Ap '36

"This picture, one of the most pretentious ever produced in England, is a very entertaining historical drama... The South African background is expertly delineated through beautiful photography... The direction is especially fine in the handling of native mobs and army troops, is excellent."

S. M. Mullen + Scholastic p23 My 2 '36

Newspaper and Magazine Reviews

"[It] is a worthy effort. Slightly derivative, both in conception and in photography; it recalls the old American picture, "The Covered Wagon."... The film is a very intelligent entertainment."

— H. H. + Christian Science Monitor p10 Mr 31 '36

"This is a picture all Hollywood should see. For intellectual and dramatic excellence, it has been surpassed by anything we have made here. 'Rhodes' is one of England's important pictures... It reflects the rapid rise of English producers making in overcoming Hollywood's lead in the world's market. Time spent in its study will prove profitable to those who make our pictures. It is one of those rare pictures the most caustic critic will have to record as admirable... And for students of history it is a document of great value."

+ + Hollywood Spec p6 Mr 28 '36

"If the film was designed as a flagwaving boost of Empire, it must have sadly disappointed its promoters. Probably seventy per cent. of those that see it will come away with their sympathies firmly on the side of Kruger. The case for the Boers and the Matabele natives is put with great force, largely owing to Miles Malleson's excellent dialogue. The film is by no means technically flawless, but it will be an important discovery if producers now realize that the truth, even about Empire-building, can provide good scripts."

New Statesman & Nation p457 Mr 21 '36

"In its summation it is an expertly conceived while streams of the careful and terse snatcher. Here you will find little of the shrill imperialist Jingoesm the West Coast seems to find necessary at the slightest mention of the Union Jack." Robert Stobbs + New Theatre p33 Ap '36

"Rhodes of Africa" is a dull, but painstaking, piece of work. In this picture everyone has been so careful not to tread on each other's toes that the life blood has been drained from the characters, and what might have been a stirring affair looks like a page from Little Arthur's history. The trouble is that Cecil Rhodes that the truth, even about Empire-building, can provide good scripts."

— Mark Forrest + Sat R p146 Mr 28 '36

"Sober, worthy, humourless, 'Rhodes of Africa' underlines the virtues of the stage play and has all the technical advantages of 1936... Nobody concerned with the film has any passionate conviction whether for or against Rhodes and his work in Africa... A good film might have been made about it... Now as an Empire film it is too late... The pride of Je 15 '36 seems to have failed once too often."

— Graham Greene + Spec p575 Mr 27 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
RHODES, THE DIAMOND MASTER—Cont.  
"Characteristically slow in pace and sometimes confused in its imperialism, it is, however, an event in biographical cinema. Masterful dialogue and effective performances by Mr. Huston and Mr. Homolka counteract some hasty and not too ingenious telecoping toward the end. The whole, in other words, is not quite as good as its parts."  
Stage p10 Ap '36

Trade Paper Reviews  
"Rhodes," competently and impressively made, offers substantial entertainment of popular brand and looks like satisfactory merchandise for most American exhibitors. Biggest obstacle to surmount to make the readers' ring is lack of romance and woman interest. 
+ Variety (Hollywood) p3 Mr 25 '36

RIÖ GRANDE ROMANCE. Mr 15 '36 60min Victory  
Players: Eddie Nugent. Maxine Doyle. Lucille Lund  
Director: Bob Hill  
A western melodrama.

Audience Suitability Ratings  
"General patronage." 
Nat Legion of Decency Je 4 '36

Trade Paper Reviews  
"A well produced murder mystery melodrama... There are some crackerjack fights and all in all it will more than satisfy the lovers of action dramas." 
+ Film Curb p13 My 9 '36

"As a fast-moving number, in which the G-Man is the man, this is the type of entertainment that should get over in the action houses. The picture... is nicely handled and developed, the suspense well built up and directed, and it moves quickly." 
+ Film Daily p11 My 1 '36

ROAD TO GLORY. 95min 20th-century-Fox  
Director: Howard Hawks  
The story of a French regiment in the World War in which two officers fall in love with a nurse. When one goes blind after he learns that the nurse loves the other, he goes over the top to face death.

Audience Suitability Ratings  
"Adults & young people." 
Gen Fed of Women's Clubs (W Coast) My 6 '36

"Written perhaps to emphasize the utter futility of the war. 'The Road to Glory' is a strangely indecisive film. Yet no one should come away from it with any sentimental flag-waving emotionality. The horror and uselessness of war are shown by the picture. As a social indictment it serves its purpose. It is a good but not a great film. Adolescents, 12-16: depends on individual; children, 8-12: too harrowing." 
+ Motion Pict R Je '36

Newspaper and Magazine Reviews  
"Quite an interesting study will the boxoffice career of this picture provide. It contains nearly all the boxoffice essentials: draw names, excellent direction, good performances, a production of sweep and power, photography of rare artistic quality, gripping drama and spine-tickling thrills. To offset these assets it has one liability: practically no story... The picture lacks the one thing which could have given it a more emotional appeal and made its story weakness less apparent—a continuous musical score. By all means see "The Road to Glory." 
+ Hollywood Spec p10 Je 6 '36

Trade Paper Reviews  
"A gripping story of love, hate and sacrifice, with an abundance of big names in the cast, this production won wide audience praise among the best in war pictures and is at the same time an eloquent plea for peace." 
+ Box Office p3 Je 15 '36

"It is a question as to whether or not film fans are fed up on war melodramas. If your patrons do not care for such stories it might be just as well to pass this one up. Perhaps this may be a war picture to end war pictures." 
+ Film Curb p10 Je 6 '36

"There is very little preaching, but the visualization of the horrors of war is full enough to get across the message. The piece attains the height of suspense and with material like this gripping, one at times is held spellbound. The subject is certainly a timely one and from the success of other pictures of this type this one should go over big at the box-office." 
+ Film Daily p29 Je 2 '36

"While this is primarily concerned with the record of one French regiment in the World War, it also portrays vividly the personal story of several individuals, blending the whole into a drama of stark realism. With the current war interest to spur attention, this should show highly satisfactory returns." 
+ Motion Pict Daily p7 Je 14 '36

"It is an arresting drama, neither glorifying war nor condemning it... Previewed in Grauman's Chinese Theatre. The force and impressiveness of the production held the audience continually in hushed and appreciative silence." 
+ Motion Pict Herald p50 Je 6 '36

"Tackled by three male names that should draw, impression production, 'The Road to Glory' has everything to make it a potential box office candidate. What will it do? The production depends on how women are attracted. The picture takes no sides for peace or for war." 
+ Variety (Hollywood) p5 My 29 '36

"With the names of Fredric March. Warner Baxter. Lionel Barrymore. Gregory Ratoff and others to blaze the way and a tragic but splendidly heroic drama of battle, love, sacrifice, consecration to noble cause, 'The Road to Glory' will take the box office by storm. There is no overt propaganda in the picture, for or against war. Drama treats the conflict objectively, with only the natural reflective ironies. Most considerately handled for local as well as world market are the battle scenes. German soldiers are shown in but one quick flash in all the detailed woe of the grand attack, and there is no savagery of hand-to-hand combat." 
+ Variety (Hollywood) p3 My 25 '36

ROAMIN' WILD. (Release date not determined) 58min Reliable  
Players: Tom Tyler. Carol Wyndham. Al Ferguson  
Director: Bernard B. Ray  
A western melodrama.

Trade Paper Reviews  
"A good, satisfactory, fast-action Western. Sure to please in all situations where outdoor dramas are liked. Photographed amid some..."
unusually attractive scenery, there is enough gun-play, chases, and hard-riding and fights to satisfy action-fan lookouts.

+ Film Curb p10 My 9 '36

"For the houses playing Westerns, this is satisfactory fare. Everything happens out-of-doors and the photography accentuates the natural backgrounds off beautifully. The story has enough material to hold one interested, and with the chases and gun-play, the action moves along well."

+ Film Daily p9 Ap 29 '36

"Estimate: good."

+ Philo Exhibitor p49 My 15 '36

ROAMING LADY
Ap 12 '36 60min Columbia
Players: Fay Wray. Ralph Bellamy. Thurston Hall

Director: Albert S. Rogell

Based on a short story of the same title by Diana Bourbon. "A dare-devil heroine pursues her flying instructor into a camp of Chinese bandits before she can persuade him that love is the barriers of wealth and position."
(Nat Legion of Decency)

Audience Suitability Ratings

"A: elementary; Y: harmless; C: hardly."

Christian Century p550 Ap 8 '36

"A good picture for the family." Am Legion Auxiliary

+ Fox W Coast Bul My 9 '36

"Adults."

Nat Legion of Decency My 7 '36

"Seeking to combine fast action with interesting glimpses of China, the production is hampered by a commonplace story which often results in the unbelievable. The cast does its best but the result is hardly satisfactory." — + Sel Motion Pict My 1 '36

Trade Paper Reviews

"Typical fast-action fare spiced with considerable good comedy and a few of romantic interludes, the mixture resulting in a consistently entertaining programmer."

+ Box Office p6 Je 6 '36

"Rather an unbelievable story. Seems destined for the duals and perhaps it was made for them at that. There is a bit of excitement here and there, but for the most part it is trite, obvious stuff."

— + Film Curb p8 My 2 '36

"Fairly satisfying action story that should please in the neighborhood stands."

+ Film Daily p3 My 2 '36

"Fine screen treatment by Fred Niblo and Earle Snell — plus the well-paced, speedy direction of Al Rogell, lifts this none-too-novel story above the usual programmers turned out by Columbia."

+ Hollywood Reporter p3 My 7 '36

"An ineffectual story which seeks to combine romance and fast-moving action, scattered over a considerable portion of the globe, this picture emerges as routine, suitable chiefly for a double bill program. It has action and romance, but the basic theme is rather far-fetched, and in general the story is not worthy of the leaders of the cast."

+ Motion Pict Daily p4 Ap 23 '36

"Action drama that never gets beyond the program classification, 'Roaming Lady,' should serve in neighborhoods, on two bills."

+ N Y Exhibitor p22 My 10 '36

"Fay Wray and Ralph Bellamy are back together again in an adventure film that is not swamped with too many implausibilities. Picture is light enough to make enjoyable summer fare, and tops for first feature in dual set-up. In a word where the pair draw, it may stand alone."

+ Variety p19 My 6 '36

ROBIN HOOD OF EL DORADO
Ap 10 '36 60min MGM


Director: William Wellman

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

Audience Suitability Ratings

"A and Y; strong but unpleasant; C: by no means."

Christian Century p550 Ap 8 '36

"Mature."

Jt Estimates Mr 1 '36

"The film is brutal, exciting and moving in parts, but is uncertain in characterization. Murrieta and the excursions into sentiment are reasonable. The romantic and colorful episodes of California history are well selected, the scenery is beautiful and a certain quality of tragic destiny makes this an impressive picture. Adolescents, 12-16: mature: children, 8-12: no."

+ Motion Pict R Ap 36

"Family. Romantic and stirring and beautifully directed, as well as shedding a useful light on our history."

+ Nat Bd of R M Ap 36

"Reclassified on second review. Grounds for B: Classification—suggested rape, excessive cruelty. Objectionable in part."

Nat Legion of Decency Mr 29 '36

"Good horsemanship and excellent rhythm, especially Margo's dancing, give it distinction. It is a strong melodrama, not to be selected for younger children or sensitive individuals."

+ Recreational p26 Ap 4 '36

"Mature."

Sel Motion Pict Ap 36

Newspaper and Magazine Reviews

"Robin Hood of El Dorado' is a tremendously handsome production. The action is melodramatically exciting—at times almost too exciting and too melodramatic for audience comfort. There is, for the average woman patron, anyhow, a bit too much brutality in the film." B. L.

+ Boston Transcript p4 My 16 '36

"It is a swashbuckling, somewhat overdue romantic melodrama, with Warner Baxter dragging out his broken English accent, which is pretty poor, but which everyone appears to love. Gorgeous photography of authentic scenery adds much to the pictorial angle and some native feasts, songs and dances enliven the whole."

Laura Elston

Canadian M p69 My '36

"Strictly for adults not easily upset by spectaculars of violence."

High Christian Science Monitor p14 My 16 '36

"It would seem that Murrieta was an unfortunate choice as a hero for a motion picture story. 'Robin Hood of El Dorado' is a ponderous production which strives mightily to justify his pillaging, but he remains throughout just a bandit whose only motive is revenge.

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
ROBIN HOOD OF EL DORADO—Continued

He benefited one outside of the band of his cutthroat followers. . . Metro has given the picture a production of sweep and vigor, making it a great outdoor epic in which the camera plays the leading part, but it remains an unsatisfactory piece of screen entertainment.

Hollywood Spec p7 Mr 28 '36

"There is fine material in the true study of a Mexican driven by the brutality of the white settlers in early California into banditry. But this is not a true story, the real tragedy of the situation being treated as so much background (overdrawn at that) for a thriller. It is colorful, and with some really smaller action." Otis Ferguson

+ — New Repub p222 Ap 1 '36

"This might have been a rollicking film—and there is nothing the films do so well as roll. But it turns out to be one of those comparatively rare motion-pictures that are wholly imbecile."

— New Statesman & Nation p560 My 30 '36

Trade Paper Reviews

"Impressive, colorful and picturesque screen version of the book by Walter Noble Burns, ably produced and starring Deanna Durbin with banditry, murder and miscarried justice, it reaches an apex in heavy drama. Adults."

+ — New Repub p27 Mr 28 '36

"Of special interest to Californians, and a sure fire box office [hit]." L. S. Niemeyer

Canadian Moving Pict Digest p7 Mr 28 '36

"Melodramatic, with a good characterization by Warner Baxter, it seems much too strong for women, will probably have its grosses affected because of it. Metro will like it. It possesses strong selling angles for them, but the net result will probably depend on the woman."

N Y Exhibitor p30 Mr 25 '36

ROGUE OF THE RANGE. (Release date not determined) 58min Supreme

Players: Johnny Mack Brown, Lois January, Allis Chils, Phyllis Hume

Director: S. Roy Luby

A western melodrama.

Audience Suitability Ratings

"[It is] a rather dull Western. General patronage."

— Nat Legion of Decency Je 4 '36

Trade Paper Reviews

"Typical of the general run of outdoor melodramas. It has its share of gun-play, fast action, fights, chases, jail breaks and hold-ups. Satisfactory material for dual bills in the smaller cities and okay for theatres where such films are liked."

+ — Film Curb p14 My 16 '36

"Suspended couple with fast action makes this Western a good number for houses showing this type of fare. Although the plot follows conventional lines, its development is logical and S. Roy Luby's direction gives the piece an air of mystery that causes interest to be maintained throughout."

+ — Film Daily p12 My 12 '36

"Estimates: good."

Phila Exhibitor p27 Je 1 '36

"Aimed directly at the subsequent run trade and spots where action pictures have a following, this production will fill the bill satis-

factorily. . . Story by Earle Snell doesn't ring true in all spots, although some portions of it are okay. S. Roy Luby's direction follows the accepted style for Western thrillers but will have to be speeded up in a few spots for best results. This tells about an incident during the reign of Franz Josef, when young Count Fer-

dinand Tettenbach, an officer in his majesty's army, visits Munich and falls in love with a confectioner's daughter."

(N Y Herald Tribune)

+ Variety (Hollywood) p3 My 9 '36

ROYAL WALTZ. Ap 9 '36 75min USA

Players: Josef Hoebiger, Willi Forst, Heli Einkenzeller

Director: Herbert Malish

Music: Franz Doelle

A German dialogue film with English subtitles, customarily about an incident during the early years of the film. The musical score is pleasant, and the acting capable."

Marguerite Taselmaer

— N Y Herald Tribune p12 Ap 10 '36

"A happy picture of the easy-going court life in Munich in the reign of the popular King Max. The Royal Waltz moves smoothly to its pre-

destined happy ending, sure of winning the approval of audiences of all-staged period screen efforts. A few slight historical slips may be overlooked, as they are harmless."

H. T. S.

— N Y Times p27 Ap 10 '36

"Although the tale is more sprightly than the way they tell it in 'The Royal Waltz,' the new German operetta is an extremely tuneful, elaborately scored, generally safe family entertainment. . . The whole thing has a nice, finished quality about it, and were it not for the slugg-

ish direction might have resulted in a really first rate film. As it is, it has enough in it to recommend as pleasant film fare."

William Etchel

— N Y World-Telegram p25 Ap 14 '36

"'The Royal Waltz,' [has] prettiness and terrible English captions. John Mosher

New Yorker p90 Ap 15 '36

Trade Paper Reviews

"[It has] fine acting and direction."

+ — Film Daily p8 Ap 11 '36

"Done in a light fashion, it is on the whole enjoyable entertainment . . . even for those lacking a knowledge of the language."

+ — Film Daily p12 My 12 '36

"Reviewed at the Fifty-fifth Street Play-

house, New York. Audience reaction: favorable."

+ — Motion Pict Herald p40 Ap 25 '36

"Weaving through this operetta is a fine, feathery touch that easily fetches and holds the attention and accounts for an exception-

ally pleasant 85 minutes of entertainment. Players play their parts with a keen sympathy for the mood of the piece. . . As far as the English titles are concerned, the translator proves to be anything but a stickler for pro-

priateness."

+ — Variety p23 Ap 15 '36

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; — — Exceptionally Poor
LE SCARPE AL SOLE. See Alpine love

SCOTLAND YARD MYSTERY. Mr 15 '36 63min Alliance
Director: Thomas Bentley
Based on a play of the same title by Wallace George. "The directors of a large insurance company are troubled over a visible sudden but presumably natural deaths, so they call in Inspector Stanton of Scotland Yard to investigate the problem." (N Y World-Telegram)

Newspaper and Magazine Reviews

"This film does maintain a brisk pace. Something is always happening. It may be something silly. Too often it is. It is dramatic, anyway, and lively, adjectives that can seldom be applied to more pretentious English entertainment. . . . "The Scotland Yard Mystery" is not a picture to call for shouts even from the zone box. Technically, especially as to photography, it is below almost any standard. Perhaps it was here in America that the skillful job of editing was done which gives the film some slight claim to excitement." — Eileen Creelman

N Y Sun p30 Mr 15 '36
"Gerard Du Maurier really should have known better, after all his years in the theatre, than to have accepted the role of Inspector Stanton in "Scotland Yard Mystery," the new British picture which is puzzling all the kindergarten pupils in the globe's audience this week. The picture trades easily-to-the-dénouement and, when it reaches it (to comment on Irishism) there is none. The cast is infinitely above its material, and we still feel that the real mystery for Scotland Yard to solve is why the players permitted themselves to be treated that way." — F. S. Nugent

N Y Times p21 Mr 15 '36
"A generally feeble time-waster, the film's cast includes such well-known actors as Gerald Du Maurier and George Curzon, who were seen here earlier in the season in the stage production of the same name. They do it dully nobly, but their efforts are of no avail for "The Scotland Yard Mystery" is so destitute of originality that it outguns their noble efforts." — William Boehm

N Y World-Telegram p25 Mr 17 '36

Trade Paper Reviews

"This melodramatic importation from England doesn't hold a bid for important American patronage. It's weak in all three of the prime phases of a picture—production, story and acting. For the duelers at best." — Variety p29 Mr 15 '36

SECRET AGENT. 55min Gaumont British
Players: Peter Lorre. Madeleine Carroll. Robert Young
Director: Alfred Hitchcock
Based on the play of the same title by Campbell Dixon, which in turn was based on the novel of the same name by John Buchan. "The film opens with people filing past the coffin—while. When their government servant removes the coffin, and we realize that his master is supposed to be dead in order that the great man may undertake a secret mission to Switzerland. As Ashenden he therefore arrives in Geneva, where he finds that, in order to complete his disguise, a woman has been appointed to pose as his wife." (Manchester Guardian)

Audience Suitability Ratings

"There is considerable dialogue and the tempo of the film throughout is abnormally slow—by necessity—so as to make the sensational element more exciting by contrast—with the result that, until one knows just how the plot is going to develop, the story shows a visible tendency to drag: the artificially facetious interchanges between the characters are not exactly a help. The skowness does, however, create a novel intimacy of atmosphere, which is increased by very skillful photography. The ending is brief and not very satisfactory, and—quite apart from a certain general insufficiency of explanation—there are one or two distinct loose ends in the plot. There is, incidentally, one scene—where a man is found murdered in a church—which might conceivably be found objectionable by certain religious bodies. There is much to be said for the technical quality and finish of the film. The problem of the puzzling indeterminacy of outcome which pervades it makes it less than a complete whole. Suitable for adult & adolescents." — Mo Film Bul p33 My '36

"Objection: a highly unwholesome character portrayed by Peter Lorre. Suspect incidents and Objection: the director." — Nat Legion of Decency Je 18 '36

"Spy story of the World War, interesting in its kind, well acted and directed, but somewhat vague in spots. Mature." — Wkly Guide Je 13 '36

Newspaper and Magazine Reviews

"It is the action which counts in 'Secret Agent,' and this Hitchcock has controlled so skillfully as to make most other spy films look silly, and seem much too slow." — R. H. + Manchester Guardian p13 My 11 '36

"Alfred Hitchcock long-awaited 'Secret Agent' is a disappointment. The situation is still unsettled at the end. . . All the elements for an excellent spy film are there, including the dazzling cast—Peter Lorre, Madeleine Carroll, Paul Lukas and John Gielgud; but the pace of the narrative is desperate, has no climax and the incontinent use of noise to emphasize emotion or situation, though it is in some cases effective, tends to become a substitute for emotion or situation itself." — Robert Giroux

Nation p21 Je 21 '36

"It is quite as good as the average American film. Yes, but why is it not as good as the best American films? To begin with, Mr. Maugham's Ashenden has been improved almost out of recognition. The dialogue is lame, the jokes pitiful. . . A lot of trouble has been taken with this film—it needed also a little thought; or the same producer, the same actors, with a good script and someone to keep an eye on details, could have produced a first-class entertainment." + — New Statesman & Nation p764 My 16 '36

"It is a credible, handsome and frequently exciting film. The pace may prove a bit deliberate for audiences accustomed to high-pressure violence and suspense, and there are romantic overtones that might irritate the spectator, but the production has definite distinction. The sound reproduction in 'Secret Agent' is far from perfect, as the first American release of some films is. The on-the-ball accent, though American, is quite acceptable, it causes some of the dialogue to be quite unintelligible. The production is in no sense the equal of 'The Man With Too Much,' or 'The Thirty-Nine Steps,' but it is still a highly entertaining melodrama." — Howard Barnes

N Y Herald Tribune p10 Je 13 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + + Exceptionally Poor
SECRET AGENT — Continued

"When that cheerful, rotund Englishman, Alfred Hitchcock, set out to make a melodrama, he can—and he does—make most of the Hollywood thrillers look like placid bed-time stories. For Hitchcock has another top-notch melodrama to his credit. 'Secret Agent' is grand entertainment for summer, winter or any other season of the year." — Eileen Creelman

"It is a defect of the screen narrative that all the spics seem to be continually engaged in melodramatic shadow boxing and that the authors, who couldn't have been Mr. Maugham, never really make out a case for the necessity of spying and never convince you that there is anything in Geneva worth spying on. But there are scattered high-lights. Peter Lorre, for example, plays one of the most amusing and somehow one of the most wistfully appealing trigger men since Victor Moore. . . . The picture as a whole is marred by inexpert camera technique, film editing whose incorrectness hits one between the eyes, and stock photography which, at one point, simply causes the screen to go dead." — B. R. C.

"Although the film lacks the pace and the excitement of the original, it is still a superior production. '39 Steps,' or 'The Man Who Knew Too Much,' is a facile contrivance which represents Mr. Hitchcock's art. His right to these ingenious manuevers . . . Mr. Hitchcock's sure manipulation of character and incident is calculated to give you plenty of thrills and nothing at times horrifying entertainment. The acting, as already indicated, is of unusual excellence."

William Bonell

"Although directed by Alfred ('The 39 Steps') Hitchcock, 'The 39 Steps' was a first-rate English thriller, you may know, and the bright, quick, fresh 'touch that made it good isn't lacking here. Obviously Mr. Gielgud will, in due time enjoy the honors of a cinema career. . . . He does this pleasant melodramatic role with all the ease in the world, and looks exactly as all those young sports from Kansas City, Chicago and St. Louis would buy their clothes at Pooler's would give their lives to look." — John Mosher

"'Secret Agent' been in the hands of any one of half a dozen other British directors, one would perhaps have been satisfied with what is certainly a workmanlike job. But Mr. Hitchcock is blessed with a cinematic imagination that is generally in advance of his fellows, and one therefore expects something a little more than good workmanship. There is one admirable performance, that of Peter Lorre as the harmless Mr. Hitchcock has done well at blending the tale's grim theme with deftly fashioned humor, appropriate romantic interplay and some swell outdoor photography. Despite the defects, it has what it takes to fare well at the box office." — Mark Forrest

"It is a great pity; a pity because of the immense wasted talent of Mr. Peter Lorre, and because Mr. Hitchcock too has talent. How unfortunate it is, for instance, if Mr. Hitchcock, a clever director, is allowed to produce and even to write for the stage, though as a producer he has no sense of continuity and as a writer he has no sense of life. . . . Very perfunctorily he took up tricky situations and then drops them. As for Mr. Maugham's Ashenden, on which this film is said to be based, it is left off, is left off, is left off, is left off, is left off. . . ."

"'Secret Agent' introduces to U. S. cinema audiences who should, please them highly: Operative Section of the British Intelligence Service, whose activities have been recorded for us successfully by author Somerset Maugham. . . . In contrast with the other side of the coin, this film is a first-rate example of Hitchcock, 'Secret Agent' is a first-rate example of Hitchcock's talent."

+ N Y Sun p8 Je 13 '36

Trade Paper Reviews

"Just about the tops in the war spy field, with an intelligent plot that keeps twisting and turning toward suspense and shock surprises all the way. . . . Recommended highly for thrills and intelligent handling of melodramatic situations."

+ Film Daily p4 Je 13 '36

"With the exception of the last twenty feet, this looks like a box office natural equal to the better and better 'Nine Steps.' It is typical Hitchcock direction. There is a certain hit the mark again, though the ending is terrible enough to be cut without by fact that Maugham was the author of the original novel, and the pull which lies in the nature of the story."

+ Hollywood Reporter p6 My 18 '36

"This story of espionage during the world war combines mystery, romance and action in what is for most part an intriguing film. . . . For the exhibitor in the United States there are three leading cast names which to a certain extent can simplify the job of selling, which is further aided by the fact that Maugham was the author of the original novel, and the pull which lies in the nature of the story." — Motion Pict Daily p14 My 15 '36

"There is no glorification of patriotic duty and no showing of flags. Implication, if any, is to the effect that war is a deplorable institution, a circumstance suggesting a possibility of recruiting exploitation cooperation of organizations active in behalf of peace."

+ Motion Pict Herald p44 My 23 '36

"Well played, it ought to interest anywhere."

+ Phila Exhibitor p22 Je 1 '36

"'Secret Agent' dawdles much on the way and does lots of looping to get over a dramatic point, but withal it rates as good spy entertainment, suave story telling, and, in one particular case, brilliant characterization. . . . Director Alfred Hitchcock has done well at blending the tale's grim theme with deftly fashioned humor, appropriate romantic interplay and some swell outdoor photography. Despite the defects, it has what it takes to fare well at the box office."

+ Variety p23 Je 17 '36

SECRET PATROL. My 22 '36 55min Columbia

Players: Charles Starrett. Finis Barton. J. P. McGowan

Director: David Selman

A melodrama of the Royal Northwest Mounted Police.

Audience Suitability Ratings

"Family." — Nat Bd of R M Je 36

"Adults & young people." — Sel Motion Pic Je 1 '36

"Family." — Wkyly Guide My 23 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; --- Exceptionally Poor
Trade Paper Reviews

"All those fans who enjoy this sort of film fare will have nothing to complain about in this one."

+ Film Curb p7 My 30 '36

"Following pretty much in the familiar grooves of its type of outdoor melodrama, this is a moderately entertaining secondary attraction." - + Film Daily p15 Je 3 '36

"Action fare set in the Northwest and concerning the activities of the Royal Northwest Mounted Police, this picture should be satisfactory entertainment on a dual program or on the week-end bill when action is the requirement."

+ Motion Pict Daily p12 My 22 '36

"Estimate: fair Mountie stuff." - + Phila Exhibitor p22 Je 1 '36

SEVEN BRAVE MEN. Je 11 '36 Amkino
Players: N. Bogolybov, T. Makarova. I. Nosovetsiev
Director: S. Gerasimov
Russian dialogue film made in U.S.S.R. with English sub-titles. "The story describes the adventures of seven men and a woman doctor who pass the winter at the Bay of Happiness in the Arctic, where 275 days of the year are cold and snowy. A geologist, a metallurgist, a radio operator, an air pilot and inventor of an air sled are in the group besides the physician and a boy stowaway, who is put to work as cook."

(N Y Herald Tribune)

Newspaper and Magazine Reviews

"[It is] a fair-to-middling Soviet picture.....The photography, taken under difficult, outdoor conditions, has a rugged distinction, but if you dislike propaganda, even when sugar-coated and in a dialectically good cause, 'Seven Brave Men' is not the picture for you." - E. B. C. The New Times p24 Je 15 '36

"Expert characterizations, finished performance by a cast of excellent actors and some rugged outdoor photography.....save that melodramatic hordes of polar exploration from being second rate. A halting and muddled story of bravery under trying conditions in the Arctic wastes, it loiters vaguely through a long hour, promising frequently to stir itself out of the doldrums. However, it never quite succeeds in doing so." - William Boehle

+ - N Y World-Telegram p21 Je 16 '36

Trade Paper Reviews

"It is lifted somewhat out of the average plane of propaganda by the impression from the Soviet state-controlled industry, in that it is characterized by some excellent photography and occasional drama. It is neither less of propaganda for Russia than most of the importations from that country."

Motion Pict Daily p21 Je 16 '36

SHOWBOAT. My 1 '36 115min Universal
Players: Irene Dunne, Helen Morgan, Paul Robeson, Allan Jones, Charles Winninger, Donald Cook
Director: James Whale
Based on the novel and musical comedy of the same title by Edna Ferber and the musical comedy by Oscar Hammerstein, II. Romantic story of a showboat player who makes her way up the river of success after her husband deserts her, her child is taken away and she finds herself in dire poverty.

Audience Suitability Ratings

"Don't miss the second film made from Edna Ferber's one-time best-seller because you fear the two pictures may be alike. They are not. The second 'Show Boat' is far superior to the first."

+ + Bks & Films Je 3 '36

"A and Y: excellent; C: very good."

Christian Century p753 Je 3 '36

"Excellent. [It is a] smash-hit photo production. Mature—family."

+ + Fox W Coast Bul My 16 '36

"Notable in the expert direction is the care given the plot detail and the use made of every dramatic possibility. Outstanding in quality and in entertainment value. Family."

E Coast Harness Digest p17 My 15 '36

+ + Fox W Coast Bul My 23 '36

"A picture we should not miss. Family."

+ + Gen Fed of Women's Clubs (W Coast) My 15 '36

"It is a pretentiously mounted series of episodes, each of which is a complete dramatic unit, highlighted with excellent music.....The most consistent characterization is that of Charles Winninger as Cap'n Andy Hawks of the 'Show Boat.' He brings us the true spirit of the period's original."

+ Motion Pict & Family p6 My 15 '36

"The whole is a skillful blending of drama and music, of excitement nicely balanced with sentiment.....Adolescents, 12-16; yes; children, 8-12; yes."

+ Motion Pict R My '36

"Family—outstanding."

+ + Nat Bd of R M Je 3 '36

"Superbly acted, beautifully photographed and magnificently directed 'Showboat' again makes its appearance on the screen with three new songs sung and the plot somewhat changed. Family."

+ Nat Council of Jewish Women My 13 '36

"Adults."

+ Nat Legion of Decency My 21 '36

"Outstanding—family."

+ + Sel Motion Pict Je 1 '36

"Family. Outstanding."

+ Wkly Guide My 9 '36

Newspaper and Magazine Reviews

"This memorable story of the Mississippi River and of early Chicago days gives promise of being one of the most important pictures to come out of the Soviet state-controlled industry, in that it is characterized by some excellent photography and occasional drama. It is neither less of propaganda for Russia than most of the importations from that country."

Motion Pict Daily p21 Je 16 '36

"[It] incorporates all of the melodic spirit of music, good story and character that Miss Ferber's novel inspired, in the predecessors on stage, screen and radio, recreating the glamour of one of America's best-known earlier institutions: the river showboat. Intelligent direction molds all forces, and settings and locales are highly interesting."

"J. P. Cunningham

+ + Commonweal p48 My 8 '36
SHOWBOAT—Continued

"Showboat" is an extraordinarily effective production, musically entertaining, dramatically unpretentiously beautiful. The story is a human one that will run its fingers, not too roughly, over the emotional strings of the beholder. The production is not just "Showboat" done over again. It is a new Showboat, one you never saw before, one only the words present with so much sweep, vigor and estimable appeal. From a cinematographic point of view it is an interesting study. Its primary elements are a story and music, and so adroitly are they mixed we do not notice them when our attention is engaged with the other. 

† + Hollywood Spec p7 My 9 '36

"Even those who know every twist of the Edna Ferber story should succumb once more to its nostalgic charm. Showboat is enthusiastically recommended as a beautifully photographed tale, as entertaining as the day it was first staged." (4 stars) Beverly Hills Liberty p14 Je 13 '36

"All Hollywood was amazed when James Whale, a Briton, was assigned to direct 'Showboat.' Its amazement will be renewed in another direction when the photoplay is released this fall. The film has been and bred in the Southern showboat country. Unless there is public resentment over the art film, the picture should have no trouble in fetching the tears boiling in the eyes, 'Showboat' should be one of the most satisfying films of this year." 

† + Lit Digest p20 My 9 '36

Reviewed by Mark Van Doren National p154 Je 10 '36

"'Showboat,' one of the sturdiest and most captivating shows of our day, has been shaped to the topnotch, spectacles, and a charming screen musical. It might have benefited by judicious cutting in the passages that carry the narrative through the turn of the century and down to the last decade. Outside of a few lagging interludes a bit top-heavy with exposition, it is a stunning entertainment." Howard Barnes + + N Y Herald Tribune p19 My 15 '36

"This is the third version of Edna Ferber's popular story; right at the moment it seems by far the best. All as it should be, at the operatic, the sentimental, as comic, as gay and as touching as ever. And it is even more melodious. 'Showboat' is that, over and above, what the year may offer, one of the season's finest productions. No one can make much of it by seeing Helen Morgan sing 'Can't Help Lovin' That Man of Mine' and 'My Bill.'" Elsie Crystal + + N Y Sun p29 My 15 '36

"Universal's excellent screen transcription, preserving the Jerome Kern score and Oscar Hammerstein's book and lyrics, is the pleasantest kind of proof that it was not merely one of the best musical shows of the century but that it contained the gossamer stuff for one of the finest musical films we have seen... Here is one of the few musical shows which is not merely a screened concert. That is to say, it is not a rhythmic pace and a balanced continuity of movement which is as exceptional as it is welcome. Universal is to be congratulated this year, and so are we, for 'Showboat' is in port again and we hope it finds safe harbor." F. S. Nugent + + N Y Times p29 My 15 '36

"Universal has done right by our great American classic—'Showboat.' It moves across the screen—a grand pageant of song, sentiment, action, as it should. It is the finest piece of filmic folk-lore since 'Cimarron.' It is an admirable picture and a delight to commend it when James Whale, a Briton, has done a beautiful job of direction and the cast responds to him with a perfection that at times is almost dizzying. It is probably a lot of Paul Robeson's superb singing of 'Old Man River.'... The film is excellent entertainment." Douglas Gilbert + + N Y World Telegram p27 My 15 '36

"[Showboat] has been magnificently handled. Never have I seen a musical show so satisfactorily and intelligently adapted. And, I am sure, the Negro actor who sings—James Whale, whose name belongs to the history of the screen." John Moorer + + New Yorker p57 My 25 '36

"It suffers mostly by comparison with the Ziegfeld productions and points out the screen's limitations when approaching this type of film. The musical numbers are admirable—yes, but the Robeson's warm voice records the melancholy 'Of My River' more tellingly than any other picture, the Negro actor has been badly photographed—almost beyond recognition. Most of the film deserves praise; Robert cutting would have brought it closer to perfection. Too abrupt transition from scene into song makes for jerkiness. The new ending, sloppy from many angles, including the sentimental, should be sheared." + + News-Wk p41 My 16 '36

"As a spectacular motion picture, 'Showboat' is deficient in many departments: background and atmosphere never dominate as they should. No life is brought to the story as a whole; the dramatic climax is weak; many of the musical numbers are amusing, but the photography, which is nonexistent, lacks continuity, action, rhythm and pace. Some of the performances are excellent, within the limits of the material, but the picture is only one that no one could fail to be thrilled by the musical portions of 'Showboat.'" R. S. Ames Script 5 My 16 '36

"No tremendous effort has been expended in effecting a realistic background, but this is unimportant in a film that reproduces the memorable events of the film's original material. The 'Man River' sequence is musically and photographically as excellent as anything yet accomplished on the sound screen. It is woven majestically into a film which interminably extolls and moves and amuses." Stage p10 Je 1 '36

"'Showboat' which takes nearly two hours to unroll, is well worth the care which Producer Carl Laemmle Jr. bestowed upon it as his final picture before leaving Universal. Handsomely directed by James Whale, magnificently photographed by Shamoy, it brings to the screen what has become a U. S. institution." Trade p87 My 18 '36

Trade Paper Reviews

"Loaded to the gunwales with tales of Triple X entertainment, this picture carries no sure-fire insurance policy for record-setting grosses. Family." + Box Office p25 My 9 '36

"Not for a long, long time have I heard an audience applaud in the middle of a picture, nor have I heard such applause at the end of a picture, as was evident at the screening of 'Showboat.' It is not a musical comedy. It is a picture that has everything that one could want in the way of entertainment. Mark this down on your booking sheet as a 'must.'" + + Canadian Moving Pict Digest p7 Je 13 '36

"Grand entertainment from every standpoint. Certain to be a clean-up at the box office. Universal has done a magnificently commendable job in producing this screen version of the stage hit. To sum it all up this is top notch film fare. The screen has already lost one of its sexes and in any walk of life. It ought to break records in many a theatre." + + Film Daily p93 My 13 '36

"Entertainment like this can't possibly be helped but play to smash box-office returns. Most of the outstanding material of the stage success has been kept and a lot of new material has been added. There is a different ending, a
changed plot in part and the addition of some very worthy song numbers."

Film Daily p6 Ap 30 '36

"Majestic in scope of production and unlimited in audience appeal, 'Show Boat' will have smooth sailing as a world's box office attraction. The picture's greatness is due to the triumph, 'Old Man River,' [is] superbly and stirringly rendered by Paul Robeson. The staging of the number is very effective photographically. Finally there is 'Can't Help Loving That Man of Mine,' sold by Helen Morgan only she can sell it." + Hollywood Reporter p3 Ap 27 '36

"Its music, particularly Paul Robeson's singing of 'Old Man River,' was received by a preview audience with thunderous applause and actually is an artistic masterpiece. . . As the picture was shown here, and accepting a preview audience's reactions as a gauge, everyone associated with the production will share in the credit of participating in what is probably the most important Universal production in years. . . A show that will grip the imagination and save the audience is 'Showboat'." + Motion Pict Daily p10 Ap 14 '36

"Anyone fortunate enough to have 'Showboat' on its start will be shouting about it right now. Enthusiasm need not be stinted in heralding the picture's entertainment worth. True, it is a very long time, and will not let anyone down. 'Showboat' is first a musical drama. Its music, no matter in what form, is a unique phenomenon. 'Showboat' is an integral part of the story and sung thereas by Irene Dunne, Allan Jones and Helen Morgan, it is beautiful in the way it accents the motiving spirit." + Motion Pict Herald p53 My 9 '36

"'Showboat,' Universal's second talkerized version, is a smash film-musical. A cinch for big grosses, from the delugers down. Coming at this time, when there is no kind of audience, 'Showboat' will be money at anybody's box office. In lavishness, in action, in authenticity, it is a picture that shouldn't lack for word-of-mouth selling." + Phila Exhibitor p47 My 15 '36

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"As important today as entertainment as it was when Ziegfeld produced it a decade ago, 'Show Boat' is a money picture. Impressive in cast and production, theatres should have no trouble selling it. 'Old Man River,' sung by Paul Robeson is the best piece of musical reproduction yet done in pictures. The resonant baritone voice of Robeson brought cheers from the preview mob, should repeat this everywhere. Doubtful if the number has ever been sung so well as it is in this picture." + Variety (Hollywood) p3 Ap 27 '36

SILLY BILLIES. Mr 20 '36 65min RKO

Players: Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Woods

Director: Fred Guiol

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

Audience Suitability Ratings

A: absurd; Y: poor; C: doubtful value,

Christian Century p616 Ap 29 '36

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

SINCE THE COWARD. Mr 11 '36 63min Republic

Players: Gene Autry, Dale Bullette, Lois Wilde, Lon Chaney, Jr.

Director: Mack Wright

A western melodrama.

Audience Suitability Ratings

"Striking photography of beautiful scenery, fine riding and a thrilling rescue of a girl from..."
SINGING COWBOY—Continued

The picture suffers from poor singing and stilted acting and a somewhat loosely constructed plot. 'Family.' E Coast Preview Committee.

Fox W Coast Bull Je 6 '36

"A rather ordinary production. General patronage."

Nat Legion of Decency My 28 '36

"Family.

Sel Motion Pict Je 1 '36

Trade Paper Reviews

'This has been well made and contains plenty of thrills and excitement... 'The Singing Cowboy' should have no difficulty in pleasing wherever this type of film is in favor."

Film Curb p12 My 16 '36

"Gene Autry, Smiley Burnette and gang get together for a superior Western in which there is no lack of action but careful pacing of it."

Film Daily p11 My 13 '36

"A pleasant mixture of drama, romance, villainy and song in measured quantities. Make this an appealing Western for the Gene Autry, radio fans and the theatre-seat cowboys."

Motion Pict Daily p8 My 12 '36

"Gene Autry's singing of western ballads, with which this picture opens and closes and to which approximately half of the screening time is given over in between, is its dominant exploitation factor. Another unusual angle consists of the presentation of television as a realized, commercially practiced and generally accepted medium for the dissemination of entertainment and advertising sales copy."

Motion Pict Herald p32 My 15 '36

"Family Western. Strong on song, this has action, romance. Estimate: good."

Phil Exhibitor p1 My 15 '36

SINGING KID. Ap 11 '36 85min Warner

Players: Al Jolson, Beverley Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Cab Calloway, Yacht Club Boys

Director: William Keighley

See issue of March 30, 1936 for other reviews of this film.

Audience Suitability Ratings

"The picture is packed with clean, wholesome fun, good music and dancing. The ensembles make harmonious pictures instead of being the muddled affairs, created to startle rather than to please that prevail in so many spectacle films."

S & Films My '36

"A: depends on taste; Y: probably good; C: little value."

Christian Century p47 Ap 29 '36

"Family." Am Legion Auxiliary

"Family & Junior matinee." Calif Cong of Par & Teachers

"A most entertaining elaborate and pretentious production. 'Family.' Gen Fed of Women's Clubs (W Coast)

"Al Jolson heads a notable cast in this musical revue. Mature. Good." Nat Fed of Business and Professional Women's Clubs

"Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bull Mr 28 '36

"Clever direction, sparkling music, rhythm, and pep make this picture most entertaining. Family."

Jt Estimates Mr 15 '36

"Suitability: adults & adolescents."

Mo Film Bull p88 My '36

"In a loose-jointed, noisy production, Al Jolson reviews his old successes and offers a few new songs which are below past standards. The most spectacular as to setting, 'Save Me, Sister,' is dull and in double act. Many of the jokes are so hoary that they could be eliminated without regret... Al Jolson's personality will compensate his admirers for weak points in the film. Others should skip it. Adolescents, 12-15: harmless if it entertains; children, 8-12: tiresome."

+ Motion Pict R Ap '36

"Family."

Nat Bd of R M Ap '36

"Family."

Nat Council of Jewish Women Mr 18 '36

"General patronage."

Nat Legion of Decency Mr 29 '36

"A, Y and C: popular type of musical drama."

Film Daily Je 26 '36

"This is one of Al Jolson's best pictures."

S. M. Mullen

+ Scholastic p28 My 2 '36

"Family."

Sel Motion Pict Ap '36

"Family."

Wkly Guide Mr 28 '36

Newspaper and Magazine Reviews

"Jolson suffers from excessive nobility of character and, intermittently, a nervous alliment that causes him to lose his voice. Consequently he doesn't sing as much as usual and is not as buoyant... The picture lacks humor and drags out mudyly sags. The outstanding song, 'I Love to Singa,' though effective on first hearing, is plugged too much. Edward Everett Horton and Allen Jenkins have little to work with and have to depend on sheer personality. Little Miss Jason, though natural enough, is unfortunately a very plain child. Nor is Miss Roberts particularly glamorous."

M. E. P.

+ Boston Transcript p4 Ap 11 '36

"Possibly this latest Al Jolson vehicle will turn out to be his best movie effort to date. It has plenty of the glorified show girls, some back stage atmosphere, not too strong a story, but enough to sustain interest." Laura Eiston

+ Canadian M p60 My '36

"The Singing Kid' [is] one of the best bits of entertainment of the sort I ever saw... [It] is a picture you should see if you are looking for clean, decent, clever and lively entertainment which does not endeavor to interest you in the working out of domestic and social problems. The picture was designed to amuse you, and you will find it achieves its purpose."

+ Hollywood Spec p8 Mr 28 '36

"Few American entertainers have stayed at the top of their field as long as mammy-loving Al Jolson. And his latest picture, 'The Singing Kid,' finds him doing, with undiminished energy, the same things he has done in all his other shows... Louder than it is funny and more full of gross sloppiness than it is gross humor. 'The Singing Kid' is a nervous, tenseful trip through Warners' special Broadway. (2½ stars) Beverly Hills

Liberty p57 Ap 25 '36

"Al Jolson's new musical photo-play, a Warner production, is for those who like Jolson, music, and back-stage bits. Al Jolson, plus burnt cork and eight bars of music, is an evening's entertainment to many movie-
goers. They will like 'The Singing Kid.' It is the best of the last three Jolson pictures."

+ N Y Daily News

"A good semi-musical in which the burden of entertainment has been wisely shifted from the aging shoulders of Al Jolson. He still sings with his usual indifference to pitch and poor quality that won him the epithet the 'golden-voiced Jolson.' In fact, he's more out of tune than usual this time. There is a few complaint. But singing aside, he manages to be really amusing. It is Jolson's best number. William Keighley's direction of this scene reaches a high-water mark in the medium.

"[It is] a routine, familiar and surprisingly common-place musical comedy picture. It is the work of that remarkable quartet known as the Yacht Club Boys, who sing topical songs in an incomparable style of their own that contributes the chief gayety to the occasion. Unfortunately, they are given but two numbers. It would have been advisable to have omitted some of the narrative and, I am heretic enough to add, a few of Mr. Jolson's own precious moments in the interest of providing the Yacht Club Boys with another song or two. Richard Watts, Jr.

+ N Y Herald Tribune p8 Ap 6 '36

"Mr. Jolson as usual puts on a good show, whatever his material. He has nothing original to offer songs. As a singer, the story briskly told and the Jokes, however familiar, related with the Jolson gift for comedy that is not. This time, however, it does prove that Al Jolson, as Eddie Cantor remarked at the Strand premiere, is still one of the world's greatest entertainers." Eileen Creelman

+ N Y Sun p21 Ap 6 '36

"Equipped with the usual production numbers, not so splendid as Joe Millers, an incredible love story and a hackneyed backstage formula, the new picture is one of the least entertaining of the Jolson series. Among its slender store of assets may be numbered Mr. Jolson himself, singing as exuberantly as ever and trying with might and mammy to give zest to an indifferent score and a lifeless script. F. S. Nugent

+ N Y Times p11 Ap 4 '36

"From all the intriques, stock figures and stereotyped phrases of backstage romances that have been collected and thrown together under the title 'The Singing Kid.' Al Jolson emerges once again as a trusty entertainer—a performer far too engaging and talented to be buried in these preposterous highlinks. In spite of several interesting scenes, 'The Singing Kid' is thin and repetitious. The results are nothing short of a disaster. Moreover, the leisurely pace of the performance rather increases the apathy of the impression it makes. William Schwenk

+ N Y World-Telegram p15 Ap 6 '36

"It is a hodge-podge of songs and dances that revolves about the irrepressible person of Al Jolson and his stooges. It isn't a story: it is a series of moving photographs of Mr. Jolson doing this and that and not getting away with it, as far as we are concerned." + Stage p10 My '36

"Unfortunately, even a galaxy of new talent plus Al Jolson, cannot entirely disguise the fact that his personal rendering of 'The Singing Kid' sticks with alarming fidelity to the tradition of its predecessors. As entertainment, it is not a question of taste: is Jolson's hoarse, good-humored style of putting over a song as acceptable to cinema audiences as Al Jolson was when he used it to launch an era of entertainment in the first talkie ever made, 'The Jazz Singer'?" Time p32 Ap 13 '36

Trade Paper Reviews

"Typical Al Jolson offering with the mammy singer in top form, aided by the Yacht Club Boys, in a fast-stepping and singing novelty... For the jazz maniacs, it will prove 55 minutes of musical delights." + Box Office p27 Mr 21 '36

"It makes a swell evening's entertainment." L. S. Niemeyer

+ Canadian Moving Pic Digest p7 Mr 28 '36

"There's much that's entertaining in this picture. Novelty in every phase is the tune to which the show spins. As such it is unique entertainment. It would be wise, if possible, to see the picture in advance of playing to get ideas on which to best play the feature." + Motion Pic Herald p38 Mr 21 '36

"Spotty entertainment and one of Al Jolson's minor efforts for Warner Bros. The star should attract enough attention on his own for fair money, but 'The Singing Kid' on its merits won't rate the customary Jolson musical grosses. Story trouble, which is the picture's chief weakness, might have been overcome, as others have, by plenty of trimmings, but in this case, it's too, too bad. This time and it's a case of too much story and not the right kind." + Variety p15 Ap 8 '36

SINS OF MAN. My 29 '36 88min 20th century-Fox


Based on the novel, Job, by Joseph Roth. Jean Hersholt portrays a simple Tyrolian sexton with a passion for music. When two sons fall him, he is reduced to virtual vagrancy until he is reunited with the younger son, now a famous composer.

Audience Suitability Ratings

"The story has a splendid moral, beautifully told, superbly acted and directed. Family." Am Legion Auxiliary

"Well directed and skillfully enacted with Jean Hersholt outstanding in a role admirably suited to his演技. Adults; excellent. p14-15 very good; 5-11: depressing." Calif Cong of Par & Teachers

"Good-mature. A fine, thought-provoking picture; smoothly directed." DAR

"In less capable hands the characterization might have been sentimentally mawkis. Understanding direction brings out the high spiritual quality of the story. Family. Nat Fed of Business & Professional Women's Clubs

"A masterly production throughout. Outstanding-family." S Calif Council of Fed Church Women

+ Fox Coast Bul My 23 '36

"Family. This picture pleasingly and understandingly directed, to which beautiful photography, lovely music, sound effects and silences add so much, is one of the truly fine pictures of the year." + Gen Fed of Women's Clubs (W Coast) My 12 '36

"It is not in the plot that the film excels, it is in the touchingly human little episodes that make up the story and in the life-like characterizations. Jean Hersholt is superb. Through his interpretation the character of Chris Freeman is unforgettable. Adolescents, 12-16: yes, too good depressing for some; children, 8-12: too sad." + Motion Pic R J0 '36

"The story is dramatic and well told, appropriate setting and effects as well as the theme, and the stage settings and photography are excellent. Family. + Nat Council of Jewish Women My 19 '36

+ Exceptionally Good; + Good: + Fair; + Mediocre; Poor; — Exceptionally Poor
SINS OF MAN—Continued

“Adults.”
Nat Legion of Decency My 23 '36

“Family. (Perhaps too sad for emotional child-
ren. Outstanding.”
+ + Sel Motion Pict Je 1 '36

“Interesting story, well acted and directed but over-sentimental. Family.”
— Wkly Guide Je 13 '36

Newspaper and Magazine Reviews

“Beautiful bit of screen work, lacking the elements of popularity, but a picture all
lovers of the screen as an expressive art will
enjoy for its outstanding cinematic merits.
Darryl has reason to be proud of Sins of Man.
Wise showman that he is, he probably does not
look for great returns from it, but no doubt
recognizes its value as a prestige picture, one
which dignifies the screen as a whole and gains
more friends for it.”
— Hollywood Spec p11 My 23 '36

“A relentless attack on the tear ducts, ‘The Sins of Man’ is so lushly emotional, so unre-
strained in its masochism that it move or less
defies belief. In this Jean Hersholt suffers and
suffers... The film shows that tragedy needs occasional touches of lightness and restraint to be
completely credible.” (Am. daily) Beverly Hills
Liberty p50 Je 20 '36

“That stalwart character actor... Jean Her-
sholt... has been given a rich and varied role.
‘Sins of Man’... He handles it with assurance and restrained power. In a screen drama that is constantly skirting the danger
line of maudlin sentimentality, he gives a
forthright and remarkably persuasive imper-
sonation. The narrative itself is likely to try
your patience. It is episodic and disjointed, and
leans too heavily on synthetic tragedy. ‘Sins of
Man’ is always more of an exercise in
profanity than an appealing motion picture. It does not afford Mr. Hersholt a
sure-fire part.” Howard Barnes
— N Y Herald Tribune p15 Je 19 '36

“Jean Hersholt acts his part to the hilt but
it’s all in pretty much the same key. It does,
however, give him a chance in the latter half
to show his mastery of make-up. His ragged,
broken, old man is a triumph of characteriza-
tion... Otto Brower and Gregory Ratoff dis-
played the skills of background morticians.
A good job but almost too funereal. However,
sincerity should always get a hand.”
Rob Wagner
— Script p8 Je 13 '36

Trade Paper Reviews

“An overdose of pathos and a dragging
story, which a truly magnificent performance by
Jean Hersholt cannot entirely overcome,
will create hard-going for this picture so far
as appealing to all classes is concerned. Top-
notch entertainment for those who like tear-
Jerker... it will require intensive selling to in-
terest other classes.”
Box Office p17 My 16 '36

“Sentimental tear-jerker designed to satisfy
those who like a good cry. Other than the
excellent work of Jean Hersholt there is
nothing outstanding in the pictures. If your
patrons like this sort of stuff okay but if not
lay-off. Just why two directors were required
to make this movie is not quite apparent.”
+ Film Curb p12 My 9 '36

“Powerful emotional drama scores for all
 types of audiences. Story, direction, acting
rado. Highly recommended.”
+ Film Daily p12 My 12 '36

“Here is a performance—a magnificent
performance—in a simple drama that will
literally tear your heart. It is a picture that
once seen will never be forgotten... At the
same time, the picture presents a problem to
theaters. It cannot be sold by ordinary
methods, for it lacks the usual material for
exploitation. You cannot depend upon a rank-
ing star to make a draw. There is no spectacle
nor light romantic interest. What its destiny
may be is at the box-office depends entirely upon
how it is handled.”
— Hollywood Reporter p3 My 5 '36

“Jean Hersholt scores a personal triumph in
this beautifully produced tearjerker which
rests with sentimentality in its relentless
determination to send the audience out red-
eyed.”
— Motion Pict Daily p14 My 6 '36

“‘Sins of Man’ is a class picture. In theme, as
acted and in morale it points its primary
appeal at those who understand and appreciate
fine things. In content it is a somber-toned,
sympathy-inspiring, human interest drama...
The pictures will not be an easy one to sell.
the stunts of showing the picture to the community’s opinion-makers may prove effec-
tive in stimulating word-of-mouth advertis-
ing based upon their comments to create inter-
est among the average theatre-goers.”
— Motion Pict Herald p29 My 16 '36

“Hersholt turns in a swell performance. What
the picture does will depend on his draw.”
Phila Exhibitor p49 My 15 '36

“Dolorous and somewhat slow through much
of its dramatic build-up, and rather excessively
concerned with one man’s anguish, ‘Sins of
Man’ will have considerable handicap to over-
come. To overcome the reason to adopt popular
tone, which may restrict its box office.”
Picure will be liked and praised where artistic
and pure drama
matics will be more appealing. It sells care,
effective production, direction and playing
and doesn’t lack in genuine emotional
appeal.” Variety (Hollywood) p3 My 5 '36

SKAERGAARDS-FLIRT. Ap 7 '36 90min Europa
Players: Gideon Wahlberg. Dagmar Ebb-
sehen. Eric Laurent
Director: Arne Bornebusch
A Swedish dialogue film made in Stockholm
without English sub-titles. “Osterman and Sko-
holm are neighboring residents of an island fre-
quented by summer visitors. They plan the
marriage of Inga and Erik, respectively their
daughter and son, but Lily, daughter of a
wealthy merchant within the island, lure Erik
away from his fiancée. When fire destroys the
Osterman home he rescues Inga and discovers it
she he really loves.” (Motion Pict Herald)

Audience Suitability Ratings

“Family.”
Nat Bd of R M My '36

“Amusing comedy. Family.”
+ Wkly Guide Ap 11 '36

Newspaper and Magazine Reviews

“The little Cinéma de Paris... is echoing
these days to the laughter provoked by ‘Skaer-
gaards-Flirt,’ the latest romantic comedy to
reach here from Stockholm.” H. T. S.
— N Y Times p28 Ap 8 '36

Trade Paper Reviews

“It is a lukewarm comedy.”
+ Film Daily p10 Ap 9 '36

“The photography possesses a peculiarly bril-
liant quality. In pattern it is comparable to
contemporary American material. . .
Reviewed at the Fifth Avenue Playhouse,
New York, which features foreign-language pictures.
Reaction to the comedy dialogue in Swedish
was manifested by frequent laughter ranging
from chuckle to suffusion.”
Motion Pict Herald p38 Ap 18 '36

++ Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —+ Exceptionally Poor
SKY PARADE. Ap 17 '36 70min Paramount
Players: Jimmie Allen, William Gargan, Katherine De Mille, Kent Taylor
Director: Otho Lovering

Based on a radio serial, The Air Adventures of Jimmy Allen.

Audience Suitability Ratings

“A fine family picture.” Am Legion Auxiliary
“Family & junior matinees.” Calif Cong of Par & Teachers
“Good. Family-mature.” DAR

“The production, though slowly paced at times, presents a fine review of the development of aeroplane flying, with special emphasis on the use of automatic control. . . . The cast is uniformly excellent and the direction deft, with this mediocre picture keyed to a thrilling climax. Family.” E Coast Preview Committee

“Any picture which emphasizes the finer elements of character is worthy of commendation, and this one shows the earnest desire to improve aviation more for the sake of safety than for commercial advantage.” Nat Fed of Business & Professional Women's Clubs


“Family.” S Calif Council of Fed Church Women
+ Fox W Coast Bul Ap 18 '36

“Family. Tense, dramatic situations, crisp direction and convincing acting by a strong cast, led by popular Jimmie Allen, gives this picture maximum production and entertainment.” + Gen Fed of Women's Clubs (W Coast) Ap 6 '36


“Suitability: family.” Mo Film Bul p89 My '36

“As an exposition of the progress made in commercial aviation since the close of the World War, this picture has a definite educational value. Adolescents, 12-16: good; children, 8-12: if interested.” + Motion Pict R My '36

“Juvenile.” Nat Bd of R M Ap '36

“The story is interesting and will doubtless find enthusiastic welcome by juvenile audiences, but since it is not only entertaining, but contains much that is informative of the progress of aviation since the World War, Family & junior matinee.” + Nat Council of Jewish Women Ap 6 '36

“A drawn out story. . . Unconvincing and poorly portrayed. General patronage.” Nat Legion of Decency Mr 28 '36

“A and Y: not particularly interesting; C: probably entertaining since it is planned and produced for them.” Par M p67 Je 36

“Family & junior matinees.” + Sel Motion Pict My 1 '36


Newspaper and Magazine Reviews

“Another melodrama of family interest.” E. C. S. Christian Science Monitor p15 Je 6 '36

“Its first ten minutes and its last twenty are notably potent; its story body is poor talkie. . . . Apparently cooked over an excellent beginning, director Otho Lovering evidently sat back and the picture struggle self-consciously through microphony dialogue and haphazard continuity.” Paul Jacobs + Hollywood Spec p13 My 9 '36

“While the picture is, on the whole, quite dull and often downright silly to adults, it should please the air-minded boys for whom it is designed.” (1½ stars) Beverly Hills Liberty p35 My 16 '36

“(H) may seem incredible in its story of sky banditry, but this entertainment will be found engrossing as the early Westerns were, when swift hoofbeats marked the tempo and lurid color embellished the plot.” + N Y Herald Tribune p14 Ap 21 '36

“The picture no doubt is a fine and accurate specimen of contemporary wish-fulfillment for the average radio listener perspective, as Miss De Mille provides the accidental romantic interest, and everybody plays the picture as it should be played; that is, as much like a Saturday afternoon episode of ‘The Perils of Pauline’ as possible.” B. R. C. + N Y Times p17 Ap 26 '36

“Even if its story is more than just a little bit familiar and consists of all the formulae of a nickel-weekly fiction, it has thrills galore and is performed by a cast of pleasant actors.” William Boehnel + — N Y World-Telegram p15 Ap 20 '36

Trade Paper Reviews

“Albeit of only average entertainment value, this Harold Hurley production packs unusual exploitation possibilities because of the preselling of Jimmie Allen, via radio, to millions of youngsters.” Family + — Box Office p20 My 4 '36

“Jimmie Allen is said to have a large [juvenile] following because of his radio serial. . . . This fact will, no doubt, help to get business for the picture. It is interesting to note the progress of aviation since the World War but we are very much afraid there is too little excitement to satisfy the children. As for the grown ups the picture simply isn't there.” + Film Curb p16 Ap 4 '36

“For the houses which play the better action numbers and for those which have a large [children] patronage, this show is swell stuff. Though logically constructed, the plot is hardly a routine one, and it is loaded with suspense. . . . The air scenes look good and the picture sells up well.” + Film Daily p1 Ap 1 '36

“No cheering will greet the introduction to the screen of the popular radio serial. . . . someone got the wrong end of the stick in devising an introductory screen story. It just hasn't enough of what it takes to please [children.]” Hollywood Reporter p3 Mr 28 '36

“Aided by the exploitation it has received over the air, this should do nicely as juvenile entertainment.” Motion Pict Daily p5 Mr 30 '36

“Unless adults are interested in the exploits of Jimmie Allen or are aviation fans, the picture may hold much interest for them but for the children who like plenty of action and excitement and want to know the inside workings of an airplane manufacturing and flying, the feature is an unusual attraction for special juvenile shows.” Motion Pict-Herald p34 Ap 4 '36

“Where Jimmie Allen is popular on the radio, ‘The Sky Parade’ may get some backing. Elsewhere it will be double featured or neglected. + Well produced for that type thriller, the show deserves more attention than it will get, except in those sections where radio-conscious fans might be impressed.” N Y Exhibitor p13 Ap 25 '36

“Strong bet for juvenile trade, with plenty of promotional possibilities via the Jimmie Allen radio series. Compete keenly for business by general trade in those spots where service adventures and Westerns are the regular dish. Children are the prime market, however, for
SKY PARADE—Continued
"Sky Parade" is essentially a cross between a radio serial, a newspaper strip, and a horse opera of the Ozomen type with plans for a sequel."
 Variety p14 Ap 22 '36

"Smartly produced by Harold Hurley, this feature, aimed at the mass of [children] who follow the exploits of Jimmy Allen, has a spirit and in the newspapers should show good returns. Picture will hold little interest for adults but Jimmy Allen in the picture turns out to be all that his juvenile followers expect. Screen play is written down to Allen's followers as is necessary but times might seem foolish to adults, but the idea is okay." + Variety (Hollywood) p3 Mr 28 '36

SMALL TOWN GIRL. Ap 10 '36 90min MGM
Players: Janet Gaynor, Robert Taylor, Binnie Barnes, Lewis Stone.
Director: William A. Wellman.

Based on the novel of the same title by Ben Ames Williams. "Janet Gaynor is a small town ingenue, Lewis Stone an air-aspiring family, the monotonous routine of a village store and the whole depressing round of small town virgins. Robert Taylor, playing out a tantrum, she meets an engaging young stranger, Robert Taylor, breezing through town from his invention, a ride-in and finds herself married to the young surgeon after both have been pretty high with bubbly—married-witout love and on the eve of Taylor's promised wedding to a fellow socialite, Binnie Barnes." (Variety [Hollywood])

Audience Suitability Ratings

"A; fair; Y: not the best; C: No."

Christian Century p67 Ap 29 '36

"Faulty direction in the surgical scenes, but entertaining fare for the adults." Am Legion Auxiliary

"Considerable drinking and the 'gin marriage' which is the crux of the plot, might preclude this picture from impressionable youth. Adults: very good; 11-15: very good; 8-14: mature. Possible for family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"No detail has been overlooked to make this story plausible, and the result will be gratifying to all ages of audiences. Family." Nat Fed of Business & Professional Women's Clubs

"A good story, improbable but entertaining with good comedy relief. Audiences over 14."

Nat Soc of New England Women

"A & young people."

Fed of Women's Clubs (W Coast) Ap 15 '36

"Adults & young people."

Jt Estimates Ap 15 '36

"Suitability: family."

Mo Film Bul p89 My '36

"Janet Gaynor, by her personality, almost convinces one that a refined and innocent young girl may pick up a ride with a perfect stranger at night drinking at a road house and end by marrying the gentleman before dawn—but she doesn't quite succeed in such an ingenue. Running out in a story of such a low moral tone. Fair. Adults." + — Motion Pict Guide My 3 '36

"Although a 'gin marriage is a poor point of romance for any young people when the haze lifts, Kay and Bob are very genuine and worthwhile, and their problem and that of the boy's parents in working out an unpropitious situation win the sympathy and undivided attention of the audience. Credit is due for the good taste with which difficult moments are treated, the amiable and pleasing natural conversation, up-to-date direction. Ado-

lecent, 12-16: needs mature judgment to evaluate. motion picture."

Motion Pict R My '36

"Mature."

Nat Bd of R M My '36

"Excellent entertainment is provided by a large and cast of well-directed and acted. A: C: if it interests." Par M p50 Je '36

"Adults & young people."

Sel Motion Pict My 1 '36


Newspaper and Magazine Reviews

"Exaggeratedly lavish story-book settings and a pleasantly unfair plot make 'Small Town Girl' an amusing box-office proposition, particularly—it may be added—for the small towns." B. L. Examiner Transcript p6 Ap 18 '36

"The story gives the leads full opportunity to turn their characterfully good characters and few spectators seem to mind the story's brushiness." Swing in Science World p22 Ap 24 '36

"After seeing the picture, I still think the story is a trivial one... But when all of it is put in a well written script, produced as a picture by Hunt Stromberg, directed by William Wellman, with Janet Gaynor as the girl —well, it makes a lot of difference." + — Herald Spec p3 Ap 18 '36

"The picture retells the Cinderella tale without the slightest variation on the original theme. But so smartly is it constructed, so amiable the characters, so imbued with the hue that the old situations take on a sprightly freshness that compensates for their lack of novelty. While it is true that 'Small Town Girl' works out in a way that will surprise no one, it is also true that Director William Wellman and the scenarists have injected enough playfully shocking incidents to keep the piece lively and enter-

taining; (3 stars) Beverly Hills Liberty p57 My 16 '36

"Mr. Robert Taylor repeats in 'Small Town Girl,' the portrayal he inflicted upon us in 'Magnificent Obsession' of an asinine, quippy, windy, rich, young idiot... I have been dodging Janet Gaynor pictures for a long time, but she is really a pretty nice girl fundamentally, and gives us a better picture, only a minimum of her Shirley Temple twinkle and baby talk, and is a very sweet person in her more serious moments. Don Herald"

Life p22 Je '36

"[H] is a typical piece of magazine fiction, running along smoothly and inconsequently. Its situations are improbable and its characters lightly sketched, its eventual outcome never difficult to foresee. It is, thanks to the happy unreality of its mood, almost always enter-

taining. Eileen Creelman"

+ — Nation p10 Ap 11 '36

"[H] has been animated by a facile group of players and may, as easily, be dismissed as another pleasant, if incurably romantic, bit

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

nally Poor
of Metro-Goldwyn-Mayer. There were moments when it might have been considerably more and we permitted ourselves the luxury of anticipating another 'Alice Adams' or 'Kitty Foyle', then jumped the plot-binders.' P. S. Nugent

"Although the material is familiar, the treatment is keenly in evidence. Take this 'Small Town Girl' as a moderately amusing romp that should enjoy a fair amount of springtime success. It should be well liked and well attended with a genrous share of amusing incidents.'

"Small Town Girl' is a sprightly film, well acted, directed, and produced by Metro-Goldwyn-Mayer, and is ambitious to be a genticous share of amusing incidents.'

"[The story] is told unaffectedly and often quite entertainingly.
"— Stage p10 My '36

Time p14 Ap 20 '36

"Modern Cinderella story with the usual happy ending, this is better than average entertainment for audiences. It is an intelligently produced, well directed and adequately acted Family Movie.

"— Box Office p15 '36

"'Small Town Girl' is one of the Real pictures to flash onto the screen this year, and one which is bound to be a great box-office attraction.

"— Canadian Moving Pict Digest p6 My '36

"With some judicious cutting and the action speeded up a bit thereby, this will be very appealing entertainment. Perhaps it will be more successful in the smaller situations but it is a fine light comedy-drama for anybody's theatre.

"— Film Curb p12 Ap 25 '36

"Robert Taylor and Janet Gaynor are presented in an enjoyable piece of comedy-drama which should appeal to the masses, and appearing to them means box-office. It may be a Cinderella story but it is very modern and so well written and directed that it can't help pleasing most everyone. The working girls, especially, won't want to miss it.

"— Film Daily p12 Ap 2 '36

"It should bring satisfactory results everywhere. In addition to a plot with wide appeal the picture has the personality by Janet Gaynor which should place her anew in the front rank of name attractions. Teamed with Robert Taylor, Mrs. Gaynor offers a characterization which, while similar, is at the same time different from her previous efforts and demonstrates conclusively her complete understanding of acting nuances. Aided by the benefit of newspaper serialization, plus the strength of the picture itself, top results seem assured.

"— Motion Pict Daily p12 Ap 1 '36

"Modern in atmosphere and tastefully produced, this looks like a show to engage the attention of both patrons and exhibitors. Previewed in Wilshire Theatre, Los Angeles, first run house, it meets the approval of its members. The film, adapted from a Broadway play, is a good comedy, well played, and promises to appeal to the masses.

"— Motion Pict Herald p54 Ap 11 '36

"Backed by a national newspaper serialization, with star names to sell, 'Small Town Girl' is an exploitable picture that should account for itself nicely. . . . Estimate: good program anywhere."

"— N Y Exhibitor p14 Ap 25 '36

"'Small Town Girl' is romance with nice comedy sequences and with a well-balanced cast. All classes short of the hard boiled minority will accept it on its own terms. Story seems well told and the cast well placed along standard formula. . . . This is not a critic but a classification.

"— Variety (Hollywood) p15 Mr 15 '36

"'Small Town Girl' has the poignant quality which, coupled with impressive production and name appeal, spells reliable box office. . . . Picture will amply please the Gaynor admirers, plus the growing rank of Robert Taylor fans, and holds particular strength for women audiences in its galant and romantic story.

"— Variety (Hollywood) p3 Mr 31 '36

SNOWED UNDER. Ap 4 '36 63min Warner

Players: George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McGlah

Director: Raymond Enright

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

Audience Suitability Ratings

"Although just a light bit of nonsense the film is quite funny.

"— Bks & Films My '36

"A: mediocre; Y and C: no.

"— Christian Century p753 Je 3 '36

"Mature."

"— Jt Estimates Mr 1 '36

"Objection: the whole moral tone is bad—the divorce angle and the suggestive remarks. Objectionable in part.

"— Nat Legion of Decency Mr 22 '36

"Though it is an artificial little comedy, treading on delicate ground at times, it is well done. Mature.

"— Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"The play moves at a merry pace. Not important, but definitely cheerful.

"— Canadian M p61 My '36

"'Snowed Under' is full of those things that are always happening in the movies and that seldom happen in real life. The only ambition of pictures like this is to fill out the bills on the end of double-feature bills. With bank nights, national incidents and theDependencies of an erstwhile playwright, relates the story about a smart, engaging, unassuming young woman whose every effort is spent in trying to help 'Snowed Under' should accomplish its little task.' (2 stars) Beverly Hills Daily News

"In retrospect one doesn't know whether to laugh or yawn at the entertainment. It certainly strains for effect, and its theatrical situations are definitely phony, yet its antics remain reasonably hilarious, and some of its bright lines are actually bright." Marguerite Tazelea

"— N Y Herald Tribune p10 Mr 30 '36

"It must have struck someone in Hollywood as funny to cooperate in a snowbound Connecticut farm, a playwright, two of his exwives, a miserable housekeeper, a deputy sheriff, and an allimony-demanding lawyer.

"The film, badly in need of witty lines and amusing characters, gets instead some minor slapstick. Even that helped. . . . 'Snowed Under' is one of the saddest slapstick and farce which doesn't come off." Eileen Creelman

"— N Y Sun p21 Mr 30 '36

"Only a strong sense of duty, coupled with the grim realizations that things could not possibly take a turn for the worse, kept us chained to a seat in the Strand yesterday watching one of the Warner stock companies struggling as best they could with a loud, witless, and tiresome farce called 'Snowed Under'."

"— N Y Times p17 Mr 30 '36

"Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
SNOWED UNDER—Continued

"Although the central idea of 'Snowed Under'—three women going out to get their man—may have good possibilities for routine entertainment, the uneasy writing and the awkward acting spare the audience excessive pleasure. If it were competently written and if the actors less self-conscious, audiences going into the Strand might be fairly well served. But those who do will be greeted with slyly and speeches, slapdash direction and a quite artless little series of complications involving all the staple elements of farce. Indeed, they have the power to prove its absolute futility for 'Snowed Under' is just another transient visitor at that theater." William Boehner
— NY World Telegram p33 Mr 30 '36

Trade Paper Reviews

"Amusing farce which, due to fast pace, will please average patron in spite of weak plot, flippant dialogue and slapstick comedy. Family." Box Office p27 Mr 25 '36

"Farce comedy, this majors in ingredients that ordinarily make customers laugh. The humor is sometimes broad, sometimes subtle, yet always it has the power to please in its objective... Fast moving, not bothering with inconsequential, but devoting itself solely to the basically amusing, nonsensical, the show has plenty to interest the comedy fans." Motion Pict Herald p40 Mr 21 '36

SONG OF CHINA
Players: Lim Cho-cho. Shang Kwah-woo. Li Shoh-shoh
Director: Lo Ming-yau
A silent film with musical background produced in China with Chinese and English subtitles. "[It] unfolds as a naive saga of filial devotion. Covering family life for four generations, it shows the second and fourth sons devoted to the Chinese tradition of parental respect, with the third son a prodigal who goes to the city for a period of riotous living, but is future repentant at the end." (Motion Pict Daily)

Audience Suitability Ratings

"The lives of several generations of a fine Chinese family are followed through discontent, disobedience, and redemption, in a beautiful manner in the very best of taste. Family." Am Legion Auxiliary


"Outstanding, and an educational picture for all ages. Notable for manners and customs, use of silences, the beauty and suitability of the musical score, the photography, and because entirely home Chinese. Mature-family Excellent." DAR

"'Song of China' is a picture of great dignity and charm. Family." Nat Fed of Business & Professional Women's Clubs

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Je 6 '36

"The remarkably fine characterizations of the actors make this a picture to be enjoyed and long remembered. Adults & young people." LA Gen Fed of Women's Clubs (W Coast) My 27 '36

"The acting is superb in its restraint, symbolism is used throughout, and while the story moves at snail's pace according to American standards, it has a distinct artistic and educational value. Adult audiences, 12-16: worth while; children, 8-12: tiring." Motion Pict R Je '36

"Entirely different in tempo it cannot be compared with American and English productions... Interesting for the entire family." Nat Council of Jewish Women My 27 '36

"[It is], an excellent production. General patronage." Nat Legion of Decency Je 11 '36

Newspaper and Magazine Reviews

"I was surprised by the high degree of excellence achieved in its making. In Hollywood we have a smug sort of view of ourselves as picture makers. We are surprised when someone working somewhere else sends us something as good as our best... Before the first reel has been run you will cease wondering at the fact of its being a wholly Chinese creation and become aware you are looking at one of the finest motion pictures it ever has been your good fortune to see. It is a production for intelligent audiences and will appreciate. Our audiences, however, trained by the general run of Hollywood films are not only a lower order of intelligence than 'Song of China' demands for its full appreciation, may not accord it the welcome its artistic merits entitle it to." + Hollywood Spec p7 Je 6 '36

Trade Paper Reviews

"For the art theaters and for houses that have a large Chinese following, this picture should be good fare. Produced, directed, written, photographed, and played by the native Chinese, it makes an interesting novelty. The picture was made as a silent and with explanatory titles, one can follow the plot without any difficulty." Film Daily p6 My 26 '36

"This odd and interesting feature-length picture, produced in China by Chinese and brought to this country by Douglas MacLean, will find a special welcome among the art theater and among young students everywhere. It will do well as a cultural novelty to fill out neighborhood houses. It's a bill where the lower order of school patronage and can, as a rule, best be exploited through educational groups... Apart from the naive charm of its rather slow-moving story it has study interest in its glimpse of old Chinese manners and customs, and of the later infiltration of western ways." Hollywood Reporter p3 My 22 '36

"[It] may hold interest as a novelty in metropolitan centers... A musical background accompanies the action which will please some Westerners but grate on others. The photography is surprisingly good and the acting and direction have a strong professional flavor." Motion Pict Daily p7 My 26 '36

"Excellent for Chinese, art houses, only." Phil's Exhibitor, Paper & Poster My 15 '36

"'Song of China' might just as well have stayed in the Orient for all the good it will do at the box office in this country. Truly this is a poignant drama of life in the far east—but only everyone in America knows much more of the situation currently than is displayed, let alone portrayed... For a novelty it's okay, but not in a theater where people pay good coin to see something... The music score carries it along beautifully... In fact, if it weren't for the music people would walk out on it. Secondly, the photography is excellent..." Variety (Hollywood) p5 My 22 '36

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
SONG OF THE SADDLE. F 22 '36 63min First national
Players: Dick Foran, Charles Middleton, George Ernest, Bonita Granville, Alma Lloyd
Director: Louis King
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings
"This is a western drama, constructed on familiar lines. Suitability: family."
Mo Film Bul p30 Ja 27 '36
"Adolescents, 12-16: not recommended; children, 8-12: unsuited."
Motion Pic R Ja '36

Newspaper and Magazine Reviews
"Not since the glorious days of Bill Hart, Tom Mix, Harry Carey et al. has there been a sagebrush drama as full of action as [this] Warner production. . . [H] is a horse opera embodying practically all of the elements which distinguished the rip-snorting silent films of the covered-wagon days in the West." T. M. P. + N Y Times p13 Mr 21 '36

Trade Paper Reviews
"A better than average Western, good enough as program fare for even those who don't usually go for this type of film." + Film Daily p8 Ap 29 '36
"The vengeance motivation of 'The Count of Monte Cristo' animates this western drama in which Dick Foran manages, between stagecoach holdups and similar dramatic incidents, to sing a couple of song numbers which do not detract from the earnestness of the plot presentation."
Motion Pic Herald p56 Ap 11 '36
"Warner Bros. has a sprightly bronc from the western corrals, and one that will do well at the box office. Title is a misnomer because no hint of glowering action and spirited abandonment found in this sagebrush Robin Hood tale. . . Absence of name draw will make real selling essential. But properly sold, word-of-mouth should help to lure bet for dualers and may stand alone in some spots." + Variety p63 Mr 23 '36

SONG OF THE TRAIL. F 24 '36 65min Ambassador
Players: Kermit Maynard, Evelyn Brent, Fuzzy Knight, Antoinette Lees
Director: Russell Hopton
Based on novel of same title by James Oliver Curwood. A western melodrama.

Audience Suitability Ratings
"A, Y and C: regulation Western." Par M p50 Je '36

Trade Paper Reviews
"Regulation horse opera that contains its full share of what it takes to make a Western. One novelty is a male chorus who do one song in good style."
+ Film Curb p4 Ap 4 '36
"This Western isn't all fighting, chasing, and gun play, although there is enough to satisfy the action folks. In one of the sequences, Kermit's antics reminds one of Douglas Fairbanks with his flying, jumping, and sliding. Maurice Conn has given this production more entertainment value than is usually found in products of this classification and on that score, the picture might play some dates in the better bracket." + Film Daily p9 Mr 27 '36
"Though constructed on a routine action formula, this picture offers a cast headed by Kermit Maynard, Evelyn Brent and Talon Brent and the name of James Oliver Curwood as author of the original story to attract followers of hard-riding drama."
+ Motion Pict Daily p2 Mr 25 '36

SONS O' GUNS. My 30 '36 82min Warner
Players: Joe E. Brown, Joan Blondell, Beverly Roberts, Eric Blore, Winifred Shaw, Josephine King. G. P. Huntley, Jr. Director: Lloyd Bacon
Based on a musical comedy, Tin Hats, by Fred Thompson and Jack Donahue. "Story deals with Joe E. Brown, an actor, a slacker during late war, who's drafted into the army because he happens to come out of the theater wearing a stage uniform. In France he gets mixed up with a spy, goes to prison, escapes with the aid of a British officer's uniform. Sent to his regiment, he learns to manage an entire regiment of German soldiers, returns to find himself a hero." (Variety Hollywood)

Audio Audience Suitability Ratings
"A, Y and C: amusing." Christian Century p355 Je 10 '36
"Family." Am Legion Auxiliary
"Adults: good; 14-18: good; 8-14: good. Family & junior matinees." Calif Cong of Par & Teachers
"This picture has several genuinely funny sequences and is spiced with bits of clever dialogue, but there is too little substance to keep it from being a bit drasy new and then Family." Nat Fed of Business & Professional Women's Clubs
"Splendid entertainment for the family. (Objections to Y.M.C.A. entertainment episode)." S Calif Council of Fed Church Women
Fox W Coast Bul My 16 '36
"All ages & Junior matinees.
Gen Fed of Women's Clubs (W Coast) My 7 '36
"As a rollicking satire on the assininity of war from the point of view of the actual combatants, this film is priceless. As a Joe E. Brown comedy it is one of his very best... Enthusiastically recommended for family groups on any other audience. Family." + Jt Estimates My 1 '36
"Another Joe E. Brown picture in the typical Joe E. Brown style—perfectly silly and yet it may be some of real value in that It joins the 'Veterans of Future Wars' movement in making fun of war, and very few men or things can be riled up against it. . . . Seniors, 12-16: amusing; children, 8-12: yes." + Motion Pic R My '36
SONS O' GUNS—Continued

"Family—junior."

Nat Ed of R M Je '36

"Full of humor and hearty laughs, this satire on war, which might serve as peace propaganda, is clever and delicious while it puts no tax on the mentality will prove real relaxation for the entire family.

+ Nat Council of Jewish Women My 6 '36

"General patronage."

Nat Legion of Decency My 21 '36

"Family—junior."

Wkly Guide My 16 '36

Newspaper and Magazine Reviews

"'Sons O' Guns' may be just another funny film to the unobservant, but a closer scrutiny of its make-up day shows there is much light and a clear evaluation of our emotional thinking. . . . Of course Joe Brown's ability needs no commendation, but his amazingly consistent successes elugeize him beyond anything I might add. Joe Brown is simply Joe Brown. There is no other comedian who can replace him." Paul Jacobs

+ Hollywood Spec p13 My 9 '36

"Sons O' Guns' is often quite amusing, in fact more than I have any right to be." (2½ stars) Beverly Hills Liberty p50 Je 13 '36

"Out in Hollywood, where the picture has been released, there is an impetuous desire to class it with some of the best of Chaplin, notably that superlative comedian's 'Shoulder Arms.'" Variety May agree with that, most won't. None, however, is likely to find the film anything but first rate. It is a very funny motion-picture, it definitely is Joe E. Brown's best picture."

+ Lit Digest p20 My 9 '36

"It is the typical Joe E. Brown comedy of making faces, emitting odd noises and managing to be an altogether ridiculous buck private, an achievement that kept the Strand audience yesterday in stitches over his one-man show. . . . The wisecracking dialogue is bright, and while the story is pretty outmoded by now because serious on the war and farces about war having been run into the ground, the absurdity of war is made sharply evident even in so sly a trick a thing as this." Margaret Tazelaar

+ N Y Herald Tribune p19 My 15 '36

"The plot gets pretty rough-and-tumble before it's over, with the slapstick humor fading into silliness at the end. Mr. Brown's fans will undoubtedly like it all, however, and the picture has some really funny episodes. Not all the gags are fresh, but Mr. Brown performs his antics with a contagious enjoyment." Eileen Creelman

+ N Y Sun p25 My 14 '36

"[It is an] apparent attempt at a war film to end all war films. It is only fair to assume that such a consummation was what Director Lloyd Bacon desired, because the war he has produced for Warners is just the silliest business in the world. Not a single soul goes west." J. T. M.

+ N Y Times p29 My 14 '36

"This is a routine vehicle. . . . It emerges from Warner Brothers' studios a Model T job, creaking with hoary gags and hokum humor, and is in no way for Mr. Brown. He is forced to spasms in his heroic attempts to redeem it. There are some sequences that do razz the score of combatting nations. It is a minor film tragedy that nothing is done about it to make them effective and they appear in the episodes meant to be funny. A little more punch and a little more point would have resulted in a clever satire of humanity's meanest side. Douglas Gilbert

+ — N Y World-Telegram p16 My 16 '36

"Joe E. Brown rushes into No Man's Land and returns scarred, but in a better-than-expected condition. . . . Like most of this comedian's films, 'Sons O' Guns' is nearly a one-man job but in this instance Jerry Wald and Julius Epstein have manufactured a series of gags, mainly delivered by Mr. Brown with a gun rapidity. . . . Eric Blore is immensely humorous as a valet who finds it difficult to forget that he's been a gentleman's gentleman." H. S.

+ Script p11 My 23 '36

"People who are amused by the fact that Joe E. Brown's mouth and an unobserving, one-man job will not mind this version of a musicomic in which the late Jack Donahue danced in 1933-34 and panned pantomime to the point that he is to be shot, rehearsing the way he will smoke a last cigarette with heroic nonchalance."

Time p50 My 25 '36

Trade Paper Reviews

Rampant with extraordinarily clever situations and perfectly, this is by far Joe E. Brown's best. . . . The story, unlike those of most Brown vehicles, gives the gentleman of the gargantuian mouth a real chance to emanoe."

+ Box Office p25 My 9 '36

"It's highly amusing from start to finish. As a vehicle of the A.E.F., Joe E. Brown is chosen. He puts over his stuff as only he can do it. His fans will be delighted with this one."

+ Film Daily p15 My 23 '36

"Joe E. Brown's comedy riot is a knockout for laughs; at the box-office it should ring with the best of the Browns. The screenplay is loaded with hilarious situations, a wealth of gags, and dialogue that is brisk and clever. . . . The material allows Brown to run the gamut, display his abilities among them being singing, dancing and control of a funny English and 'Dutch' dialect, all being outstandingly funny."

+ Film Daily p9 Ap 29 '36

"It is richly gagged for steady laughter and the best he has ever turned out for Warners. It can be counted on for universal popularity and should be a substantial money-maker at almost all box offices."


"The film is played and directed to accent its fun-plus-potentialities. It is different from the usual Brown vehicle. It has novelty that ought to be popular, unless their pictures are made to show up as a taboo on the comeback side. The personal popularity of the star should assure satisfactory grosses where they like him."

+ Motion Pict Herald p50 My 2 '36

"Comedy is the essence of the attraction. There are only a few conflict scenes and they are treated to accentuate the motivating quality. The picture may be sold with that asset in mind, with the maximum amount of attention devoted to Brown."

+ Motion Pict Herald p50 My 2 '36

"The result is entertaining program that ought to hit home in sections where the Brown antics mean box office; they are plenty."

+ Phila Exhibitor p17 My 15 '36

"As a starrer for Joe E. Brown it is a lightweight product. [The] scripters resorted too often toEMALE, radio-murdered file jokes. It's 'Sons o' Puns' now. Book got by on the stage because it was simply the foundation for a musical. As picture it's non-musical, despite the insertion of a couple of songs, and the book, regardless of the refurbishing, still lacks substance enough for straight playing."

+ Variety p12 My 20 '36

"'Sons o' Guns' is tip-top fare for the star. His followers will see him doing everything they fancy and that's enough for any Brown picture. . . . What the story lacks is made up in

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
gags. Toppers are Brown's apache dance, his scene with the drunk or mumps, his capture of the Germans. Brown is in every scene, works harder than usual, is himself throughout."
+ Variety (Hollywood) p3 Ap 25 '36

SOVIET NEWS. Ap 10 '36 70min Akiniko
A compilation of Russian travelogues with English narration and French and English subtitles.

Newspaper and Magazine Reviews

"The most interesting feature of 'Soviet News' is the reel which depicts the Jewish State Theatre's fifteenth Jubilee presentation of 'King Lear.' Our only regret is that the filmed chronicle of this Shakespearean comedy was not more comprehensive." T. M. P.
N Y Times p19 Ap 11 '36

"Frankly, there is nothing particularly striking about 'Soviet News' either in the material it shows or the manner in which it has been compiled. Parts of it are, of course, interesting, but on the whole it is a fairly undistinguished offering with very little in it except for those whose interest in everything that comes from Russia knows no limits." William Boehnel
+ N Y World-Telegram p29 Ap 15 '36

Trade Paper Reviews

"Highly interesting but obviously one-sided travelogues of Soviet Russia, good for program coupling."
Film Daily p6 Ap 13 '36

"The material may be considered as correlated by association and sequence, although it is taken from various sources and is not otherwise unified."
Motion Pict Herald p1 Ap 25 '36

SPECIAL INVESTIGATOR. M 8 '36 60min IREO
Players: Richard Dix. Margaret Callahan. Joseph Sawyer
Director: Louis King
Based on a novel of the same title by Erle Stanley Gardner. "As the story opens [Richard Dix] has just won a case as attorney for a racketeer and has been sharply censured by a judge. A short time later his brother, a G-Man, is shot by a gang that has robbed a bank of gold bullion." (Motion Pict Daily)

Audience Suitability Ratings

"A: fair of kind: Y: doubtful; C: no."
Christian Century p387 Je 17 '36

"An ordinary gangster picture of which we have had too many. Adults."
Am Legion Auxiliary

"Mature." DAR

"A well-chosen cast and good direction brings this a little above the usual run of 'gangster' pictures. Constructive, perhaps, in that it may have a salutary effect on criminal lawyers wondering whether or not criminals shall help criminals evade the law. Mature." Nat Fed of Business & Professional Women's Clubs

"Dramatic, tense and well acted, the film nevertheless offers little that is constructive or worthwhile in the audience. Adults." Nat Soc of New England Women

"Good story, well told and will prove interesting to those who like this type of picture. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 2 '36

"Interesting in its kind, this picture deals with the awakening of the public and the judiciary to the part criminal lawyers play in the releasing of guilty criminals through brilliant defense. Adults & young people." Gen Fed of Women's Clubs (W Coast) Ap 22 '36

"Adult." Jt Estimates My 1 '36

"The rapid fire of slangy dialogue interspersed with revolver shots keeps up a high pitch of excitement; there are no unnecessary scenes, no tedious digressions from the plot. Most children would thoroughly enjoy the thrills in this short film. Suitability: family."
Mo Film Bul p39 My '36

"The success of this picture is a tribute to clever direction and camera work and an excellent use of suspense. The story with an obvious and hackneyed plot is so dramatically told that it seems new. Adolescents, 12-18: no, because of too sordid atmosphere; children, 8-12: no."
Motion Pict R My '36

"Family." Nat Bd of R M My '36

"A fairly interesting picture, with a good cast and direction but little suspense. Fair for family."
+ Nat Council of Jewish Women Ap 22 '36

"General patronage." Nat Legion of Decency Ap 30 '36

"Adults & young people." Sel Motion Pict My 1 '36


Newspaper and Magazine Reviews

"Happily very little chatter was canned along with the plentiful action."
Science Monitor p15 My 2 '36

"This piece is above average of its kind, which is possibly due to Cliff Reid's production and the speed and color of Louis King's direction. For not putting much strain on one's intelligence, the story holds attention, due to its brisk pace, its suspense and the very simplicity of its plot. The outdoor sets too, with dusky mountains in the distance and spacious freedom confronting the cameras, capture the imagination." Myrtle Fazliclar
+ N Y Herald Tribune p10 Ap 26 '36

"The picture, aside from being technically spotty, with much poorly concealed splicing and patching, is a reasonably adequate bid for the Times Square pedestrian trade." B. R. C.
+ N Y Times p21 Ap 25 '36

"Though nothing exceptional, 'Special Investigator' has enough zip and thrills in it to hold the interest of the movie-goer who likes fast-moving underworld films." William Boehnel
+ N Y World-Telegram p4c Ap 25 '36

Trade Paper Reviews

"An adequate melodrama built around a story that is much better than its adaptation. Fair." + Box Office p33 Ap 25 '36

"The action is fast and exciting. Wherever melodramas of this type are liked this one seems bound to please. Dix gives one of his best performances and is successful as the gang leader."
+ Film Curb p12 Ap 18 '36

+ + Exceptionally Good; + Good; + Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
**SPECIAL INVESTIGATOR—Continued**

"Good program picture with 'G-Man' theme in outdoor locale is interesting throughout."  
+ Film Daily p8 Ap 27 '36

"Bordering upon a screen expose of still another facet of radio, this 'Speed' remains a minor effort for all concerned. It is not expected to achieve anything higher than the lower half of double bills. The entire affair bears aspects of a tale too often told."  

"By shrewdly mixing western small town and ranch backgrounds with city atmosphere Radio has given Richard Dix a vehicle that furnishes appeal to both types of fans—the Western enthusiasts who like the girls who see him dolled up by high-priced tailors. The picture ranks well up among Dix's recent efforts."  
Motion Pict Daily p11 Ap 14 '36

"The tracking down of a gangster and his affiliates covers a wide geographical area and the plot is worked out in complete seriousness without comedy relief. The love story, likewise, departs from routine channels."  
Motion Pict Herald p33 My 2 '36

"Off the horse for the first time in several pictures, Dix turns in a fair performance but the net result is nothing extraordinary."  
+ + N Y Exhibitor p29 My 10 '36

"Richard Dix's name is the only thing that saves the picture. It's doubtful that the audience can do much toward overcoming its shortcomings where the box office is concerned. On merits, the picture is as flat as the desert革olls. Louis King's direction manages to keep things alive for sixty minutes and the pace is typical of the average Western."  
+ - Variety p15 Ap 29 '36

"Following somewhat familiar formulas, with hero and heroine somewhat different angle injected this 'Speed' Rebel picture featuring Richard Dix falls short of being satisfactory box-office fare."  
- + Variety (Hollywood) p3 Ap 18 '36

**SPEED. My 8 '36 65min MGM**

**Players:** James Stewart, Una Merkel. Ted Healy. Wendy Barrie. Weldon Heyburn  
**Director:** Edwin L. Marin

"There is no one who understands the motor car industry and it deals with the struggles of a test driver to perfect his automobile invention. He is a failure at the Indianapolis speedway races, his car crashing. Through the intervention of a girl, he is backed by his firm in a second try at these tracks. The picture moves this invention but again lands in the hospital."  
Hollywood Reporter

**Audience Suitability Ratings**

"A: poor; Y: perhaps; C: if it interests."  
Christian Century p87 Je 17 '36

"[It is a] picture that will hold the attention and be the topic of conversation for the men and become a hit with the kids released. Family & junior matinee." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Interesting for mature audiences." DAR

"This picture has some sequences of daredevil drivers testing new models of automobiles at the factory and auto races, but is otherwise undistinguished. The 'shots' of the automobile plant, showing manufacturing, tests, assemblies, etc., are interesting. But the picture is too exciting for children or grown-ups."  
Fed of Business & Professional Women's Clubs

"The film is well acted and thrilling but over-excitement for children. Adults & young people. Nat Soc of New England Women

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

"Family." S Calif Council of Fed Church Women

"It is always interesting to peer behind the scenes in a great industry and when that industry, as in the case of this picture's background, appeals to popular interest as the automobile, a uniqueness of appeal is assured. Enough comedy to offset the tense atmospheres. Moments for the sensitive children. Family."  
Mrs T. G. Winter  
Fox W Coast Bul My 9 '36

"Family. An unusually interesting [picture] which will have wide appeal. Family & Junior matinee."  
Gen Fed of Women's Clubs (W Coast)  
Ap 27 '36

"Family & junior matinee."  
Exciting My 7 '36

"Adolescents. 12-16: of special interest to boys, children. 8-12: too exciting."  
Motion Pict R Je '36

"Family."  
Nat Council of Jewish Women My 1 '36

"General patronage."  
Nat Legion of Decency My 14 '36

"Exciting for small children. Family & junior matinee."  
Sel Motion Pict Je 1 '36

**Newspaper and Magazine Reviews**

"Even three love affairs do not suffice to lift this melodrama out of the machine-made rut for those not interested in details of auto building and testing, as ingredients for entertainment films. The picture has the air of a good short educational subject mistakenly padded into a feature."  
+ Christian Science Monitor p15 Je 13 '36

"Stewart, with a personality which could gain him recognition as perhaps the most sympathetic young player on the screen, one who could fill theatres if given wholesome, gentle, human roles, is here a roughneck mechanic. There is no excuse for the characterization given him. Wendy Barrie, in the leading feminine role, lacks the personality and ability to make it appealing. She walks through the part without displaying appreciation of its values. The picture presents a striking example of how close-ups should not be used."  
- Hollywood Spec p10 My 9 '36

"Although it is made with material which suggests exciting screen possibilities, 'Speed' is a very ordinary Hollywood stencil... There is a passage depicting the mechanical miracle of an assembly plant that has been so maladroitly directed and photographed that it is boring to watch. It might have been accorded a more fitting treatment. With the exception of Mr. Healy, the acting neither relieves nor accentuates the banalities of 'Speed,' Howard Barnes

+ + N Y Herald Tribune p8 My 16 '36

"The story of this one will arouse the envy of no playwright. Its routine sentimentality is interrupted by some breathtaking races and a really funny characterization by Ted Healy. 'Speed' is a fair program picture."  
Eileen Creelman

+ + N Y Sun p10 My 16 '36

"James Stewart and Wendy Barrie take their followers on a respectful tour through an automobile plant in the new film, 'Speed.' Edifying as it all unquestionably is it does not prevent 'Speed' from being an essentially minor motor opera, in which a carbuilder is the hero. Ted Healy is in considerable demand. [It is not] moe than a passable program picture."  
F. S. Nugent

+ + New York Times p11 My 16 '36

"The film is as fast as its title, sequence after sequence is admirably shot, the dialogue is smart."  
Douglas Gilbert  
+ N Y World Telegram p13 My 18 '36

++ Exceptionally Good; + Good; + - Fair; + - Mediocre; Poor; Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

"Speed" (is) a very, very slow film, with a great deal of talk about the problems of burheters and jealousy." John Mosher
— New Yorker p80 My 25 '36

"Speed" is an example of the proficiency of Hollywood studios in taking an obvious yarn, and, through deft writing, acting and production, converting it into a worthy worthy evening whil-bearer. Herb Sterne
+ Script p10 My 23 '36

"Speed" is an incredibly hackneyed story. Adequate acting by James Stewart and Wendy Barrie give "Speed" its only tinge of interest.
— Time p50 My 25 '36

Trade Paper Reviews

"Lacking somewhat in story, good production saves this from falling far below the usual M-G-M standards presented by Stewart. Not only lacking, but becomes confusing, Family." + Box Office p63 My 2 '36

"Contains plenty of exciting and dramatic scenes and has some very fine comic and character work. garden not only lacks, but becomes confusing. Family." + Film Daily p9 Ap 29 '36

"As a program number for the action and excitement fans, this picture meets the requirements. Using the Indianapolis Speedway and the race course at Muroc Dry Lake, the show has working backgrounds that lately have been in the news. With the Chrysler plant in Detroit as another spot where the action is laid, they make useful and interesting production values.
+ Film Daily p9 Ap 29 '36

"Seriously handicapped by a slim, inadequate story and the gross miscasting of an important character, "Speed" will just get by, even as a program attraction. The plot has little that is new to recommend it. James Stewart's performance is the only significant off key by the heavy histrionics of Weldon Heyburn, playing a motor engine whose interred Jennifer of Stewart. In Heyburn's hand, the part is so weak that even the climaxing rescue does not give it strength." + Hollywood Reporter p8 Ap 24 '36

"An engaging individual performance by James Stewart against the fascinating background of a motor factory gives this production some status as a program picture. The interesting factory scenes and exciting race-sequences are well spotted in the screen play.
+ Motion Pict Daily p6 Ap 27 '36

"Fast moving as the title would indicate, the picture packs plenty of excitement, as well as love interest, comedy and drama. Previewed in the Westwood Village Theatre. Audience reaction was favorable to both efforts of players and production values.
+ Motion Pict Herald p50 My 2 '36

"Family action drama. Directed from the action angle, with not too much romance, the show will be too enjoyable, with "Speed" exceeding expectations, should prove program entertainment for the lesser runs." + Phila Exhibitor p46 My 15 '36

"With an automobile race as foundation; Wendy Barrie, Una Merkel and Ted Healy, as the marquee lures; and overhead on newsreel clips, the prospects of this one are not overbright. It offers a new romantic lead, but film shoppers are not interested in debuts, generally. Off to a slow start and not up presently, but there is little to motivate the audience. The play develops much of a thrill until the speed test."
— Variety p12 My 20 '36

"Here's a B picture that should be able to hold its own in many places, can major on any thin bill. Picture has action and an interesting story, but most of all it has James Stewart, who is sure to hit stardom. Lad has personality not unlike Fred MacMurray, a natural, pleasing delivery which will gather him a host of fans." + Variety (Hollywood) p8 Ap 24 '36

SPEED REPORTER. (Release date not determined) 55min Reliable
Players: Richard Talmadge, Luana Walters.
Richard Cramer
Director: Bernard B. Ray
"The story is an actionful newspaper yarn, with Talmadge as a reporter who exposes an underworld gang in control of a reform organization, and wins a sob sister for a wife." Film Daily

SUNDOWN SAUNDERS. Mr 25 '36 60min Superior
Players: Bob Steele, Catherine Cotter, Earl Devire
Director: Robert N. Bradbury
A western melodrama.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency My 7 '36

SUTTER'S GOLD. Mr 30 '36 65min Universal
Players: Edward Arnold, Lee Tracy, Binnie Barnes, Katharine Alexander
Director: James Cruze
Based on the novel of the same title by Blaize Cendrars. "General Johann August Sutter... was once the most powerful landowner in all the vast Mexican northwest... In 1849, gold was found on his property; bold and reckless men descended on his estates like devastating locusts; and all the Sutter wealth and power were humbled in the dust. In the most literal sense of the word, the curse of gold wrecked the fortunes of the first great California multi-millionaire." (My Herald, Tribune)

+ ++ Exceptionally Good; ++ Good; + Fair; ++ Mediocre; - Poor; — Exceptionally Poor
SUTTER'S GOLD—Continued

**Audience Suitability Ratings**

"Edward Arnold does not have the chance he would Jim Jarmusch. This is a significant work he accomplished in that picture but he makes the role impressive; does all that could be done for a successful film."


"Family & junior matinee." Am Legion Auxiliary.

"Possible for family." Calif Cong of Par & Teachers

"Excellent. Mature—family." DAR

"Family." E Coast Preview Committee

"Family." Nat Bd of R

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

"Deficiencies of the script prevent the clear cut characterization of the title role which we have come to expect from Edward Arnold. Family, exclusive of young children. Nat Soc of New England Women

"The story is based partly on history and partly on legend, and many incidents are included that are not relevant to the narrative. It gives a fairly graphic description of a stirring period in California history. Family." S Calif Council of Fed Church Women

Fox W Coastal Bull Ap 11 '36

"Family. The picture is understandingly directed, notably fine in photographic and scenic effectiveness. High praise [should go] to the make-up artist for his masterly skill in aging the characters. Fascinating entertainment, vivid and stirring in all respects.

Gen Fed of Women's Clubs (W Coast) Mr 30 '36

"The actual life of Captain Sutter was so colorful and the historical events during this period so thrilling, it seems unnecessary and even regrettable that so many liberties were taken with the accepted history. Family."

— + Jt Estimates Ap 1 '36

"Sutter's Gold' represents a lost opportunity. With careful research and adherence to detail these might have been a valuable historical drama of one of the greatest figures in the development of California. . . The story has been checked and falsified occasionally; it occasionally resembles the ordinary Western. To say that it is without merit is of course untrue. . .

Adolescent: fair; children, 8-12: no.;

— + Motion Pict R My '36

"The story deals with a most interesting period of history, the direction is slow-moving but expert, the photography is beautiful and the atmosphere of the time is maintained throughout. Family."

— Nat Council of Jewish Women Ap 1 '36

"General patronage.

Nat Legion of Decency Mr 22 '36

"A and Y: biographical drama of the days of '49 being great because of narrative confusion; C: historical interest."

Bp p615

"A production highly recommended both for its historic interest and its exceptional entertainment value. Family."

— + Sel Motion Pict Ap '36

"Family"

Wkly Guide My 28 '36

**Newspaper and Magazine Reviews**

"Edward Arnold makes the colorful historical character John Sutter live and breathe again as he did the equally interesting though vastly different 'Diamond Jim' Brady. . . For those who like this type of movie, 'Sutter's Gold' is going to prove a delightful feast of romantic adventure."

Laura Elston

Canadian M p59 My 36

"Though the picture is, of necessity, episodic, it is well constructed and filmed. A strange adventure. Binnie Barnes and Lee Tracy emerge with striking portraits. And because 'Sutter's Gold'—like 'The Life of Louis Pasteur' and 'The Prisoner of Shark Island'—treats of a real man, it is full of the breath of life." (3½ stars)

Liberty p97 My 9 '36

"Mr. Cruze must have shot a million feet to get 7,000, and the picture must be somewhere in the cutting room. He is missing his center and missing from the screen, as would be its usually competent star, Edward Arnold, if he had used his better judgment this time."

Don Herold

Life p26 Je '36

"This film occasions little more than regrets. Most to blame in all probability is the dull and oblique scenario. Cruze's direction is rather wooden, a quality reflected in the cast's performance. Some inconsistencies make it even more difficult to accept 'Sutter's Gold' as a commendable movie."

— N Y Theatre p36 My 30 '36

"It seems a dramatic story and one could wish that it were more effectively narrated than it is in the current film version. . . The loose-jointed structure and the rather diffuse treatment of the story and the strange lack of vitality in the writing do, however, have the unlucky effect of transforming what might have been a rich and colorful chronicle into a rambling and unimpressive series of episodes dealing with nothing. . . His role, but he makes the passive Sutter a rather credible and sympathetic figure, even when his good fortune has gone to his somewhat confused head."

Richard Watts, Jr.

— N Y Herald Tribune p10 Mr 27 '36

"The plot occasionally gets in the way, with clumsily written scenes to check the flow of good pioneering action. It doesn't check it disastrously often. This is a consistently interesting picture, revealing a little known angle of American history. . . 'Sutter's Gold,' not always up to the high mark it set for itself, is an ambitious, dull and often exciting story of a man who made history and was, in turn, destroyed by historical events."

Edison Cronon

— N Y Sun p55 Mr 27 '36

"Little of the bitter irony latent in the tragic career of John Sutter emerges from 'Sutter's Gold' and the ambitious attempt to make a good Western picture based on his life. . . Such is the stuff of 'Sutter's Gold'—stuff that anyone would relish in the cinema, actors and audience alike. But, although the stuff of greatness is there, the manner in which it is projected is astonishingly insignificant. It is Waiters too often and its loosely constructed drama, which is rendered even looser by soft direction, and its writing not only misses the heights of its fulfilled subject." William Boechel

— N Y World-Telegram p27 Mr 27 '36

"'Sutter's Gold' should have been one of the good historical pictures. The character is there, and the background. . . One feels merely that a lot of good material has been lost track of somehow. . . Even though Edward Arnold . . . and Arnold, the Swiss pioneer who founded a kind of kingdom for himself on the western coast in the days before the gold rush, this great adventure is out of focus throughout the film. This is not so much any fault, I feel, of Arnold's as it is of the general vagueness of the narrative."

John Mosher

— New Yorker p88 Ap 4 '36

"As adapted by its screen writers and directed by Cruze it diminishes to a series of unrelated episodes in the life of a half-prophetic."

++ Exceptionally Good; + Good; — Fair;

—+ Mediocre; — Poor; — — Exceptionally Poor
half-philanthropic individual who is never allowed to assume any credible dimensions at all. The actors try valiantly to overcome a sterile script, but it's no go. Sutter's Gold has been a jinx ever since Universal bought the story. That jinx is still in evidence."

-- Stage p10 My '36

"...The efforts involved in getting 'Sutter's Gold' on the screen seemed last week as misdirected as the celebration over its opening was unjustified. Harassed by a script that characterized its hero variously as paragon and sconderel, pinchpenny and profligate, altruist and profiteer, without ever making him a human being, the best producer Edmund Grainger could offer the public was 85 minutes of dignified boredom, which suggested that the producers of 'Sutter's Gold' had wearedied the performance before it began."

-- Time p15 Ap 6 '36

Trade Paper Reviews

"(It) makes a bid for a place among the epicson of American empire building and property exploited, should bring a golden stream to the box office. Family."

-- Box Office p37 Ap 4 '36

"It has been given a colorful production, directed with ability and enacted by a capable cast headed by Edward Arnold. Swell picture for exploitation."

-- Film Curb p19 Ap 4 '36

"As screen entertainment this picture is stirring and arresting stuff. It is a big picture and will have a wide theater audience appeal. It is rich in exploitation angles and its strong box-office draw from top to bottom is unquestionable."

-- Hollywood Reporter p8 Mr 26 '36

"It's powerful material but the continuity falters. James Cruze has pieced his episodes together instead of making them blend into a moulded whole. The romance falters. It has its gripping moments, but it leaves the beholder with confused impressions."

-- Motion Pict Daily p1 Mr 27 '36

"Arnold's work and the vivid chapter of American history involved in the picture are its principal selling points."

-- Motion Pict Herald p41 Mr 28 '36

"Offering is an important box office entry and should play to fairly healthy returns, in addition to adding production prestige to Edmund Grainger and Edward Arnold who had part and parcel in its making. Picture shows painstaking production at every step, is lavish in scope and will stand alone on high entertainment standard at almost any spot."

-- Variety (Hollywood) p8 Mr 26 '36

over the fact that a girl is accused of having stolen the lover of another girl."

Bks & Films Ap '36

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

Christian Century p518 Ap 1 '36

"Adults." Am Legion Auxiliary

"Expertly directed and technically noteworthy, this picture is keyed to a high intellectual note, and will prove interesting film fare for adult audiences."

-- Calif Council of Par & Teachers

"No one can see this film without realizing the results of malicious gossip and the effects of falsehood, which suggested that the producers of 'Sutter's Gold' had wearedied the performance before it began."

-- Time p15 Ap 6 '36

THESE THREE, Mr 6 '36 83min United artists-Goldwyn

Players: Miriam Hopkins, Merle Oberon, Joel McCrea, Bonita Granville, Marcia Wolfe, J. G. Ballard

Director: William Wyler

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

Audience Suitability Ratings

"The angle in the play, 'The Children's Hour' by Lillian Hellman that might prevent libraries from cooperation is entirely lacking in the film version, titled 'These Three.' This means a weakened film, but the children, since community do not, in these days, grow unduly excited

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NEWSPAPER AND MAGAZINE REVIEWS

"All the way through, Hollywood has done a first class piece of work. 'These Three' is a film of high quality and remarkable power."

E. F. Melvin

-- Boston Transcript p4 Mr 25 '36

"The production as it presently stands may best be described as a quietly understanding though powerful performance. Directed and played with impressive restraint that is inspiring in its delicateness. The compelling portrayal of the pupil, Bonita Granville, aged twelve, stands out as the high point of an unusually fine and superbly balanced motion picture."

-- Commonwealth p630 Ap 3 '36

"If do know that this picture, per se, is well done... It seems a shame, however, that there can't be some strictly adult movies. It is rather sad to think that all movies must be brought down to the level of children and nursery grown-ups. "The Children's Hour" was a gripping study of a bitter, unpleasant

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
THESE THREE—Continued

subject, a terrible, worth-while, magnificent evening of torture in the theatre. In comparison, 'These Three' seems something that has just come off the wash, all full of bluing and starch. (Not for children.)"—Don Harold

+ Life p13 My 36

"These Three' succeeds rather well in translating 'The Children's Hour.' The drama in this case depends very much for its effect upon the acting of the Juveniles. The pace of the play have not surprised in my experience by any children of the American studios. They are in fact superior in power to the children who behave the part languently but who never give the illusion that the school in which they are supposed to be teachers is actually a school for adults.

Mark Van Doren

+ Nation p492 Ap 15 '36

"It makes quite a fair film—nothing extra, but the play itself was no world-beater anyway. Will its somewhat problematic tone．loses in point, movie morals not being the morals of the legitimate stage by quite a margin. All one can say, can make the hint of abnormality, was what kept 'The Children's Hour' together, giving the ordinary a touch of picaresque and making everything as dead and impossible after the crash as it was shown to be on the stage. Whereas a similar result—enough to show in a whole picture, causing many of the difficulties to seem artificial, some attitudes squeamish and silly."—Olive Ferguson

+ New Repub p225 Ap 1 '36

New Statesman & Nation p658 My 3 '36

An unusual concurrence of writing talent (Lillian Hellman, good direction by William Wyler), and stunning performances (especially Bonita Granville and Marcia Mae Jones) makes 'These Three' worth seeing. The earnestness and maturity of Miss Hellman's transcription from her own 'The Children's Hour' forces the situation and involves the sympathies of her audience."—Robert Stebbins

+ New Theatre p23 Ap 36

"Quite a good piece of work has been done with the somewhat problematic play. I rather wish that Hollywood could have waited until Florence McGee could have been spared for the film. No one else an actress, can make the little hellcat of the school who causes all the trouble. Nor, I suspect, for the adults, they—the three major ones anyhow—do well enough. I can't say that I thought the Hopkins was profound, or O'Brien ever looked like schoolmarm for a moment, nor, scandal or no scandal, could I imagine them losing in business."

—Los Angeles Times

+ New Yorker p71 Mr 23 '36

"I have seldom been so moved by any fictional film as by 'These Three.' After ten minutes or so of the usual screen sentiment, quaintness and exaggeration, one began to watch with incredulous pleasure nothing less than life. Never before has childhood been represented so convincingly on the screen, with an authenticity guaranteed by one's own memories—"Graham Greene

+ + Spec p791 My 1 '36

"From one of the finest and most compelling dramas ever shown on Broadway has been made a film of equal or slightly dilatory power. . . . The changes made in the scenario detract very little from the impact of a tragic story. Lillian Hellman has written nothing but casting his production with popular screen personalities. The performances are unusually impressive."

+ + Stage p10 Ap '36

"Brilliantly directed by William Wyler and acted by an admirable cast, 'These Three' remains on the screens that 'The Children's Hour' is on the stage—a calmly bloodcurling investigation of what several honorable adults can suffer at the tender mercies of one dishonest child. . . . 'These Three' may presage a year in which child actresses will provide their own antidote to Shirley Temple and, inarguably unforeseeable, should win Author Hellman next year's Academy prize for adaptation."

+ Time p33 Mr 30 '36

Trade Paper Reviews

"This is a Sam Goldwyn picture. Ordinarily that means a spectacle, and in this case a box-office success. It is quite in Goldwynian vein, but the material, 'These Three,' is not strong. The picture is photographed, recorded, paced, edited, acted, and directed exceptionally well."

+ + N Y Exhibitor p31 Mr 25 '36

"[These Three] is a thoroughly fine cinematic transmutation of Lillian Hellman's dramatic smash 'The Children's Hour,' ('30), to the Gibraltar box office for above average returns. . . . These Three' is ultra in every department." + + Variety p15 Mr 25 '36

THINGS TO COME. Mr 13 '36 110min London films—United artists

Players: Margaretta Scott, Raymond Massey, Ralph Richardson

Director: William C. Menzies

See issue of March 30, 1336 for other reviews of this film

A Guide to the discussion of the photoplay, Things to Come, based on a scenario by H. G. Wells is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, N. J., at fifteen cents. In preparing the Guide, Alfred F. Mayhew considered the technique, photography, sound effects, and the explanation of the story. Also written a Guide which will enable students to understand more fully this motion picture.

Audience Suitability Ratings

"[It] is an impressive and technically magnificent anti-war spectacle. War is the villain of the story, war itself. No race of people is made the enemy; war is an unseen monster that devours everything in its road of terror. . . . 'Things to Come' does not fall in the category of conventional entertainment; but the subject on which the film is based and the technical skill and creative genius which have gone into its production, make it an outstanding and unique creative contribution to the advancement of motion picture art."

+ + Bul on Current Films Ap 15 '36

"A: outstanding; Y: thrilling; C: mature."

Christian Century p179 My 13 '36

"Scenery is far in advance of modernistic imagination, as are given full play. True H. G. Wells's manner in this long, exciting picture suitable for adults."—Am Legion Auxiliary

"Quite plausible, in the face of our own time's political and social unrest, are the earlier scenes of chaotic war. The aftermath of civilization's return to barbarism is also within the realm of reason. If the latter artfully constructed and beautifully photographed sequences of a machine-made world stray into fantastic fields, the film remains marvellously engrossing to the end. Human threads are forgotten in the stupendous rhythm of the whole, the examples of the limitless capacities of the film medium. "—Calif Cong of Far & Teachers

"Mature—excellent."—DAR

"Superlatives are in order in speaking of this Maurice Chevalier, Korda production. Considered as entertainment, it provides a stupendous spectacle, astoundingly realistic, with many a scene of imposing features: thoughtful and thought-provoking plea to a world apparently bent upon self-destruction, it is one of the most impressive of the screen. Family."

East Coast Premiere Committee

"Family, aloth too intense and too long for children."—Nat Soc of New England Women

+ + Exceptionally Good; + Good; + Fair; + + Mediocre; — Poor; — + Exceptionally Poor
"The expert direction of Alexander Korda and a remarkably fine cast make this an outstand- ing picture. "Matinee." (Church Council of Fed Church Women)

+ Fox W Coast Bul Ap 25 '36

"(It) is transcribed to the screen in a sweepingly powerful and dramatically pictorial form. ... An intensely interesting picture. Adults & young people.

† + Motion Pict R My '36

"Highly imaginative, the film will appeal to the eye rather than to the emotion, since the stage settings and theories are emphasized rather than the characterizations. Family."

Nat Council of Jewish Women Ap 1 '36

"Objection: the Wellsian theory of a mechani- cal revolution and expansion of science and a Higher Being is expounded in this film. Objec- tionable in part."

Na Nation of Decency Ap 12 '36

"It is a picture to make one pause and ponder human folly and stimulate a searching analysis by all who see it of accepted concepts of prog- ress. To see the picture and see for yourself. It is worthy of your inspection, despite a number of dull conversational stretches during the third phase."

S. M. Mulcahy

§ Scholastic p22 My 16 '36

"Family."

Sel Motion Pict My 1 '36

"Unusual and thought-provoking—a remark- able picturization of Wells' familiar ideas and theories. Suggested for school, church, and li- brary use. Worth keeping permanently available. Family."

† + Wkly Guide Ap 18 '36

Newspaper and Magazine Reviews

"Things to Come" is an unusual film and an ambitious undertaking, carried with a large degree of success. To the average audi- ence it may be suspected that the mechanical devices and the wild speculation will be the chief sources of interest. But Mr. Wells does have something to say that is deserving of attention. By choosing his words he will extravegetal language. That may not add to the impressiveness of his future dreams but it does not detract from the seriousness of the warning." E. F. M.

Boston Transcript p4 My 9 '36

Reviewed by Laura Elston Canadian T. p5 My 5 '36

"It lacks logic. ... Mr. Wells' film is an inadequate statement of its thesis, but it is nevertheless successful in a rather crude way in its presentation, itself a sense of sight and hearing," Harold Hobson

Christian Science Monitor p10 Mr 24 '36

"Taken as an experiment in advanced mechanics applied to the art of picture making, Mr. Korda's contribution in "Things to Come" is impressive, in its potential greatness impressive in its skillful imaginative fulfillment of the au- thor's hobby of prying into the future. ... The merit of the spectacle reverts that old de- scription, "It must be seen to be appreciated. There can be no criticism of it as a piece of craftsmanship. The scale is as enormous as the method is convincing." J. P. Cunningham

† + Commonweal p664 Ap 10 '36

"It is an extraordinary technical accomplish- ment. Do not miss it. It is physically, "Things to Come" is screen history."


"This astonishing British film is going to do more things: it is going to make the British think they could do it to 2056, and it is going to frighten adolescents. Mr. Wells is extra- ordinarily right about its having gone one hundred years. ... The problems in making the film were back-breaking. And in solving them, Eng- lish picture makers have outdistanced Holly- wood."

† + Lit Digest p29 Mr 25 '36

"The whole picture was for me intolerably prosy and humorless. I was confirmed in a former suspicion, namely, that the future is the dullest subject on earth. ... The actors seemed to know this better than Mr. Wells or Mr. Korda did, for they were unable to say their lines as if they meant them; they stared into the abominable blank- ness around them and said their pieces like children on parents' day. But perhaps the men behind the picture knew too well. It was all very unsatisfactory, like the chimeras of the ancients." Mark Van Doren

New York p586 Ap 24 '36

"Typical Welisian conjecture, it ranges from the reasonably possible to the reasonably fan- tastic; but true or false, fanciful or logical, it is an absorbing portrayal of a future specifically staged production which does credit to its maker, Alexander Korda. ... "Things to Come" is an unqualified failure, a farrago of two-hour, with overtones of the Buck Rogers and Flash Gordon comic strips. But it is, as well, a pic- ture with an idea which has been expressed dramatically and with visual fascination." F. S. Nugent

N Y Times p29 Ap 19 '36

"The first half of it is a bitter, thrilling, graphic, animated picture of the devastation that the next world war will bring in its wake, as well as a reasonably contemptuous composite portrait of all dictators; the second half is a wild-eyed, pretentious, boring, pseudo-socio- scientific extravaganza—and that must be my opinion of "Things To Come." While I am willing to respect it and honor and shout the praises of several of its parts, I must also groan over some of the stilts speeches and episodes which convert it into a pretentious cartoon and classify it as a potentially great film that never quite comes off." William Boehnel

† — N Y World-Telegram p7c Ap 18 '36

"Two hours of papier mache models and that goes for the actors. ... We're afraid Mr. Korda, the producer, has purposely given his film too much trouble and expense. Two million dollars was too great an outlay to prove that Mr. Wells was in his memoirs correct."

Robert E. Hobbs

New Theatre p25 Mr 25 '36

"The film is another Alexander Korda achieve- ment: the William Cameron Menzies direction is expert, Raymond Massey and the various other actors are good, though submerged in the detail of a spectacle which is huge but, sad to tell, won't settle the smug." John Mosher

New Yorker p61 Ap 25 '36

"The dialogue beside the impressive action sounds trivial and once or twice grotesque. Mr. Wells being a stickler, it could have been better with him on account of aesthetic flaws. If this film fully came off it might knock one flat; it does not. It goes off better between conflict between moral and poetic intention. It tries to be too comprehensive; its aims are conf- used. "Things To Come" is from this point in the memory. It should be seen for its rolling boldness, the excellency of its lighting, its naivety, its music and the unforgettable beauty of some of the shots."

Sight & Sound p10 Spring '36

"The entire production is executed unreal, photographed and printed. There are many loose-jointed moments, but the grandeur of it cannot be discounted." Stage p10 My 3 '36

++ Exceptionally Good; + Good; +— Fair; — Mediocre; — Poor; —— Exceptionally Poor
**Things to Come—Continued**

"[It] seems, at first glance, daringly original. Originals rarely differing only by connotation with Hollywood's timid preference for doing, insofar as possible, only what has been done before. But the film is highly imaginative, and a source of great entertainment and a tribute to the soundshowmanship that has made Producer Korda the king in England's booming cinema industry. . . It differs from all predecessors in its class by demanding a cerebral rather than an emotional response.

**Trade Paper Reviews**

"A courageous picturization of a man's philosophy, conceived and executed on a really massive and imaginative scale. Span from the cloth of pure speculation, it often is tiresome, seldom is exciting. Yet it achieves interest shrewdly shownmen can sustain. Adults."

**Hollywood Reporter** p2 26 '36

"Alexander Korda and H. G. Wells have striven mightily . . . but they have not been entirely successful. It seems to have been too much of a task. The result is confusion, generalizations, that are effective scene by scene, but unimpressive as a whole as entertainment. . . Settings that are overpowering in scope, magnitude and creative imagination. . . . Give a credit to Korda and the able group of technicians. They are magnificent. Imagination cannot reach the spectacular effects that have been achieved. . . . As a screen writer [Wells] has delivered a subject that for general audiences is unpalatable, unpleasant and unrelieved by anything that touches ordinary motion picture patrons."

**Box Office** p65 My 1 '36

"The film has strong selling points. The Buck Rogers atmosphere will appeal to the young, curious; the message will appeal to intellectual groups; the picture as a whole is attractive to children and middle class; the trick photography, the settings, the intelligence are practically irreproachable."

**Variety** p14 26 '36

"It quite obviously will need selling but will be a cinch to sell. The elements are there for the ballyhoo . . . Picture throughout lacks warmth or feeling. It is an exposition of one man's philosophy which while interesting and colorful is also unpleasant and unbelievable. Ponderous and difficult while Wells is establishing his premise, the picture is interesting. . . From there on there isn't a spark of human, vitality or life. It's an impressive but dull exposition of a bad dream."

**TIME** p4 22 '36

**Trade Paper Reviews**

"A and Y: good melodrama with the plane's forced landing in a snowstorm the highlight; C: thrilling."

**Par M** p52 Je '36

"Skillful direction and fine photography of air flight effects. Family."

**Sel Motion Picture** Ap 23 '36

"Family.

**Wkly Guide** Mr 21 '36

**Newspaper and Magazine Reviews**

"Good camera work and a brisk casualness of direction are important factors in making '16 Hours by Air' an excellent entertainment. The film is a sequel to 'It Happened One Night.' In airplanes instead of buses, and with gangsters instead of clowns."

**Boston Transcript** p4 4 '36

**Good—mature.** DAR

"Family."

**E Coast Preview Committee**

"It's too many cooks spoil a pudding—but too many writers and too many plots make a confused and illogical picture. Family."

**Nat Fed of Women's Clubs**

"Good entertainment for family groups."

**Nat Soc of New England Women**

"This fast-moving, beautifully photographed picture, [is] good entertainment for the whole family."

**Calif Council of Fed Church Women**

"Adults & young people," Mrs T. G. Winter

**FOX W Coast Bul** Ap 11 '36

"Outstanding in its entertainment value is this picture distinguished by the breath-taking beauty of the scenery and photography, the notably fine director who has so effectively blended his material that we are given a picture that runs the gamut of all human emotions. Family."

**Gen Fed of Women's Clubs (W Coast)**

"Suitability: family."

**Mo Film Bul** p59 My '36

"Adolescents, 12-16: good; children, 5-12: probably too exciting."

**Motion Pict R** Ap 30 '36

"Family."

**Nat Bd of R M Ap '36**

"Expert direction, excellent camera work and fine photography, and well balanced co-operation on the part of a capable cast, together with a nice distribution of humor and suspense, make of this trivial story fast-moving, interesting entertainment. Family."

**Nat Council of Jewish Women Ap 1 '36

"General patronage."

**Nat Legion of Decency Mr 22 '36

"A and Y: good melodrama with the plane's forced landing in a snowstorm the highlight; C: thrilling."

**Par P** p52 Je '36

Currently using a plain text representation of the document. No changes needed.
"Mitchell Leisen had everything to work with when he started this picture, an interesting script, a good cast and a scenic location, but it comes out just another ordinary class B production because of the direction given it. Most distracting weakness is the manner in which the dialogue is spoken. Most of the lines merely are parroted. Otherwise it's a somewhat exciting adventure piece. First flaw in the film is its lack of movement. The second and more damaging drawback is that while the passenger list includes more interesting characters than anything since 'Grand Hotel,' the audience doesn't learn enough about them until the picture is almost over." (2 1/2 stars) Beverly Hills Liberty p14 My 2 '36

"It has interludes of extravagant excitement and an effective crescendo of violent incident, but on the whole it proves an implausible mesh of plots and sub-plots that unravel as soon as they are built up. All the action takes place on the French Riviera in a carefully wrought motion picture, but one on which craftsmanship has been readily expended. It is not a film that can be recommended."


"Thirteen Hours by Air" has two definite weaknesses. Otherwise it's a somewhat exciting adventure piece. First flaw in the film is its lack of movement. The second and more distracting weakness is that while the passenger list includes more interesting characters than anything since 'Grand Hotel,' the audience doesn't learn enough about them until the picture is almost over." (2 1/2 stars) Beverly Hills Liberty p14 My 2 '36

"There is no disputing the liveliness of the melodrama. The device of tossing a miscellany of humans and motives together on a bus, plane, train or airliner and letting them work out their story is as formula ridden as the Director's Guide and has been used as often, but Bogart Rogers's and Frank Mitchell Disney's story is better written and directed than the average mode of pace, with a purposeful preservation of suspense and a knack for comic interlude." F. S. Nugent

--- N Y Times p17 Ap 30 '36

"It is an exciting and fairly convincing story that bears comparison with the best of the numerous variations of the 'Grand Hotel' theme. There are plots and counterplots without number, and so many persons are interested in getting to San Francisco for one reason or another that if the story does get a bit absurd in spots its action and situations are thrilling enough for you to forget its minor cracks. Although the plot puts quite a strain on the credulity of the observer, '13 Hours by Air' is not only lively entertainment but it also throws some interesting sidelights on how large passenger planes are directed from the ground in their long flights across the country." William Roehnel

--- N Y World-Telegram p29 Ap 30 '36

"'Thirteen Hours by Air' should have been funnier than it is, and far more exciting. It has its moments, however." John Mosher

--- New Yorker p57 My 9 '36

"Original moves in any story formula as tightly established as the Grand-Hotel-in-Motion picture must necessarily consist of variations so stylized that, like the moves in chess, they are sensational chiefly to the initiated. Outstanding performance is Bonne Bartlett's as the bad boy who at a crucial moment squirts fire extinguisher fluid out of his pistol into the gangster's eyes.

--- Time p43 Ap 6 '36

Trade Paper Reviews

"Entertaining offering dealing with passengers thrown together for thirteen hours of air travel. Family." Box Office p27 Mr 28 '36

"Splendid entertainment." L. S. Niemeyer

+ Canadian Moving Pic Digest p7 Mr 28 '36

"Action takes place on plane between New York and Frisco and is a yarn of intrigue that holds the interest. Joan Bennett and Fred MacMurray do exceedingly well in the lead roles. All members of the cast, in fact, turn in good performances. The story is above the average. . . . All in all this is very satisfactory entertainment." Film Curb p11 Mr 21 '36

"Good popular appeal entertainment is provided by this combination of crook activity, romance and comedy, taking place almost entirely on a cross-country plane."

--- Film Daily p8 Ap 30 '36

"A sort of Grand Hotel on a transcontinental air liner, this one has all that it takes for grand mass entertainment—a rich compounding of romance, comedy, and thrills, served de luxe, with names and everything. Its box office success is assured. It will make money from storks to sticks.

--- Hollywood Reporter p3 Mr 14 '36

"Timely as streamlining, this comedy-drama of crooks and intrigue moves rapidly with all the panache of a plane between New York and San Francisco. . . . The production offers many exploitation angles and should be sold readily.

--- Motion Pic Daily p5 Mr 16 '36

"Fast moving, blending its qualities of romance, melodrama, comedy, excitement, thrill and intrigue so that there are no leddowns in the actual or implied action, the show is very different from the formula air adventure thriller. Opportunities for unusual interest creating showmanship are present in adequate quantities to suit almost any kind of commercial requirements."

--- Motion Pic Herald p40 Mr 21 '36

"This one falls right into the groove between the good and the bad, with some snappy dialog its best technical recommendation and a cast sufficient to keep it at least on the moderate side of the ledger where the box office is concerned. Story has its points, but it worked out poorly, and indications are that a better writing job was possible."

--- Variety p15 Ap 8 '36

"Vigorous playing, plenty of comedy and melodrama kept close to the farce edge, counterbalance certain obvious faults and familiar story ingredients to build this into reliable entertainment with good business prospects all along the line."

--- Variety (Hollywood) p3 Mr 14 '36

(s)THREE LITTLE WOLVES. (Release date not determined) 8min United artists prod.; directed by Charles M. Jones

One of the Silly Symphony Series. "The Big Bad Wolf and offspring nearly make away with two of the Little Pigs." (Wkly Guide)

Audience Suitability Ratings

"Family—junior. Outstanding." + + + Nat Bd of R M My 3 '36

"Family & junior matinée." Nat Council of Jewish Women My 13 '36


Newspaper and Magazine Reviews

"The new Walt Disney color cartoon 'Three Little Wolves,' should not be missed. It is a memorable chapter in the great series of Silly Symphonies. . . . It is a Disney masterpiece."

Howard Barnes

--- Film Daily Tribune p12 My 29 '36

+ + + Exceptionally Good; + Good; ++ Fair; + + Mediocre; — Poor; —— Exceptionally Poor
THREE LITTLE WOLVES—Continued

"It is a grand Disney cartoon." Eileen Creelman

+ N Y Sun p15 My 28 '36

Trade Paper Reviews

"[It is] a natural for audiences everywhere." + Box Office p23 My 25 '36

"In anticipation of the natural and provocative question: 'Is it as good as 'The Three Little Pigs?' the answer is emphatically: 'Yes!' Although 'Pigs' had the edge because it was original, for all commercial purposes the sequel is slightly better." + Film Daily p4 Ap 8 '36

"The Three Little Pigs' of unforgettable box office memory return in all their pristine porcine rotundity and charm as intended victims of three little wolves coached by their vengeful parent, the Big Bad Wolf himself. . . . The subject is a sheer triumph for Disney, who must have known the hazard involved in returning 'The Three Little Pigs' in a manner to circumvent the almost inevitable anticlimax expected in view of their original success. 'Three Little Wolves' is the eminently qualified result. It is immensely satisfying, manifestly advertised, altogether excellent." + Motion Pict Herald p60 Ap 11 '36

THREE OF A KIND. My 20 '36 78min In-viceable

Players: Evalyn Knapp, Chick Chandler, Berton Churchill, Bradley Page

Director: Phil Rosen

"A yarn of a headstrong daughter of wealth, a young man who has his own ideas of how to get into the money," and three amusing crooks, this [features a] series of complications, mistaken identities and romance." Motion Pict Daily

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Je 4 '36

Trade Paper Reviews

"It's all good, clean fun and should find it easy going in the smaller spots. Excellent fare for the twin bills." + Film Curb p6 My 23 '36

"A number of laughs and several good performances make this independent picture entertaining fare, which should serve excellently on dual bills and perhaps be able to stand alone in the smaller situations." + Motion Pict Daily p11 My 15 '36

"Estimate: for neighborhood houses, twin bills." + Phila Exhibitor p22 Je 1 '36

THREE ON THE TRAIL. Ap 24 '36 67min

Sherman-Paramount

Players: William Boyd, Jimmy Ellison, Onslow Stevens, Muriel Evans

Director: Howard Bretherton

Based on the novel, Bar 20 Three, by Clarence E. Mulford. A western melodrama.

Audience Suitability Ratings

"[It is the] best of Hop-a-long Cassidy series. Family." E Coast Preview Committee

+ Fox W Coast Bul My 16 '36

“Family.” Gen Fed of Women's Clubs (W Coast) My 6 '36

“A commendable Western." + Nat Legion of Decency Ap 30 '36

“Family.” Sel Motion Pict My 1 '36

Newspaper and Magazine Reviews

"This latest of Harry Sherman's Westerns for Paramount release is not as entertaining as the one he preceded it, but it still has considerable entertainment value. . . . Producer Sherman has managed to point names when he must consider how long the same scenarist, the same director and the same cast can continue to try very different each time they unite in making a picture." + Hollywood Spec p12 Ap 25 '36

"Howard Bretherton has directed the piece satisfactorily, although he does not achieve the color, speed or suspense of the best of the old time Westerns, but he has interspersed the yarn with a number of good comedians. [William Boyd] cannot now in the dazzling sunshine of adolescent hero worship, Hop-a-long is a great fellow: we hope his public will never fail him." F. S. Nugent

+ N Y Times p36 My 5 '36

"It is recommended to all and sundry who get a kick out of good, old-fashioned thrillers. And, frankly, who doesn't? I say that there ought to be more Western melodramas like 'Three on the Trail,' because it is a decided superior item of its kind and because this is the sort of thing that the movies still do superlatively well when they want to." William Boehnel

+ N Y World-Telegram p29 My 6 '36

Trade Paper Reviews

"Fifteenth and best of Producer Harry Sherman's Hop-a-long Cassidy series, this one is crammed with enough fast action to thrill even the most rabid of Western fans. Family." + Box Office p23 Ap 8 '36

"This latest of the Hop-a-long Cassidy series is fully up to the high standard of those that have preceded it. It is far above the average of Westerns and will please any Western fan who likes his outdoor dramas. Contains plenty of fast action and excitement." + Film Curb p10 Ap 13 '36

"Presenting Bill Boyd as the cool, quick-on-the-trigger gentleman, and his handsome reckless pal, Jimmy Ellison, at the helm, another classy A Western from the Hop-a-long Cassidy series is brought in. With a minimum of gun play and fighting, the picture is built between two scenes with a nice smattering of comedy. As true of the previous Hop-a-longs, wherever it is at all possible to play Westerns, this should do well." + Film Daily p10 Ap 14 '36

"Each of these Hop-a-long Cassidy Westerns seems a bit more entertaining than the last. The imperturbable 'Hoppy' and his impulsive young buddy, Jimmy Ellison, are enduring themselves to a growing audience and this latest one is sure of good returns wherever Westerns are preferred fare." + Hollywood Reporter p3 Ap 9 '36

"Better production values, a more gripping story and the usual high acting standards make this the best of the Hop-a-long Cassidy series
to date. As a class action picture the production should please generally.

- Motion Pict Daily p8 Ap 10 '36

"Soundly produced, its drama, romance, comedy, villainy, suspen- sion, action and excitement being particularly well blended, this latest of the Hop-a-long Cassidy series raise up as, of more than acceptable entertainment values.

- Motion Pict Herald p35 Ap 18 '36

"Estimate: good."

- N Y Exhibitor p28 My 10 '36

"If it's action the exhibitor is looking for in his Westerns, he'll find more than the customers demand in Three on the Trail. Besides being loaded with plenty of menace, shooting and riding, the picture has some comedy, plus love interest of an acceptable grade."

Variety p18 My 6 '36

"Fifth in the Hop-a-long Cassidy series, Three on the Trail" upholds the high standard set by Harry Sherman for these productions, justifies the designation Western in the best entertainment sense, and will satisfy in all spots where this type of picture is relished. In its class it should prove a top money maker, and all who shared in the making may join with pride to the result."

Variety (Hollywood) p3 Ap 9 '36

THREE WISE GUYS. My 15 '36 72min MGM Players: Robert Young, Betty Furness, Raymond Walburn, Thurston Hall, Bruce Cabot

Director: George B. Seitz

Based on a short story of the same title by Damon Runyon. "The playboy son of a wealthy man marries a girl who is really the third member of a gang of three crooks. She falls in love with her husband and determines to get rid of the crooks. The crooks are so entranced that she shan't. The lad's father cuts him off without a penny and the boy, after a summer of futile farming, gets a $25-a-week job that involves him in a safe robbery and arrest."

(Hollywood Reporter)

Audience Suitability Ratings

"Family."

Nat Bd of R M Je '36

"General patronage."

Nat Legion of Decency My 23 '36

"Family."

Sel Motion Pict Je 1 '36

"Lively and entertaining, with many pleasant individual touches. Family."

Wkly Guide My 16 '36

Newspaper and Magazine Reviews

"Scripted, directed, played and photographed well, the offering is one destined not for a place of importance among the year's Cinemas, but one certain to experience popularity with the average patron. Emerging as just what it obviously was intended to be, a program piece of the B caliber, the picture, because of its lightness, is excellent for summer presenta-

- Allan Herbst

+ Hollywood Spec p12 My 23 '36

"The Three Wise Guys' is an awkward melange of sentiment and melodrama. Although it has never at any time been as bad as it is at this moment, there has been a production and moments of excellent dramatic excitement, it is a hodgepodge entertainment for many months without establishing one of them significantly." Howard Barnall

+ N Y Herald Tribune p8 My 23 '36

"The Three Wise Guys' is not conspicuously successful as either a tear-jerker or as a comedy. The plot formula is too familiar for suspense, the characters slightly fantastic, and the comedy too sparse. It is not a bad little picture; it just isn't out of the run-of-the-mill class."

- Ellel Cress

+ N Y Sun p12 My 23 '36

"The picture ... is superficially successful, thanks to more than the usual dash of first-rate secondary players. The Three Wise Guys', adroit scene adaptation and unusually discriminating casting have neutralized the story's almost-cynically formalistic pattern."

B. R. C.

- N Y Times p23 My 23 '36

"Betty Furness as Claribelle is a swell screen looker. But Raymond Walburn, as 'Doc,' steals the show. He's funny, delectable in a farcically role, and makes the most of the best lines. The cleverest part of the production is that they give them to him."

Douglas Gilbert

N Y World-Telegram p4b My 23 '36

"Raymond Walburn, as a roguish old crook, provides practically all the life there is in the film."

John Moshier

New Yorker p71 My 29 '36

"Three Wise Guys' is another one from the private dream world of Damon Runyon... This is a better-than-average program picture."

+ Time p22 Je 1 '36

Trade Paper Reviews

"Brigh average fare produced as B product. Will serve its purpose well. It is an inspired and shows that if more time were taken for production, the continuity would have been improved with the picture. Family."

- Box Office p17 My 16 '36

"Laugh and dramatic sequences follow one another swiftly. Ought to please in most any theatre anywhere. Production is up to standard. A better than average program feature."

+ Film Curb p6 My 16 '36

"Chalk this up as another hit from the type-writer of Damon Runyon, who has turned out a clever crook comedy romance filled with his original touches."

+ Film Daily p7 My 23 '36

"A modern fantastic comedy of crooks and Christmas, produced in the B category and shrewdly aimed at the family trade. As a holiday release it would be distinctly helpful to neighborhood box-offices and it will give fair satisfaction in its class throughout the year."

- Hollywood Reporter p3 My 6 '36

"Here is good average entertainment. The George Seitz direction keeps action going at a good pace, establishing a story background with swift, sure shots. Harry Rapaf's production is well up to the M-G-M standard for average entertainment."

+ Motion Pict Daily p6 My 7 '36

"The show is nicely paced, situations move to the tune of engaging dialogue and action, and a spirit is created that gives the picture an unusual amount of human interest."

+ Motion Pict Herald p29 My 16 '36

"Pleasant, played nicely for laughs as well as pathos. It is pleasant."

+ Phila Exhibitor p46 My 15 '36

"This one gets pretty boresome as one improbable sequence leads to another. After unsuppressing for almost forty-five minutes, it fails to make its characters believable or its situations stand up. It has been dressed lavishly with production values, but this cannot disguise the essential phoniness of the superficial and ultimately unsuccessful rendition into celluloid terms."

Variety p14 My 27 '36

"This is a forgettable, light comedy romance that makes for good program fare. It is topped with a slight dash of drama climaxing a plot of subplots and intrigues between three wise guys of the easy-living school."

+ Variety (Hollywood) p3 My 6 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
TILL WE MEET AGAIN. Ap 17 '36 82min Paramount
Players: Herbert Marshall, Gertrude Michael, Lionel Atwill, Rod La Rocque.
Guy Bates Post
Director: Robert Florey
Based on the play Reunion by Alfred Davis. "[It is the story of] a man and a woman deeply in love, [who] find themselves pitted against each other as spies. The ineluctable course of events that requires them to deliver each other to death and they avoid the dilemma only by escaping from Germany, with the secret service at their heels, to accept internment in Holland." (Hollywood Reporter)

Audience Suitability Ratings
"The adroit handling of the story does not glamorize war."...Bul on Current Films Je 6 '36
"A and Y: fine of kind; C: hardly suitable."...Christian Century p119 My 13 '36
"This trite tale lacks sincerity... The escape from the Nazi train, nearly makes a comedy of this negative film. Adults."...Am Legion Auxiliary

"An interesting slant on present day psychology is offered when, at the picture's finish, an heroic gesture on the part of the enemy is the means of promising a happy ending. This film is well directed and has human interest plus the eternal drama of war. Mature."...Calif Cong of Par & Teachers

"Good-mature."...DAR

"There is no undue emphasis on the glorification of war; its power to destroy personal happiness and its effects on the individual are clearly shown. Family-mature."...Nat Fed of Business & Professional Women's Clubs

"A good story, occasionally overdrawn, but on the whole, very real and convincing. Mature."...Nat Soc of New England Women

"Mature."...S Calif Council of Fed Church Women

Fox W Coast Bul Ap 25 '36

"[It is] an extremely interesting picture with unusually effective background. Adults & young adults."...Gen Fed of Women's Clubs (W Coast) Ap 24 '36

"Adults & young people."...route of JY Estimates Ap 15 '36

"The plot is old and is weakened by the happy ending but the development has been so well handled by both actors and director that interest is sustained. Adolescents, 12-16: mature; children, 8-12: too exciting."...MOTION Pict R My 8 '36

"Family."...Nat Ed of R M My '36

"Although the theme of this picture is somewhat melodramatic and original the cast is a good one, the direction sympathetic and the interpretation honest. Adults."...— Nat Council of Jewish Women Ap 15 '36

"General patronage."...Nat Legion of Decency Ap 13 '36

"A: good espionage drama with Great War background; Y: questionable in spots; C: no."...Par M p82 Je '36

"Adults & young people."...MOTION Pict My 1 '36

"Family."...Wkly Guide Ap 11 '36

Newspaper and Magazine Reviews

"It is played with such poignant grace by Herbert Marshall and Gertrude Michael and directed so expertly by Robert Florey that the essential white story takes on validity and charm."...M. E. P.

"BOSTON Transcript p4 My 2 '36

"This picture is one of Paramount's class B offerings, not one of the big productions upon which the studio brain concentrates... If Paramount this season or next does not make a picture less genuinely entertaining than 'Till We Meet Again,' it can go up to the attic, blow the dust off its slogan and display it once more to the world that if it's a Paramount picture it's the best show in town."...Hollywood Spec p27 Ap 26 '36

"Though the film is never fully as vital as the acts would like to have you believe, it does have sequences of excitement and occasional moving moments. Still, 'Till We Meet Again' would be much more believable if any one of the cast relaxed a bit. The picture insists that the reunion of an English actor and his Austrian sweetheart was the greatest single outcome of the international struggle."(2½ stars) Beverly Hills Liberty p35 My 16 '36

"A spy melodrama with no nuances to distinguish it from hundreds of others."...Robert Stebbins

"NEW Theatre p36 Je 36

"The fanciful narrative is translated to screen and microphone in definitely exciting terms and a cumulative suspense is achieved that makes for a diverting entertainment of the pipe-dream school."...Howard Barnes

"N Y Herald Tribune p8 My 9 '36

"It is one of the few spy dramas with a happy ending... As a love story, the picture is no great shakes. As a tale of adventure, it manages quite a bit of well directed, if fairly routine, filmmaking... the whole is a fairly well produced, competent entertainment."...Eileen Creelman

"N Y Sun p7 My 9 '36

"Of its kind, 'Till We Meet Again,' is a few closely spaced notches above the average... We find ourselves unable to work up any great
enthusiasm [for it]. When we and the espionage film meet again we hope it will be in color of third-dimension to beguile us to believing it is something new,” F. S. Nugent

"[It] is an admirable film—a compact and moving melodrama of war-time espionage ab- sorbingly told. In performance, direction and dialogue it is one of the swelliest pieces of celluloid reeled out of Hollywood in many a grind and rates as one of the best of the season’s cinematics. Douglas Gilbert

++ N Y World-Telegram p5 My 9 ’36

"Espionage and passion surge through ‘Till We Meet Again,’ so it can hardly be called light, yet it belongs in the pretty world of shear entertainment, and succeeds there well enough. The story is familiar but often bright.” John Muther
++ New Yorker p79 My 16 ’36

"This spy story of the World War overcomes the mediocrity of its plot by the splendid performances of Herbert Marshall, Gertrude Michael and Lionel Atwill and a thoroughly well-directed production.”
++ News-Wk p12 My 16 ’36

"Till We Meet Again has the suspense proper to pictures where the issue is not who makes love to whom but whether those who want to make love are to live or die by doing so. Although its handling of secret service technique will suffer by comparison with more carefully authenticated spy stories, notably M-G-M’s ‘Rendezvous,’ it contains two memorable scenes.”
++ Time p58 My 11 ’36

Trade Paper Reviews

“A class film, admirably directed and enacted. Box-office potentialities are high if picture is properly merchandised. Adults.”
++ Box Office Ap 11 ’36

"It is attention holding and is realistic melodrama. Most fans will like it. As played by Herbert Marshall, Gertrude Michael and the fine supporting cast it provides an hour or so of genuine entertainment, a bit above the average.”
++ Film Curb p11 Ap 11 ’36

"The plot is much like the previous spy and espionage pictures. Some new twists are tried in this one, but they hardly seem believable. . . Robert Florey's direction of the players is outstanding, and he has done a marvellous job, considering the material.”
++ Film Daily Ap 4 ’36

"A romantic drama of rival intelligence services in the Great War that will keep every sort of ticket buyer on the edge of the seat and that will garner comfortable box-office profits all the way from the deluxe houses to the littlest neighborhoods.”
++ Hollywood Reporter p5 Ap 1 ’36

"This romantic melodrama, well produced and acted, will appeal strongly to those who like spy stories. . . Exploitation should feature the production as a spy story rather than a war tale since no battle scenes are shown.”
++ Motion Pict Daily p12 Ap 2 ’36

"It's a spy story, but it is not a war story even though all action is projected against the turmoil of the World War.”
++ Motion Pict Herald p57 Ap 11 ’36

"Made in an intelligent manner, filled with suspense. ‘Till We Meet Again’ is program that will find no complaints from but which will probably turn in merely a programmer’s grosses.”
++ N Y Exhibitor p13 Ap 25 ’36

"Routine spy story played well and nicely produced, but too lacking in cast pull or other punch to get name attention, as a grosser. As entertainment it’s moderate.”
++ Variety p14 My 13 ’36

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

"Somewhat outmoded in originality of plot and theme, it can be well catalogued as an artistic presentation of life studded against a background of intriguing espionage and warfare, its box office success might be hampered by the artistic and sophisticated way in which it is handled.”
++ Variety (Hollywood) p5 Ap 1 ’36

TIMES SQUARE PLAYBOY. My 9 ’36 61min
++ Warner
Players: Warren William, June Travis, Barton MacLane. Gene Lockhart. Kath-leen Lockhart
Director: William McGann
Formerly known as Broadway Playboy
See issue of March 30, 1936 for other reviews of this film under title of Broadway Playboy

Audience Suitability Ratings

"A: fairly amusing; Y: perhaps; C: hardly.” Christian Century p79 My 15 ’36

"Adults, if they have time to waste.” Am Legion Auxiliary

"Possible for family.” Calif Cong of Fair & Teachers

"Mediocre. A waste of time. Adults.” DAR

This mediocre, tiresome comedy completely lacks entertainment value because of an un- inspiring story, unimaginative direction and the utter bewilderment of a good cast, to which are added objecitnoble inuendoes and uncall for drinking.” Nat Council of Jewish Women

"It is hoped the power of suggestion is not too strong for, if it is, the audience will come away ‘dizzy’ from watching the continuous drinking of members of the cast. Adults.” Nat Fed of Business & Professional Women’s Clubs

"Some acceptable comedy for adult audiences but there is an over-abundance of drinking which fills no requirement of the plot. Mature.” Nat Soc of New England Women

"Unnecessary drinking. Family.” Calif Council of Fed Church Women
++ Fox W Coast Bul Ap 4 ’36

"The entire cast is well chosen and the direc- tor has nicely blended dramatic action, music, song, and dance but there is much more drinking than is necessary to carry the plot.” Gen Fed of Women’s Clubs (W Coast) Mr 21 ’36

"Adults.” Jt Estimates Ap 1 ’36

The hard work of Gene Lockhart lends it a certain amount of humour and it ruffles along at a good pace but it cannot be said to get anywhere in particular. Suitability: adults & adolescents.
++ Mo Film Bul p57 My ’36

"To the accomplishment of endless trays of cocktails the principals quarrel, are reconciled and quarrel, and no one cares very much how the altercation ends. Adolescents, 12-16: no; children, 8-12: no.”
++ Motion Pict R p3 Ap 1 ’36

"The comedy is a bit repetitious but the picture is amusing throughout. Family.” Nat Bd of R M ’36

"Adult.” Sel Motion Pict My 1 ’36

TUESDAY SQUARE PLAYBOY—Continued

Newspaper and Magazine Reviews

"As a stage play the incident of the friend who interferes with a marriage for good but mistaken motives was too thin to make a suitable basis for a full-length entertainment and it still is a short portion."

— Christian Science Monitor p15 Je 13 '36

"To those who are fond of a photographic reproduction of good stage technique, this will provide enjoyment... [It] is the sort of film that bores me exceedingly. Not for a score of seconds during the entire unreeling does the stream of chatter cease... Leaving the theatre where it was previewed, I heard several spectators voice their disapproval of the enormous amount of dialogue, as a result of which, I gather, the offering had not pleased them. The cinema is an art form that should be ninteenth pictorial. Incessant talking in it is out of place." Allan Hersholt


"The new photoplay suffers in the main because it is too reverent an adaptation of the parent work. For how else explain the static quality of 'Times Square Playboy,' a noisy comedy which manages to be alternately amusing and dull... Most of the time the camera is focused on the bickering Lockharts, whose constant bumbling becomes a bit boring." T. M. P.

+— New York Times p11 My 2 '36

"Sometimes it's funny, sometimes it's not—and that's the best that can be said of 'Times Square Playboy.'" Unfortunately, either the director or the players, or both, thought it wasn't funny enough. So they occasionally stress their lines and characterizations to the point of progressively worse. These excesses are more injurious than helpful, but the film still manages to remain reasonably entertaining." William Boehnel

+— N Y World-Telegram p25 My 5 '36

Trade Press Reviews

"Snappy farce comedy of the in-one-door-and-out-the-other type, aided by bright dialogue which keeps the laughter going. Family." +— Box Office p27 Mr 21 '36

"It is interesting in the Mr. & Mrs. angle, by the Lockharts, and we predict this couple will be good in other clean, homely pictures which will appeal to the tired family who want to go for complete relaxation, and see how the other half of the world is supposed to live!" L. S. Nimeyer

Canadian Moving Pict Digest p7 Mr 28 '36

"This is an entertaining comedy that will do best in the neighborhoods. Gene Lockhart, as the man who breaks up an engagement and then tries his hardest to patch it up, practically carries the picture. He is excellent."

— Film Curb p7 Mr 21 '36

"Excellent comedy good for all audiences. [It] boosts Gene and Kathleen Lockhart as a comedy team." +— Film Daily p11 My 1 '36

"The show moves fast and builds its situations so that the element of surprise occupies an unusual importance. While there are fairly good names to use for primary interest stimulating purposes, a campaign that sells the story of the show and what it means for those who like fast and furious fun should be productive of best results." +— Motion Pict Herald p10 Mr 21 '36

"[It] makes a weak bid as double bill material, but it was spent on 'Times Square Playboy.' The material, as evidenced by what's come to the screen, suggests that it offered little to begin with, no matter who was placed in the cast and who directed."

— Variety p19 My 6 '36

TOO MANY PARENTS. Mr 20 '36 Timlin Paramount

Players: George Ernest, Frances Farmer, Lester Matthews, Porter Hall

Director: Robert F. McGowan

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

Audience Suitability Ratings

"A: fairly good; Y and C: good."

Christian Century p883 Ap 15 '36

"Good." DAR

"Family." E Coast Preview Committee

"A rather weak plot but the acting of the boys is excellent. Family & Junior matinee." Nat Ed of R

Fox W Coast Bul Ap 4 '36

"Family.—mature." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Some feel we should have more such pictures—that it is good for everyone to be so entertained and subtly chastised: others feel it is [is] sentimental—that the children [are] put up against adult reactions rather than childish emotions, which makes their acting stiffened and unnatural. Family." Nat Fed of Business & Professional Women's Clubs

"Entertaining for any audience and thought-provoking for adults." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul My 2 '36

"An appealingly interesting picture, based on a well developed human interest story, heart warming in its naturalness."

+— Gen Fed of Women's Clubs (W Coast) Ap 15 '36

"Family." Jt Estimates Ap 15 '36


"General patronage." Nat Legion of Decency Mr 15 '36

"The effect of military school life upon young boys, especially those sent away to provide greater freedom to their parents, is sympathetically presented." S. M. Mullen

Scholastic p28 My 2 '36

"A highly creditable production. Family." +— Sel Motion Pict Ap '36

"Juvenile." Wkly Guide Mr 21 '36

Newspaper and Magazine Reviews

"I have a deep and painfully-earned distrust of all child pictures; they either make me downright ill, or just plain mad. Depends on whether they are impossible, or good enough to be merely boring... one spent me away sincerely touched and thoughtful. A shower of encomiums at the feet of Robert McGowan. The cast is perfect. There is not one out-of-character portrayal, and that, in a production entirely about children, is something my brief experience has never encompassed until now." Paul Jacobs

+— Hollywood Spec p13 Mr 28 '36

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

TRAiL OF THE LONESOME PINE. Mr 13 '36
95min Paramount.
Players: Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone. Spanky McFarland
Director: Henry Hathaway
See issue of March 30, 1936 for other reviews of this film

Audience Suitability Ratings
"The color photography is exquisite; you almost get the smell of the earth and the trees; when the water ripples, it becomes real water. You get the effect of actually being in the scenes as well as of looking at them."

"The simplicity of the story's character, the quiet conviction of its plot, together with the technique of its making spell excellent direction and provide both insights for that precious step-child of the arts, the Motion Picture. Family." Calif Cong of Par & Teachers
"Excellent. Mature-family." DAR
"Adults & young people." E Coast Preview Committee
"A triumph in the use of color, with its vistas of mountain and valley so wonderfully photographed in soft natural tones, as to be breathtakingly beautiful." Gen Fed of Women's Clubs (W Coast)
"Family." Nat Bd of R
"The direction is vigorous and sustained and lifts the sentimental, old-fashioned story into the realm of excellent entertainment. Family." Nat Council of Jewish Women
"Mature." Nat Fed of Business & Professional Women's Clubs
"It presents a distinct advance in cinema technique and a theme of universal appeal. Family." Nat Soc of Varied England Women
"A great improvement has been made in the use of color; nothing harsh and gaudy, but soft and natural, and yet not overbalancing the plot and action. The only thing at fault is the over-yellow tinting of the faces, and in the dialogue, a lack of Southern accent. Excellent direction and cast. Entertaining and gripping." Mature, S Calif Council of Fed Church Women
"So many scenes are worthy of comment and so many bits of acting are notably fine that a brief review cannot do them justice. Family." Mra T. C. Whitaker
"Family." Jt Estimates Mr 1 '36
"The story is fairly long; and, as often with films derived from other media, it shows certain tendencies towards the episodic. There are also one or two long-drawn passages of angry or hysterical declamation between characters... The use of colour in photographing natural scenery on a large scale is interesting, if not always fully successful... The process is an advance on previous ones, but by no means the last word. The story as such can stand on its own feet. Suitability: adults & adolescents." Mo Film Bul p90 My '36

Newspaper and Magazine Reviews
"Technicolor provides the chief claim to distinction of 'The Trail of the Lonesome Pine.'... Without the color photography to distract attention, the narrative would be more obviously the artificial stuff that it really is." E. F. M. Boston Transcript p4 Mr 21 '36
"Paramount didn't use Technicolor as a crutch in 'The Trail of the Lonesome Pine.' They forgot the color and went ahead and did as good a picture as they could. The color was just so much velvet," Don Herold

"Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
TRAIL OF THE LONESOME PINE—Continued

"The Trail of the Lonesome Pine" advertised as '100 per cent natural color,' seemed to me to hit 75 per cent, especially in its browns and blues." Mark Van Doren

+ Nation p360 Mr 13 '36

"Although the best outdoor color rendition to date, the process still leaves much to be desired. In general the tints are exaggerated and uncontrolled... As for the film proper, director Hathaway has managed to enliven the old story and there are good performances by Sylvia Sydney, Fred MacMurray and Henry Fonda." Robert Siebbings

+ New Theatre p31 Ap '36

"The picture manages to give a faithful representation of inanimate objects, and it is only now and again that the view resembles a picture postcard." The Mark Forrest

Sat R p640 My 16 '36

"It is just bad bright picture-postcard stuff, and if one sometimes forgets its picture-postcard quality, it is only because the images move." Graham Greene

Spec p575 My 15 '36

TREACHERY RIDES THE RANGE. My 2 '36 55min Warner

Players: Paula Stone, Monte Blue, Dick Foran

Director: Frank McDonald

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

Audience Suitability Ratings

"An exciting Western. Family." Am Legion Auxiliary

"A stirring drama of stage-coach days deviates from the stereotyped Western formula to a degree which affords excellent family entertainment. Family. Superior. & Junior matinee." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

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

"The film has a plausible plot, magnificent settings, wonderfully photographed, with some very good singing and stirring views of Indians and stampeding buffalo. Heartily recommended for family & Junior matinee." Nat Soc of New England Women's Clubs

"No drinking, and the only objectionable feature is the ruthless shooting of the Indian braves, for which the buffalo traders are justly punished. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 14 '36

"Family."

Gen Fed of Women's Clubs (W Coast) Mr 1 '36

"Family."

Jt Estimates Mr 1 '36

"The end is abrupt and becomes less convincing because of the sudden pacification of the Indians. The Indian scenes are well done and the method of interpreting by signs is interesting to watch. Jt. Suitability: family." + — Mo Film Bul p69 Ap '36

"This is more valuable than the usual Western because of the good use of historical background. Adolescents, 12-16: good; children, 8-12; very exciting." + — Motion Pic R Ap '36

"Family—junior."

Nat Fed of R M My '36

"A mediocre cast, stock shots, and only fair direction. . . Suitable for very unspiritualized audiences."

— Nat Council of Jewish Women Mr 4 '36

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

“General patronage.”

Nat Legion of Decency Mr 29 '36

"Family."

Sel Motion Pict Ap '36

Newspaper and Magazine Reviews

"Set against a picturesque background of rolling hills, 'Treachery Rides The Range' moves smoothly from beginning to end and is nicely acted by Mr. Foran and Paula Stone, who provide the romantic interest." T. M. P.

+ N Y Times p7 My 30 '36

Trade Paper Reviews

"Soldiers and Indians, instead of the perennial cowboys and cattle rustlers or gold mine crooks, are brought back into service as the principals in this Western melodrama. It not only offers a welcome change, but the story material given [the cast] also rates higher than average." + Film Daily p8 My 29 '36

"Estimate: good Western." +

— N Y Exhibitor p30 Mr 25 '36

"Picture brims with horsemanship and gunplay, has a telescopic buffalo sequence and plenty of mesa scenery, but is deficient on comedy and merely purrs romance. Notwithstanding, it is superior to most of its type, ought to be okay in the twin bill corrals." + Variety p54 Je 3 '36

TROUBLE FOR TWO. My 22 '36 83min MGM

Players: Robert Montgomery, Rosalind Russell, Frank Morgan, David Holt, Virginia Weidler

Director: J. Walter Ruben

Based on the short story, The Suicide Club, by Robert Louis Stevenson. A prince and a princess of mythical kingdoms, seeking to avoid pledged marriage, set out separately on incognito adventures and find themselves involved in a fantastic suicide club where death is dealt out for a price and with decent decorum for those tired of life." (Variety [Hollywood])

Audience Suitability Ratings

"A and Y: good; C: little interest." Christian Century p577 Je 17 '36

"The direction of this purported Robert Louis Stevenson tale, gives a confused hodge-podge of bewildering horror, some comedy, and a new mood every few feet. Adults. Definitely not for children." Am Legion Auxiliary

"[It] provides good family entertainment." Calif Cong of Par & Teachers

"Disappointing treatment of this story handicaps the fine actors. Mediocre-mature." DAR

"This screen version of Robert Louis Stevenson's 'The Suicide Club' is a bit confusing and certainly more exciting. Mature." Nat Fed of Business & Professional Women's Clubs

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Je 6 '36

"This skillfully directed picture provides all the necessary elements of entertainment; romance, intrigue, daring, bravery and humor, and will prove most fascinating. Adults & younger."

+ Gen Fed of Women's Clubs (W Coast) My 27 '36

"The idea of a secret society which deals out death is too blood-chilling for children, but for those old enough to accept it as a modern
"Family."
Nat Bd of R M Je '36

"It is a most entertaining and amusing film..." Adults & young people
Sel Motion Pic J 1 '36

"Beautiful production and many clever actors. Suggested for schools and libraries. Family."
Wkly Guide My 30 '36

Newspaper and Magazine Reviews

"Little of the flavor of Mr. Stevenson's 'Suicide Club' story, but the film maintains enough of the original plot to be unusual..." Occasionally, that it might become convincing and the direction is so slowly paced that interest lags. Family.
Nat Council of Jewish Women My 27 '36

"A highly diverting offering, excellently written, directed and acted. Its chief virtue is the manner in which its mood is sustained, its fidelity which we have come to consider a stylistic trade-mark of England's master melodramatist, Alfred Hitchcock. The screen play is the same story, but it contains much which could have made us accept another story about a country gentleman."
S. Nugent
N Y Times Je '36

"'Trouble For Two' is all plot and no play. Throughout Mr. Montgomery wears his uniforms and evening dress with the aplomb of a musclemen manikin; Mr. Morgan gives another of his delightful performances, the stately and dignified Miss Russell is as radiant as she can be in a screwy part." Douglas Gilbert
N Y World-Telegram My 17 '36

"I don't suppose that Robert Louis Stevenson's 'Suicide Club' stories belong to the mystery-story grouping any more. They're too gentle. You may feel that they are too polite and dainty (and tedious) as they come out on the screen in 'Trouble for Two.' Robert Montgomery and Rosalind Russell can't quite manage to be faneful, nor will the story let them seem very stirring, either." John Mcdonald
New York Sun p33 Je '36

"Novelty on the screen is rare and this picture has neither predecessor nor parallel. Fantasy that manages more genuine amusement than anything glimpsed in a picture... The tang and impish mood of the original have been captured, with the writing, acting, costuming and net result being as perfect as things can be in this particular Vale." Herb Sternie

"It may not stamp Stevenson as the Damon Runyon of his period but, even with the addition of Robert Montgomery and Rosalind Russell it is more ladylike than usual, it is an adroit and pleasantly sinister blend of romance and melodrama. Director J. Walter Ruben's handling of the film shows that he has studied and almost mastered the technique perfected in his two models by London's master of cinematic horror, Alfred Hitchcock."
Time p42 Je 8 '36

Trade Paper Reviews

"Other than having the advantage of two box-office names, this has little to recommend it. Family."
Box Office p69 My 30 '36

"This is a bit gruesome here and there and therefore may not be acceptable film fare in some situations. However, it is splendidly played but really fine cast. " Can hardly make the grade for the big spots."
Film Curb p7 My 23 '36

"'It is a solid box-office attraction combining romance, adventure, and intrigue..."
Film Daily p8 Je 1 '36

"Robert Montgomery and Rosalind Russell are a team draw that cannot be denied, but whether the movie is worth the price of admission is another matter, which gives it the appearance of being badly editor." L. L.
Boston Transcript p4 Je 6 '36

"Though this is a bizarre combination of comedy, odd love interest, melodrama and mystery it is the kind of picture necessitating intensive selling to assure popularity. Previews have been received in London with sufficient confidence, which demonstrated that it was ahead of the story all the time and knew pretty well just what was going to happen and how it didn't seem to be either interested or impressed."
Motion Pic Daily p4 My 19 '36

"Estimate: fair program."
Phil Exhibitor p23 Je 1 '36

"Metro has done a swell job of dusting off Robert Louis Stevenson's museum piece, but the chances are that not many of the regulars will care. Metro's Robert Montgomery and Rosalind Russell the film has two advantageous selling points, but the pair have been clad in costuming that is not particularly personal. But what really counts is past performances. Mechanics of Stevenson's plots make farfetched probabilities on the screen. Good direction, casting and the rich mounting the production has received aren't strong enough to completely overcome these defects."
Variety p15 Je 3 '36

"Trouble For Two" is [is] superior entertainment which should find exhibitor welcome almost anywhere for substantial grosses. It avoids the common formula, and cliches of the screen death-dealer but carries grim and bizarre elements along with constant twist to baffle
TROUBLE FOR TWO—Continued.

even the most practiced of the puzzle fans. At the same time it provides constant amusement in sparkling comedy of line and situation." + Variety (Hollywood) p3 My 18 '36

TUDOR ROSE. See Lady Jane Grey

TWO AGAINST THE WORLD. JI 18 '36 65min Warner-First national
Players: Humphrey Bogart, Beverly Roberts, Linda Perry, Carlyle Moore, Jr.
Director: William McGann

Based on the play, Five Star Final, by Louis Weltzenkorn and previously filmed under that title. ["The] story [tells]... how resurrection of an old murder trial results in wreckage of the lives of a father and mother and the happiness of their daughter when a broadcasting station operating on the fringe of legitimate serializes the case." (Variety [Hollywood])

Audience Suitability Ratings

"Family-mature." Am Legion Auxiliary

"Adults: fair; 14-18: dull; 5-14: no." Calif Cong of Par & Teachers

"Mediocre-adults." DAR

"This timely picture has an interesting, well-constructed plot, convincing direction that shows intelligent appreciation of values and well-balanced acting,—hence, a very satisfying picture for its type. Mature." Nat Fed of Business & Professional Women's Clubs

"This film is a timely protest against muckraking radio programs. Although tragic in tone, it is thought-provoking, well constructed and very real. Mature." Nat Soc of New England Women

"Although the picture has its ethical value, it is too tragic for any but the mature. Irrelevant drinking is objectionable. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 16 '36

"The picture, a pitifully tragic one, is vividly portrayed and intensely interesting: It is exceptionally well cast and forcefully directed. Adults & young people." + Gen Fed of Women's Clubs (W Coast) My 5 '36

"Mature." Jt Estimates My 1 '36

"Adolescents, 12-16: poor; children, 8-12: no." Motion Pict R Je '36

"While the picture might be considered a protest against much of the material which comes over the radio, nevertheless it proves sordid and unpleasant entertainment. Adults." Nat Council of Jewish Women My 8 '36

"Objection—two suicides. Objectionable in part." Nat Legion of Decency My 21 '36

"[It is] a very good film for mature audiences. Although tragic in tone, it is thought-provoking, well constructed and very real. Mature." + Sel Motion Pict Je 1 '36

Newspaper and Magazine Reviews

"'Two Against the World' is not going to be hailed as one of the season's masterpieces. Teamed with a comedy on a dual bill it will fit in. It is not grossly sensational to give it alone. William McGann's direction strives heroically to alter for the poor story material." — Hollywood Spec p5 My 25 '36

Trade Paper Reviews

"Plenty of punch-packed situations and much dramatic action, coupled with a fine plot and good dialogue make this an above the average picture. The yarn moves swiftly to an exciting climax and no attempt is made to change the tragic tone. Family." + Box Office p60 My 30 '36

"Holds the interest and should fare well in most spots... Fans who like their drama in the raw will appreciate this one." + Film Daily p31 My 29 '36

"[It] cannot be sympathetic enough that will put it over in good style with popular audiences everywhere... [The] forceful, though rather obvious, screenplay and a good all-around job of production puts this above the B-class average." + Hollywood Reporter p3 My 12 '36

"This is sensational, grim melodrama... Stark in context and carrying no comedy relief, but contrasted by an appealing love interest situation, the show is of that quality that made such pictures as 'Front Page' interesting." Motion Pict Daily p6 My 13 '36

"One does not have to look long before seeing that this is a revamp of 'Five Star Final.' Previewed in Warner's Downtown Theatre. Though audience indicated a familiarity with the story, it evidently was not ingrained in the dramatic manner in which it was narrated by a new group of players." + Motion Pict Herald p4 My 22 '36

"Estimate: program, depends on handling." — Phila Exhibitor p22 Je 1 '36

"Picture is well made within limits set, but method of telling is so stern, accusative and uncompromising that entertainment will be restricted even among audiences where it will share program spotting." + Variety (Hollywood) p3 My 12 '36

TWO IN REVOLT. Ap 3 '36 60min RKO
Players: John Arledge, Louise Latimer, Moroni Olsen
Director: Glenn Tryon

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

Audience Suitability Ratings

"Family & Junior matinee." Am Legion Auxiliary

"Family & junior matinee." Calif Cong of Par & Teachers

"Amusing; engaging. Family. Good." DAR

"The escape of the race horse from thieves and his meeting with a herd of wild horses give opportunity for some very instructive scenes and an animal life that is as contrasting with the domestic. Family." E Coast Preview Committee

"Excellent for the family & junior matinee." Nat Council of Jewish Women

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

"The story strains one's credulity but it is nevertheless very appealing and very well directed. Photography is remarkably skillful and the production is one which will delight friends of animals of any age." Nat Soc of New England Women

"With animals as stars, this picture with its glorious background of wild scenery, and its beautiful interpretation of the love and affectionately expressed animal sympathy will prove highly entertaining as well as instructive. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 4 '36

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —— Exceptionally Poor
"Family & junior matinee."

Gen Fed of Women's Clubs (W Coast) Mr 21 '36

"Family."

Jt Estimates Mr 15 '36

"The story is occasionally absurd, though there are many good natural touches, but the direction and cutting are very good. Suitability: family; especially for children under 15."

Mo Film Bu1 p90 My '36

"The remarkable histrionic genius of the two chief actors and their exciting but plausible adventures will hold the interest of all who cherish sympathy and kinship with horses and dogs. Adolescents; 12-16: excellent; children, 8-12: excellent."

- Motion Pict R Ap '36

"Family-Junior."

Nat Bd of R M Ap '36

"General patronage."

Nat Legion of Decency Mr 15 '36

"Family."

Sie Motion Pict Ap '36

"A horse, a dog and love story. [It is] one of the most satisfactory of its kind. Alive and likeable all through. Family. Junior."

+ Wickly Guide Mr 14 '36

Newspaper and Magazine Reviews

"Good entertainment of its kind."

+ Christian Science Monitor p15 Je 13 '36

"[It is] a thoroughly entertaining and heart-warming little film. ... If 'Two in Revolt!' is not enormously exciting, it is at least striking and entertaining throughout and a credit to its producer, Robert Sisk, who has a way of bringing stories that matter to the screen."

William Boehm

+ N Y World-Telegram p17 Ap 27 '36

"This picture must have been difficult to make and Tryon has done a fine job. ... If you like animals and scenery this can be recommended."

H. S.

+ Script p11 My 16 '36

Trade Paper Reviews

"Possessing more than average appeal for animal lovers, this entertaining story of a dog and a horse, both animals on the same day and whose friendship endures through a long estrangement, will please young and old."

+ Box Office p217 Mr 21 '36

"Varying tastes can come to agreement on this one. Presenting a horse and dog of remarkable intelligence, 'Two in Revolt!' shows the escape to nature made by both animals in an effort to find adjustment."

+ Film Daily p8 Mr 19 '36

"Exploitation based on the widespread and earnest human admiration for dog and horse is suggested by the picture content. Special attention might be given to the early sequences, depicting the infancy of the featured animals, and the subsequent equine combats which take place when they escape to their primitive associations with their kind."

Motion Pict Herald p53 My 2 '36

"Neighborhood audiences should like 'Two in Revolt.' For 'A' time de luxeers, it will have little appeal despite the fact that the production was given evident sincerity. Handicapped, the picture probably will be relegated to twin bills, dish nights, but it deserves a better fate."

N Y V Exhibitor p31 Mr 25 '36

"A horse, a dog and a small cast figure in 'Two in Revolt' which is half-Western and half of the racetrack variety. It is moderate entertainment of its kind and will go best before audiences that like animals racing and western desert backgrounds. Hardly strong enough to get anything but dual dates. Story is rather thin."

- Variety p13 Ap 29 '36

UNDER TWO FLAGS. My 1 '36 100mn 20th century-Fox

Players: Claudette Colbert, Ronald Colman. in Victor McLaglen, Rosalind Russell

Director: Frank Lloyd

This is the third screen version. Based on the novel of the same title by Ouida. "The predominating theme is the love of Miss Colbert as Cigarette and Miss Russell as Lady Venetia for Colman, who fled a jail sentence in England as a result of shielding his wayward brother. McLaglen [plays] the commander of the Legion post at Algeria who becomes insensibly jealous of Miss Colbert's affection for Colman. The picture carries a dramatic impact when Arabs declare war and McLaglen sends Sergeant Colman into almost certain death among the Arab tribes to assuage [his] Jealous emotion." (Motion Pict Daily)

Audience Suitability Ratings

"I thought this the best desert film I have seen; even better than 'Beau Geste,' which we all considered an exceptionally fine film."

+ Bks & Films My '36

"[It is] translated to the screen with pomp and ceremony of old-fashioned 'glory of dying on field of battle.' Decidedly militaristic and outmoded; the 'heroic' French Foreign Legion protecting the lives of white men and women against the 'barbarous' Arabs. One expects any tale of the Foreign Legion to abound in bloodshed and violence—and 'Under Two Flags' is no exception."

Bul on Current Films Je 6 '36

"A and Y; very good; C: too exciting." Christian Century p73 My 20 '36

"This epic of the screen is a spell-binder, and shows that Zanuck's personally produced attempt has exceeded all expectations. Family. Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Excellent-mature. Beautiful photography of African desert; marvelous, terrifying battle-field riding of Arabs, tragedy and comedy skilfully blended." DAR

"Family." E Coast Preview Committee

"Claudette Colbert's 'Cigarette' is ardent and tempestuous, but has been toned down to meet present-day sentiment towards roles of this kind, and therefore much that might have been found objectionable has been eliminated. Family—Women's Fed of Business & Professional Women's Clubs

"This story of the little French girl who gives her life for the legionnaire whom she loved so simply and wholeheartedly is delicately and beautifully handled and so far above the average of motion pictures that it stands in a class of its own. A family film, altho possibly the battle scenes will be too exciting for young children." Nat Soc of New England Women

"For those who love action, its vitality and its brilliant production qualities place it among the best of its kind. Family." Mrs T. G. Winter

- Fox W Coast Bul My 9 '36

+ + Exceptionally Good; + Good; + - Fair; - - Mediocre; Poor; — Exceptionally Poor
UNDER TWO FLAGS—Continued

"Family. The production is distinguished by notably fine photography, effective musical scoring, a star cast, flawless in their characterization and expert and forceful direction."

+ Gen Fed of Women's Clubs (W Coast) My 5 '36

"Outstanding: Family—mature."

+ New York Times My 1 '36

"My feeling is that 'Under Two Flags,' an excellent film version of the Ouida novel, will have the greatest appeal to children and adolescent- ists. The story is a scene from adventure...[It] is both pictorially and dramatically a fine production."

+ Motion Picture & Family p5 My 15 '36

"Proving that unadulterated hokum can be incorporated in a picture without marving its effectiveness, 'Under Two Flags' tells an improbable yarn so sincerely and so touchingly that even hard-boiled audiences will cry and like it. For tender-hearted or emotional more of a story like ought have been able to meat, but as a stirring tale of romantic adventure this is ace high entertainment. Adoles- cents, 12-18: very exciting; children, 8-12: no."

+ Motion Picture R My '36

"Family."

+ Nat Bd of R M My '36

"Arab raids and soldiers' romances keep the film moving at a fast pace. Adults."

+ Nat Legion of Decency Ap 30 '36

"The story is reminiscent of 'Beau Geste' and carries all the stark drama, glamour, braving the teneur sentiment of that famous story. Family."

+ Sel Weekly My Picture My 1 '36

"Very good battle scenes. Family."


Newspaper and Magazine Reviews

"Though the cast bears the names of such players as Claudette Colbert, Victor McLaglen and Rosalind Russell, it is [Ronald Colman] who carries off the honors. If there had been been more of a story like ought have been able to set forth a full-length study in character in- stead of the pleasing projection of himself that partially rejuvenates a worn-out formula, of fighting, even to those who may be skeptical about some of the details which lead up to the battle scenes, unusually exciting. Rarely does Hollywood set its myrmidons charging at each other in such headlong fashion."—E. F. O'M. My 17 '36

"Superlatives, thousands of extras, a desert locale that would keep the Foreign Legion itself guessing, added to Frank Lloyd's expert direction, combine to make this picture splendid entertainment."

+ Canadian M p11 Je '36

"Ouida's old romance brought forward 30 years in time without removal of its glowing impression of imperialism and its ancient caste dis- tinctions; given a sprightly comedy treatment that partially rejuvenates a worn-out formula, of Magnificent desert vistas and sanguine battle scenes, with many horses trained to tumble, or trained to permit the spectators with thrills."

+ Christian Science Monitor p15 My 2 '36

"It is gripping screen entertainment for its entire length, a closely knit narrative which will satisfy completely the most discriminating audience."

+ Hollywood Spec p8 My 9 '36

"That this picturesque narrative of life in the Foreign Legion, though undeniably enter- taining, never attains its potential heights, is due, I suspect, to its selective indulgence...[It is] commendable movie fare—and a disappoint- ment in not being something more." (3½ stars)

+ Motion Picture News My 6 '36

"A waste of excellent cast, proficient photography, and your good hour and a half. Robert Stebbins—New Theatre p36 Je '36

"The striking pictorial beauty of 'Under Two Flags' does not cloak a multitude of dramatic sins in the film. Liberties have been taken with Ouida's['] purpose and some- what literal bow to the French Foreign Legion, but the narrative still creaks embarrassingly to the photographer's effective and extensive cutting. It is probable that no amount of retouching would serve to invigorate the mundane story. The confusion of melodramatic adventures and im- probable love affairs that defy a plausible screen plot is the most formidable flaw."

+ N Y Herald Tribune p12 My 1 '36

"'Under Two Flags' is a romantic melo- drama which might easily have turned recellular or dull, or both. It is new, however. However it may have seemed at the turn of the century, the plot is no longer new...The pictorially the film is magnificent, kept to black-and-white photography, for which this department thanks them. This is black-and-white fine, photography. Even the screen's one new high in desert warfare and we refuse to believe it could have been made without several of the combatants sustaining real injuries."—Eileen Creel- man

+ N Y Sun p21 My 1 '36

"Twentieth-Century-Fox has not stinted on its production nor on a cast which would do full justice to a venerable piece of stage property. It is, as anyone can see, a pleasant cast, but, under Frank Lloyd's direction, to hold our interest during the quieter interludes wherein the Legion is not defending the Tri-color. That battle scene toward the film's end is a new high in desert warfare and we refuse to believe it could have been made without several of the combatants sustaining real injuries."—F. S. Nugent

+ N Y Times p19 My 1 '36

"Except that it is much too long, 'Under Two Flags,' is the best amalgamation of melo- drama, romance and adventure that the screen has offered since 'The Lives of a Bengal Lancer.' Even those reclamaitors, who are not convinced that any rule under the French rule is the most beneficial in the world will have to admit that the film is full of excite- ment and chivalry. It tells the Foreign Legion's exploits in Africa. 'Under Two Flags' is superior entertainment."—William Boehm

+ N Y World-Telegram p29 My 1 '36

"Many people have to see Claudette Colbert in anything she does, and therefore won't want to see 'Under Two Flags.' It's about the Foreign Legion, but it's no 'Moroc- co.' Too much sand."—John Mosher

+ New Yorker p87 My 9 '36

"This grand old hokum drammer needed a lot of humanizing to make it live again, but Ray Griffith, producer and Frank Lloyd, di- rector, have done justice. I must confess, however, that my interest began to sag with the big- production stuff, and I'm terribly tired of seeing innumerable horses tripped right in front of the camera."

+ Script p10 My 16 '36

"[It is] one of the major disappointments of the season, dueprimarily to an outmoded theme of love and sacrifice under an African sun. Authentic, powerful background, sincere performing, creditable photography by yet time two or more of the characters get to- gether, the phoniness of the situations brings the ending way below its normal level."—+ Stage p10 Je 1 '36

"The current version, costly, handsome and overlong, offers a concession to modernity. The magnificently-photographed battle is the film's best feature."—Time p56 My 11 '36

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


Trade Paper Reviews

"A superlatively spectacular and thoroughly excellent production, this cannot miss being one of the top money-getters of 1936." + Box Office p31 My 23 '36

"Whether or not 'Under Two Flags' will win the Academy award for 1936 is something that we would rather not prophesy, but when the list of the ten most outstanding productions this season is compiled I feel sure that you will find 'Under Two Flags' well in the van of that list." + Canadian Moving Pict Digest p8 My 9 '36

"The best picture this outfit has produced in some long time. It is quite a satisfactory version of the famous story. Of course there have been many yarins of the Foreign Legion since this one was written and several have reached the screen. All of which rather takes the edge off another tale of the same variety." + Film Curb p14 My 2 '36

"Action drama of the Foreign Legion, big in scope and with many excellent performances to give it real box office draw." + Film Daily p4 Ap 28 '36

"A magnificent pageant of love and action in the Foreign Legion that is unforgettable in the thrilling beauty of its production and the gorgeous galaxy of its individual performances, but that nevertheless misses entertainment greatness, though by a narrow margin. Its many outstanding merits, however, will make it a very big money-maker. The two faults that tally against it for real greatness are inherent in the story as written by Ouida. The central male character switches his devotion from one woman to another in the middle of the story and the dramatic issue, which is the love of two women for the one man, is not stated or its results precipitated until several reels of introductory narrative have passed." + Hollywood Reporter p2 Ap 24 '36

"Combining all the available showmanship angles into one dramatic unit, Ouida's famous tale of love, sacrifice and bravery in the Foreign Legion comes to the screen with an effective pictorial translation assuring huge grosses. . . . The film surmounts all the African Foreign Legion chronicles to date." + Motion Pict Daily p2 Ap 25 '36

"Showmen will find many effective angles with which to market it. . . . On strength of cast, quality of story and excellence of production 'Under Two Flags' is entertainment for any kind of audience." + Motion Pict Herald p39 My 9 '36

"Backed by four names, with one punch scene, 'Under Two Flags' should do better than average business. The story's familiarity is overcome by some romantic bits, but on the whole the yarn doesn't seem to deserve the attention given it. With the names, however, this disadvantage can be overcome." + N Y Exhibitor p23 My 10 '36

"The classic 'Under Two Flags' is still sturdy fare. The film's 111 minutes count against it a bit because it drags up better with 20 minutes or more elided. . . . General technic bolsters a now familiar pattern. . . . The production's highlight is the pitched battle on the desert between the marauding Arabs and the handful of Legionnaires." + Variety p18 My 6 '36

"'Under Two Flags' marches to the box office as swaggering melodrama of sure-fire value. Pict looks special bound throughout for 105 minutes and indicates healthy box office, with appeal for all types of audience." + Variety (Hollywood) p3 Ap 24 '36

UNGUARDED HOUR. Ap 10 '36 90min MGM
Players: Loretta Young, Franchot Tone, Lewis Stone, Robert Young, Dudley Digges, Henry Daniell
Director: Sam Wood

Based on the Hungarian play of the same title by Ladislaus Fodor, translated by Bernard Merivale. "Franchot Tone is about to reach the summit of his career, having been assured an appointment as airmen general when his wife, Loretta Young, receives a blackmailing threat involving some letters written before his marriage by Tone. The payment of the money on the Dover cliffs involves Miss Young as the witness needed to clear a man of murder." (Motion Pict Daily)

Audience Suitability Ratings

Bks & Films My '36

"A: excellent; Y: good; C: no interest." Christian Century p783 Je 3 '36

"Adults and later teens." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Mature." DAR

"Adults & young people." E Coast Preview Committee

"Mature." Nat Bd of R

"Family—mature." Nat Fed of Business & Professional Women's Clubs

"A mystery story which holds one spell-bound from start to finish. Family, exclusive of young children." Nat Soc of New England Women

"This picture has weight and appeal for the mature audience. Outstanding work by Roland Young in his usually interesting characterization." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 25 '36


"The picture is cleverly directed with psychological factors stressed and although it starts out along the beaten path, it soon takes on new angles which are refreshingly different. Family—mature." + Jt Estimates Ap 15 '36

"The film as a whole cleverly keeps one's attention, though it is somewhat spoilt by the weakness of the conclusion. Suitability: adults & adolescents." + — Mo Film Bul p90 My '36

"Ninety per cent of the laughs go to Roland Young who has the best lines and effects such natural comedy relief that a normal attitude is maintained, and the film never becomes what it easily might have been, the morbid story of two crimes. Adolescents, 12-16; too sophisticted for children, 12- no." + Motion Pict R M '36

"Perfection of cast, direction and suspense are responsible for the rare entertainment qualities of this picture. Adults." + Nat Council of Jewish Women Ap 15 '36

"Adults." Nat Legion of Decency Mr 29 '36

"A: mystery drama of London life and its criminal court; Y: sophisticated; C: no." + Par M p52 Je '36

"Family—mature." + Sel Motion Pict My 1 '36


++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
UNGUARDED HOUR—Continued

Newspaper and Magazine Reviews

"[It] is diverting rather than impressive." B. H. Boston Transcript p4 My 16 '36

"This is real drama, with a punch and plenty of thrills right up to the last minute. The climax unprepared and well thought out by director Sam Wood knows how to get every bit of suspense out of this type of plot." Laura Ellen

+ Canadian M p61 My '36

+ Loretta Young and Franchot Tone, with Roland Young and Lewis Stone, work well together in this dramatically interesting, closely-knit play. . . The crime is committed with a minimum of morbidity and is solved by natural sequence of cause and effects, rather than by high-school dramatics of Hawkshaw deduction. J. F. Cunningham

+ Commonweal p724 Ap 24 '36

"Franchot Tone is to me one of the most pleasing actors on the screen, but he is handicapped in 'Unguarded Hour' by the unconvincing with which he is served up. The hero, as played by Tone, is a manly enough to make a good story out of a poor one. The picture's assets are its pictorially impressive and wellakened, its strong cast and Sam Wood's capable direction; its liability, an illogical story. . . If you want to check your emotions at the box-office before going in, you may get some satisfaction out of it. I did." — Hollywood Spec p25 Ap 11 '36

"For an evening of brisk mental gymnastics the film is rigorous exercise. Though the plot is too neatly evolved to be realistic, Director Sam Wood's unswerving study and the complicated workings, so suavely proves his point, that the film is arresting diversion." (2½ stars) Liberty p38 My 9 '36

"A number of pleasant players are engaged in a lot of exceptionally silly activities concerned with murder and blackmail in [this] picture. . . There is an excellent physical production and, as already suggested, the players are helpful. I fear, though, that the implausibility which surrounds the entire narrative and the unreal quality of the motivation keep 'The Unguarded Hour' from being a credible or an absorbing screen picture. And I think that the dialogue can be set down as exactly helpful." Richard Watts, Jr. — N Y Herald Tribune p10 Ap 4 '36

"[It is] an entertaining melodrama in spite of its dependence upon the well known set of curious chances. . . 'The Unguarded Hour' becomes, however, one of the best plots that has come to the screen, a murder-mystery story without any of the usual hokum devices to lead one astray. I defy anybody to guess the outcome." R. W. — Script p90 Je 6 '36

"As designed by the production staff, the film becomes a most typical romantic melodrama and static, lightened here and there by the inherent excellence of the writing and the accuracy of the acting." + Stage p10 My '36

"For a melodrama containing two violent deaths, 'The Unguarded Hour' is chiefly remarkable for its sincere and realistic handling which Franchot Tone's yawns, head scratchings and frowns to denote the weight of great affairs, do little to dispel." — Time p32 Ap 13 '36

Trade Paper Reviews

"A polite murder mystery with the story built amid a reserved atmosphere. Situated in an English drawing-room locale for the first reel, the plot finally gains enough momentum to make it both interesting and exciting. Family." + Box Office p25 Ap 11 '36

"The mystery angle of this drama of London life is cleverly worked out, with plenty of suspense, several tense emotional climaxes, and with a cast that gets every ounce of effect from the roles." + Film Daily p4 Ap 1 '36

"As well-mannered a mystery as has come out of Hollywood since 'Interference,' 'The Unguarded Hour' is due for satisfactory business anywhere. . . To win and hold interest, it has a plot of many unexpected twists, purposefully designed to keep the spectator off guard and faultlessly played by all concerned." — Hollywood Reporter p2 Ap 1 '36

"The stage origin of this story of English aristocracy has been apparently dressed out in the extensive use of dialogue to describe off-stage action, but the result is pleasant entertainment. The cast is perfectly meshed and the situations neatly handled. It lacks in basic story values is made up for by smart handling of the actors who do their level best for it. But, I fear, not even their level best is enough for 'The Unguarded Hour'." — Motion Pict Daily p11 Ap 4 '36

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; —— Exceptionally Poor
"Combining a quartet of marques names with a closely-knit and suspenseful plot in which the indispensable murder is consummated with a minimum of morbidity, this picture is susceptible to the best type of exploitation suitable for features of its kind."

**Motion Pict Herald** p40 Ap 4 '36

"Without the expert cast that's been wrapped around it, this English drawingroom [mystery] would have made a stodgy, meandering talkfest. Even as it stands, the production offers little action or suspense, while the few punch moments that are found themselves crowded into the final reel... The results should fluctuate around an average mark."

**Variety** p16 Ap 8 '36

"Supervision, writing and direction have fashioned 'The Unguarded Hour' into top-notch film fare and were it not for these contributions, picture might have wound up as just another melodramatic affair. [The] picture should get money."

**Variety (Hollywood)** p5 Ap 1 '36

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**WE ARE FROM KRONSTADT.** My 1 '36 Mosfilm

**Players:** V. Zaichikov, C. Bushuyev, N. Ivakin, O. Jakov

**Director:** E. Dzigan

Russian dialogue film made in U.S.S.R. with English sub-titles. "It tells the part that the Kronstadt sailors played in saving Petrograd from the White and foreign troops." (N Y World-Telegram)

**Audience Suitability Ratings**

"A: perhaps; Y: no; C: no."**

**Christian Century** p877 Je 17 '36

**Newspaper and Magazine Reviews**

"'Kronstadt' is an excellent picture and should be seen. It is difficult to understand, however, why the Soviets, who have achieved near perfection in most departments of cinematic-making, should display such little knowledge of the technique of continuity. It was often difficult to interpret the military action."**

**Fred Stein**

**Hollywood Spec** p14 Je 6 '36

"Reviewed by Mark Van Doren

NATION p68 My 27 '36

"The test of a successful work is whether it has accomplished what it set out to do. The fervent applause that everywhere greets 'Kronstadt,' and the deserved oclamations heaped upon the film's director, Dzigan, permit little argument on that score. 'Kronstadt' will win the Russian film many new adherents."

**Robert Stebbins**

**New Theatre** p15 Je 3 '36

"[It is] a notable addition to the magnificent series of Soviet revolutionary films. Superbly staged and photographed and brilliantly acted, 'We Are From Kronstadt' is a motion picture in the true sense of that term. It is not as tautly dramatic as 'Potemkin' or 'Chapayev,' but it has an irresistible sweep and power that take it of the cinema's first-rank achievements... E. Dzigan, who must be ranked with Eisenstein and Pudovkin for his imaginative and masterly direction of the work, has realized every implication of the script. Working for three years with Vishnevsky on the film, with all the resources of the Soviet navy at his command, he has achieved memorable effects in the whole range of cinematic technique."

**Herald Tribune** p8 My 2 '36

"From Russia has come a brilliant companion piece to last year's 'Chapayev.' "We Are From Kronstadt" contains some of the most important motion pictures and the boldest direction the screen has provided this year. All told, the new picture comes pretty close to being the equal of the Soviet Studios have made."**

**F. S. Nugent**

**Y Times** pl2 My 2 '36

"In the superior tradition of 'Potemkin' and 'Chapayev,' this 'We Are From Kronstadt' is one of the mightiest films that have come out of a country noted for its productions of direct and persuasive motion pictures—physically exciting and engaging film, 'We Are From Kronstadt' is, further, notable for its brilliant photography, superb direction and admirable characterizations."**

**William Boehne**

**Y World-Telegram** pl7 My 4 '36

"One of the finest pictures going is the Russian 'We Are From Kronstadt.' It's a Russian film with humor, which is news always, I guess—a humor straight from the barracks, but often gentle and to the point. And certainly if you're sick of the routine movie stuff, you may be glad to see a report of a crisis in history which is not employed merely as a background for romance. It's a film to be respected."**

**John Mosher**

**Y New Yorker** p35 My 9 '36

"Cameraman N. Naumov-Straj turns in a magnificent piece of cinematography when he articulates the progress of this remarkable revolutionary battle piece... [It is] a picture which has been made for photography since 'The Informer,' has certainly not been equaled for military realism since 'Chapayev.'"

**Time** p56 My 11 '36

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**Trade Paper Reviews**

"[It is a] fine action picture with strong working class influence."

**Film Daily** p8 My 2 '36

"'We Are From Kronstadt' is strictly limited in its appeal to patrons of the arty theaters, Friends of the Soviet Union, and students of motion picture technique. This is mainly due by the elemental effects achieved through the Russians' great sincerity. Of general entertainment value. It is little matched for photography since 'The Informer.' Has certainly not been equaled for military realism since 'Chapayev.'"

**Hollywood Reporter** p8 My 22 '36

"It glorifies the revolution and may be of interest to the audiences who raptly attend the 'little' theaters for their entertainment. The situations are well done after the Russian fashion and the camera work, particularly the scenes on the battlefields, is superb."

**Motion Pict Daily** p15 My 6 '36

"Reviewed at the Cameo theatre, New York, which exhibits Russian films exclusively, where a May Day audience of near capacity received the picture without audible manifestation of reaction."

**Motion Pict Herald** p32 My 10 '36

"Estimate: for art houses."**

**Phil Exibitor** p37 Je 1 '36

"It's another drab sermon in favor of the revolution and Communism. Being nothing more than sugar-coated propaganda, something from which the Soviet screen is free and the boldest escape, it has appeal only for those who are Communismically-minded or still get a kick out of the flap-waving of the U. S. R. over its revolution."

**Variety** p19 My 6 '36

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**Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor**
WELLINGTON PIKE GOES WEST. 55min 
O'Neill-State rights 
Players: Russell Gleason. Jack LaRue. Virginia Carroll 
Director: Maurice G. O'Neill 
A western melodrama. 

Trade Paper Reviews 

"This Western to kid all Westerns is built on a droll idea that wins a good quota of laughs but slowly builds up the full development of its possibilities. In its present form it will surprise and satisfy on those lower neighborhood levels where the wild-mind takes any Western as normal fare."

+ -- Hollywood Reporter p3 Je 9 '36 

"Typical wild west, production of which takes a satirical twist, this is aimed directly at the patronage contingents that enthuse to cowboy-tenderfoot-badman stuff. . . Impressionable youngsters and imaginative Western addicts probably will find much to thrill and amuse them, but the quality of the entertainment probably will not excite run-of-the-mill theatre-goers."

+ -- Motion Pict Daily p21 Je 12 '36 

"Little to recommend this one, outside of Russell Gleason's performance for anything but the Saturday and Sunday juvenile trade. Poorly written, produced and directed, it is a minor independent effort. . . Virginia Carroll, poorly photogaphed, and with little to do, contributes little. Direction and production are careless throughout."

- -- Variety (Hollywood) p3 Je 9 '36 

WHITE ANGEL. JI 4 '36 75min Warner-First national 
Players: Kay Francis, Ian Hunter. Donald Woods. 
director. Charles Crockér-King. George Curzon 
Based on a chapter, Florence Nightingale, in Eminent Victorians by Lytton Strachey. "The screenplay . . . tells of the conditions existing in hospitals in the time of Queen Victoria and the determination of Florence Nightingale to rectify such conditions. She is a woman reared delicately as women were in those days and her efforts are rebuffed, given by the doctors. Then comes opportunity to serve in the Crimean War, and her winning of recognition after almost incredible hardships and suffering." (Hollywood Reporter)

Audience Suitability Ratings 

"Warner Brothers has given us a picture whose sincerity, and verity will be, a deep source of satisfaction to all. . . . The film is restrained and dignified and is a fine contribution to inspirational biographical drama. Adolescents, 12-16: fine; children, 8-12: harrowing in parts."

+ -- Motion Pict R Je '36 

"[It is] presented with feeling and simplicity. General patronage." + -- Nat Legion of Decency Je 11 '36 

Newspaper and Magazine Reviews 

"When Kay Francis, as Florence Nightingale, walks between the long ranks of beds upon which wounded soldiers lie—a figure gliding quietly in the still night, unaccompanied, a lamp in her hand—the audience is going to witness one of the greatest moments in the history of silent entertainment. And that is but one of the several great moments in 'White Angel.' The picture is a dramatized heart-throb. It takes its place beside The Story of Louis Pasteur as a Warner Brothers contribution to the dignity of science and service."

+ + Hollywood Spec p7 Je 6 '36 

Trade Paper Reviews 

"A brilliant depiction of the life of Florence Nightingale, one of the best beloved charac-
ters in modern history, 'White Angel' firmly establishes Kay Francis as one of our most beautiful and talented stars. This picture is unquestionably destined for important grosses at fall in the wild, of all classes. Should be a success wherever played."

+ + Film Curb p6 Je 6 '36 

"Warner-First National have again turned out history—and the result is an important con-
tribution to the screen. 'White Angel' is a sincere, moving document."

+ Film Daily p25 Je 2 '36 

"It is a triumph shared equally by Kay Francis, whose performance is her most graceful, and by William Dieterle, directing a subject worthy of his steel. Even were 'White Angel' less than the great picture it is, the exploitation possibilities of its story would make it a surefire box-office attraction."

+ Hollywood Reporter p3 My 27 '36 

"Kay Francis, cast in a title role, captures the indomitable courage of the character and gives a performance which stirs the emotions. It will appeal particularly to feminine audiences. . . A selling campaign similar to 'Pasteur' seems indicated and should produce satisfactory results in all situations."

+ -- Motion Pict Daily p7 My 29 '36 

"It is an exploitation show that places in the hands of exhibitors countless opportunities to indulge in soundly constructed interest-creating and business-building campaigns . . . It's the kind of show that exhibitors can take to the opinion creating forces in any community and demand that they support it in such a manner that it will be brought to the attention of every potential patron."

+ -- Motion Pict Herald p56 Je 6 '36 

"Estimate: good production; should do well."

+ -- Phila Exhibitor p25 Je 15 '36 

"Challenged by a strong, stirring story of an heroic, self-sacrificing and significant episode in humanitarian progress, Kay Francis steps into a high niche as an important actress in her second portrait of Florence Nightingale. With the Kay Francis name to magnetize the marquee, a moving drama powerful on its own merits, subject matter and treatment which has special appeal for women everywhere, without neglecting masculine appeal, and a plenty of exploitation material, the picture presses sure box office of prosperous proportion."

+ + Variety (Hollywood) p3 My 28 '36 

WILDCAT SAUNDERS. (Release date not de-
termined) 55min Atlantic 
Director: Harry Fraser 
A western melodrama 

Trade Paper Reviews 

"Well balanced cast and a touch of romance with several comedy highlights."

Film Curb p12 D 15 '35 

"Estimate: good for neighborhoods; twin bills."

+ -- N Y Exhibitor p46 Ja 25 '36
WINGED CHAMPIONS. Mr 13 '36 10min Paramount
Players: Ted Husing
One of the Grantland Rice Sportlight Series.
"Artistic glimpses of various birds on the wing" and motion views of pelicans in flight." (Sel Motion Pict)

Audience Suitability Ratings

Trade Paper Reviews
"Slightly unorthodox, this one leaves the athletes for birds, thus limiting audience appeal to photography, which is satisfying enough. Ted Husing does a good job with the narrative." + Film Daily p36 Ap 28 '36

"Fine camera work shows the natural flying ability of the birds as they land, take off and glide. Husing's illustration at its best when the comical pelicans are shown." Motion Pict Daily p6 Ap 15 '36

"Ted Husing's glib narration contrasts effectively with the often superfluous shots of birds on the wing. The information given is interesting in itself and the camera achievements are noteworthy. A well rounded, all-purpose Spotligh." + Motion Pict Herald p90 Ap 11 '36

WITNESS CHAIR. Ap 24 '36 66min RKO
Players: Ann Harding, Walter Abel. Douglass Dumbrille
Director: George Nicholls, Jr.
Based on the novel of the same title by Rita Weiman. "Miss Harding is secretary to Walter Abel, with whom she is secretly in love. His partner, Douglass Dumbrille, plans to elope with the firm's money after falsifying the books to place responsibility on Abel. He plans also to take Abel's only daughter with him. Discovering the plans, Miss Harding, at the point of a gun, insists that Dumbrille sign a full confession. This leads to a struggle in which Dumbrille is killed." (Motion Pict Daily)

Audience Suitability Ratings
"A: disappointing; Y: not the best; C: no." Christian Century p87 My 6 '36
"The murder trial shows fine direction, and the entire cast gives a smooth, careful performance. Adults." Am Legion Auxiliary

"Ann Harding sets an agreeable precedent for herself in this melodrama by the restraint with which she handles her role. Adults: interesting; 14-15: fair; 5-11: beyond." Calif of Par & Teachers


"While Miss Harding's admirers may feel disappointed in this film, in that it does not provide much scope for her dramatic and emotional powers, it is to be commended for its technical excellence, Family—mature." Nat Fed of Business & Professional Women's Clubs

"Ann Harding's dramatic but not exaggerated portrayal of restraint are the high lights of a complicated but entertaining plot, which shuns sex appeal in a refreshing manner. Mature." S Calif Council of Fed Church Women

"Best Coast Bui Ap 18 '36
"Adults & young people." Gen Fed of Women's Clubs (W Coast) Ap 6 '36

"A tensely dramatic story with some comedy relief. Interestingly developed, well acted and ethically satisfactory. Adults." + Jt Estimates Ap 15 '36

"American Courts of Justice are gaining, through this Lenox film, a sinister reputation for callousness and for what appears to British eyes as irregular procedure. This weakly constructed story gives the wrongs, Ann Harding and Walter Abel, little to do, but presents to two or three lesser characters opportunities that are admirably taken: the snub-nosed office-boy in particular makes a good comedy impression. Suitability: adults & adolescents.

—+ Mo Film Bui p91 My '36

"Due to an artificial method of telling the story by flash-backs, and the use of dialogue rather than action, this film is rather tedious. Adolescents, 12-16: no; children, 8-12: no."

—+ Motion Pict R My '36

"Family." Nat Bd of R M My '36


"Adults." Nat Legion of Decency Ap 13 '36

"A and Y: murder drama with the audience as just the killer's identity and the motive are withheld until the final moment: C: no interest.

Par M p52 Je '36

"The film's story, although fairly well told, never rises above the hackneyed comedy scenes, assigned mostly to the office boy, seems superfluous and often fall flat. Adults & young people."

—+ Sel Motion Pict My 1 '36


Newspaper and Magazine Reviews
"Logical and interesting courtroom drama, presented skillfully, this is recommended without reservation. The direction reveals fine taste, sound knowledge of cinematic art and entertainment; the players are altogether convincing; the scripting is of high order and the photography effective. . . Again the magnificent Ann Harding gives a characterization that will delight spectators who find pleasure in perceiving acting. She has invested her role with an aura of realism, living the character during her every move before the camera."


"The Witness Chair" emerges as a lucubrious and mediocre film. This, however, appears to be less the fault of the players or the director than of its author, Rita Weiman, and of the persons who devised the screen play and are responsible for the extravagant plot manipulations. "—T. M. P."

—+ NY Times p19 Ap 15 '36

"Ann Harding suffers in this carelessly fabricated, rather shopworn mystery melodrama. . . But, then, the fault is nothing unusual for Miss Harding. The greatest sufferer, silent and otherwise, that the screen has known, Miss Harding has shed so many tears in her Hollywood career that if laid end to end—oh well, it really doesn't matter." William Boehnel

—+ World-Telegram p19 Ap 21 '36

+ + Exceptionally Good; + Good; — Fair; + Mediocore; — Poor; —— Exceptionally Poor
WITNESS CHAIR—Continued

"Announced as Ann Harding's last American picture, it is no notable departure. The patch-
job court room drama reeks with implausibilities. After all, a capable actor under most trying circumstances, is badly miscast as an accused murderer.

Trade Paper Reviews

"At the time this was written it was a crack-jack mystery yarn but the plot foundation has been used many times since then. It is the familiar courtroom murder trial stuff."
+ Film Curb p13 Ai 11 '36

"Although this one effects strong economies in being limited to few settings, smart dialogue, direction and smooth playing make it a good fare. The courtroom questioning and cross-questioning is of the better variety, especially in the instance where defense counsel proves a witness has memorized her testimony from the stand."
+ Film Daily p8 Ap 17 '36

"Ann Harding has little to do but worry and suffer in her characteristically restrained and dignified manner. Her conduct is above reproach, from a social standpoint, but admirable poise alone do not make a picture and 'The Witness Chair' fails to deliver the necessary dramatic punch."
+ Motion Pict Daily p12 Ap 2 '36

"Outstanding showmanship availability is the theme the picture follows. Though Miss Harding gives a characteristic dramatic performance and the work of the supporting players is of high class, the idea of withholding the motive for the crime and the identity of the killer until concluding sequences is an impossibility for exhibitors to invite audience into the court-room and let them be deprived."
Motion Pict Herald p8 Ap 11 '36

"It is unlikely that [it] will prove a strong grosser in spite of its star and in spite, too, of a good all around production. It's just that trial stories never did pack much appeal even when they were newer."
+ Variety p11 Ap 22 '36

"The Witness Chair" has been a model for many courtroom murder films, but the strength of the original has not been lessened by its imitators. The device by which the testimony of witnesses is photographed in retrospect is still cleverly exploited. The swift pace of the action held the audience intent. "The Witness Chair," will find play-
ing time in the all-class film marquees.
+ Variety (Hollywood) p3 Ap 1 '36

WOMAN ALONE. 90min Garrett Klement-
British
Players: Anna Sten, Henry Wilcoxon. Viola Keala
Director: John Garrick

Anna Sten portrays a Russian peasant girl who becomes a nursemaid for the child of a
Guardian-fiance. Erwin Frenke strikes the of-
ficer when his suspicions are aroused about her relations with the officer and as a result, he is court-martialed as a political agitator. At his trial, the girl saves his life by testifying, untruthfully, that she was the officer's mistres.
Later the officer, now divorced, and the girl are united.

Trade Paper Reviews

"The film has all the earmarks of a big box-
office operation. It is all a fine tribute to British production and should have no trouble in getting American bookings."
+ Hollywood Reporter p3 My 19 '36

"Story values are strong and of a popular
type and backgrounds are colorful and original in a picture which shows no obvious signs of
its British origin; technically it is up to Holly-
wood standards... This is audience material of a decidedly popular type, with plenty of action, novelty and variety of setting. The woman appeal should be strong."
+ Motion Pict Daily p3 Je 9 '36

"Even without Anna Sten and Henry Wilco-
ixon, 'A Woman Alone' would offer story values of exceptionally popular kind. These two stars are, as it happens, very well cast... 'A Woman Alone,' which does not advertise its British origin by any defects of technique, tempo or accent, is audience material of well-proven kind... Over and above the story and "problem" angles, there are very considerable spec-
tacular values to exploit. The dancing, by the
Leon Woizikovsky ballet, is admirable, and the
peasant songs, the balalaika music and the
stage sets, all lend variety and color."
+ Motion Pict Herald p60 Je 6 '36

WOMEN ARE TROUBLE. 60min MGM
Players: Stuart Erwin, Paul Kelly, Florence Rice. Margaret Irving
Director: Errol Taggart

A crusading editor, his crack reporter and a
girl cub reporter expose a gang of liquor
racketeers after sundry adventures, including
kidnapping. In the end the reporter marries the
cub and the editor who loved her returns to his divorced wife.

Trade Paper Reviews

"This comedy-drama may not be one of
M-G-M's specialties, but ITCR it is a very
enjoyable show. Although a traditional newspaper yarn, its
light-hearted treatment, new twists and clever
lines are so different from similar pictures that it should click nicely as a better program offering."
+ Film Daily p4 Je 13 '36

"A fast-moving reporter-vs-gangster story
results in neat entertainment for program runs... [It] was produced with an obvious eye on the budget. But so well is it per-
formed, and so ably is it directed that the pic-
ture is lifted considerably above the average of limited-cost fare. It will please audiences
everywhere."
+ Hollywood Reporter p3 Je 10 '36

"The result is pretty fair amusement for average audiences. Nothing that is new or different is introduced in the story, but the familiar stock stuff abetted by all-around act-
ing and smartly contrived dialogue, situations and actions, are interesting and attention-hold-
ing."
+ Motion Pict Daily p8 Je 11 '36

"It clicks from first to last frame and should be welcome on any man's program as a laugh
leaver and an apparently healthy grosser, one the customer is inside the portals, a show."
+ Variety (Hollywood) p3 Je 19 '36

YELLOW CARGO. 70min Pacific-Grand na-
tional
Director: Crane Wilbur

A gang of smugglers operating as a bogus motion picture company are rounded up by an
undercover agent for the immigration depart-
ment and a persistent girl reporter.
Trade Paper Reviews

"Clever yarn that travels at moderate tempo throughout. Direction and script are of high calibre, although production falls a bit below average."

+ — Box Office p23 Je 13 '36

"While it has its exciting and dramatic moments it boasts of some really fine comedy."

+ — Film Curb p5 Je 12 '36

"Swift-moving program picture presenting dramatic situations in a novel manner."

+ — Film Daily p7 Je 6 '36

"There are enough fresh twists and gags in its formula story of crime detection to keep average audiences at close attention and Conrad Nagel makes an earnest, pleasing and believable crime detector, who will make friends in the role. All in all the picture is well above average in its class."

+ — Hollywood Reporter p3 Je 2 '36

"A new twist in a smuggling story gives value to the first of a series of eight [films] starring Conrad Nagel as a Government undercover man. ... The entire cast makes a smart showing and the film should build interest for the rest of the series. Emphasize the new angle in a smuggling melodrama."

+ — Motion Pict Daily p12 Je 4 '36

"Estimate: independent program; perhaps more with selling."

Phila Exhibitor p29 Je 15 '36

"When tightened up to program release footage this will turn out to be a pleasing, fast-moving comedy drama that should click with the average audience. Crane Wilbur, author and director of the picture, has delivered an admirable piece of work in transferring to the screen a story that is different from the general run of fan fare."

+ — Variety (Hollywood) p3 Je 2 '36

YELLOW DUST. F 22 '36 62min RKO
Director: Wallace Fox

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

Audience Suitability Ratings

"This is just another Western livened by a plot, commonplace in itself, but interestingly presented, and the good looks and vital acting of Richard Dix."

Bks & Films Ap '36

"A: hardly; Y: harmless; C: perhaps."

Christian Century p751 My 26 '36

"The treatment is more romantic than is usual in Wild West films but is so well-handled that it enhances the pleasure of the film. The dialogue is good. Suitability: family."

+ — Mo Film Bul p52 F 24 '36

"It is only mildly entertaining because in spite of violent action, none ever doubts the outcome. Adolescents, 12-15: yes; children, 8-12: questionable."

Motion Pict R Mr '36

Trade Paper Reviews

"Much of the typical blood and thunder element conspicuous in the average Western has been substituted here by a well-developed plot, some especially good performances, nice vocal renditions on the part of Leila Hyams and a pleasing sprinkling of romantic interest. It sums up as mighty pleasant outdoor drama, and also contains some bits of good comedy. Family."

+ — Box Office p13 Mr 14 '36

"Exploitation logically may include all the tricks in the barrel labeled "sure fire Western," from stage coach ballyhoo to bullion lobby displays. Testimonials from local oldsters, to whom the picture should bring back plenty of memories, might prove especially valuable. Performances by the three players named above warrant any reasonable use of their names."

Motion Pict Herald p44 Mr 25 '36

YOU MAY BE NEXT. F 6 '36 65min Columbia
Director: Albert S. Rogell

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

Trade Paper Reviews

"Exciting melodrama dealing with a novel attempt at hijacking big radio stations will interest generally and prove particularly good fare where audiences demand fast action and thrills galore. Romantic element is comparatively slight and when dragged in only results in retarding the story development. Family."

+ — Box Office p25 Ap 11 '36

"Although not a pretentious effort by any means, the picture does have several action and thrill packed sequences upon which showmen may well capitalize."

Motion Pict Herald p41 Mr 28 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
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Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

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Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film’s title is given in parenthesis, thus:
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Country beyond
Women are trouble
Kelly, Walter
Laughing Irish eyes
Kelton, Pert
Kelly the second
Kendall, Cy
King of the Pecos
Kennedy, Tom
Just speeding
Kent, Robert
Country beyond
Crime of Dr Forbes
Khorosh, S.
Children of the revolution
Kibbee, Guy
Big noise
Captain January
I married a doctor
Little Lord Fauntleroy
Klepura, Jan
Give us this night
King, Joseph
Sons o’ guns
Knapp, Evalyn
Laughing Irish eyes
Three of a kind
Knight, Fuzzy
Song of the trail
Kofoid, Jack
Thrills with daredevils
Koroleva, Galli
Children of the revolution
Kortner, Fritz
Abdul the damned
Kruger, Otto
Dracula’s daughter
Living dangerously

Land, Elissa
Amateur gentleman
Lane, June
Country doctor
Road to glory
Lange, Matheson
Cardinal
Lancaster, Frances
Palm Springs
La Rocque, Rod
Eugene
Prevent murder mystery
Till we meet again
Lafite, Jack
Born to fight
Bridge of sighs
Wellington Pike goes west

Latimer, Louise
Bunker Dean
Two in revolt
Laurent, Eric
Skaergaards-flirt
LaVoli-Volpi, Giacomo
La canzone del sole
Lawford, Betty
Love before breakfast
Lawrence, Rosina
Neighborhood house
Lederer, Francis
One rainy afternoon
Lee, Billie
And sudden death
Lee, Dorothy
Silly Billies
Lees, Antoinette
Song of the trail
Leiber, Fritz
Hearts in bondage
Lewis, Joe
Private number
Li, Shoh-shoh
Song of China
Lim, Cho-cho
Song of China
Linsker, Kay
Girl from Mandalay
Lind, Eric
Robin Hood of El Dorado
Lindsay, Margaret
Law in her hands
Lister, Bruce
Ourselves alone
Lister, Francis
Living dangerously
Livanof, Boris
Dubrovsky
Lloyd, Alma
Big noise
Song of the saddle
Lloyd, Doris
Brilliant marriage
Lloyd, Harold
Milky way
Lockhart, Gene
Brides are like that
Times Square playboy
Lockhart, Kathleen
Brides are like that
Times Square playboy
Loder, John
Ourselves alone
Lodge, John
Ourselves alone
Lombard, Carole
Love before breakfast
Princess comes across
Loring, Anna
Robin Hood of El Dorado
Lorre, Peter
Secret agent
Louise, Anita
Anthony Adverse
Brides are like that
Loy, Myrna
Great Ziegfeld
Petticoat fever
Luke, Keye
Charlie Chan in Shanghai
Lund, Lucille
Rio Grande romance
Lupino, Ida
One rainy afternoon
Lyon, Ben
Dancing feet

McCoy, Tim
Border caballero
Lichtnin’ Bill Carson
McCrea, Joel
These three
MacDonald, J. Farrell
Florida special
McFarland, Spanky
Trail of the lonesome pine
McGinnis, Niall
Luck of the Irish
Ourselves alone
McGowan, J. P.
Secret patrol

McCullough, Frank
Bullets or ballots
Moonlight murder
Snowed under
Mark, Helen
Milky way
MacKay, Barry
Born for glory
McLaglen, Victor
Under two flags
MacLane, Barton
Bullets or ballots
Jailbreak
Times Square playboy
MacMurray, Fred
Princess comes across
Thirty hours by air
Trail of the lonesome pine
McWade, Robert
Living dangerously
Makarova, T.
Seven brave men
Matt, Gina
Jack of all trades
Manners, David
Hearts in bondage
Mannors, Sheila
Desert phantom
March, Fredric
Anthony Adverse
Road to glory
Margaretson, Arthur
Broken blossoms
Marlowe, John
Brilliant marriage
Marmont, Percy
Secret agent
Marsh, Joan
Brilliant marriage
Dancing feet
Marsh, Marian
Countercid
Marshall, Herbert
Forgotten dangerously
Massary, Raymond
Things to come
Matthews, Jesse
It’s love again
Matthews, Lester
Too many parents
Mauch, Billy
Anthony Adverse
Maynard, Ken
Cattle thief
Maynard, Kermit
Song of the trail
Mehaffey, Blanche
Wildcat Saunders
Menjou, Adolphe
Milky way
Merivale, Philip
Give us this night
Merkel, Una
Speed
Metcalf, Bradley
Millionaire kid
Michael, Gertrude
Forgotten faces
Till we meet again
Middleton, Charles
Song of the saddle
Miljan, John
Criminal within
Mills, John
Born for glory
Lady Jane Grey
Milton, Ernest
It’s love again
Mitchell, Genevra
Cattle thief
Crimp, Grant
Parole
Mitchell, Julien
Last journey
Mix, Art
Lucky terror
Moisei, Alessandro
Lorenzino de Medicl
Smith, C. Aubrey
Little Lord Fauntleroy
Schoenker, Hans
Annette in paradise
Sondergaard, Gale
Anthony Adverse
Sothern, Ann
Don't gamble with love
Hell ship Morgan
You may be next
Standing, Lionel
Mr. Deeds goes to town
Standing, Sir Guy
Palm Springs
Stanwyck, Barbara
Message to Garcia
Starratt, Charles
Mysterious avenger
Secret, patrol
Steele, Bob
Sundown Saunders
Sten, Anna
Woman, alone
Stevens, Onslow
Bridge of sighs
Three on the trail
Yellow dust
Stewart, Athole
Jack of all trades
Stewart, James
Stiff, Maria Vincenza
Don Bosco
Stone, Dorothy
Revol of the Zombies
Stone, Fred
Farmer in the dell
Trail of the lonesome pine
Stone, Lewis
Small town girl
Unguarded hour
Stone, Paula
Treachery rides the range
Stuart, Gloria
Crime of Dr Forbes
Poor little rich girl
Prisoner of Shark Island
Stuart, John
Abdul the damned
Sullivan, Margaret
Moon's our home
Summerville, George (Slim)
Captain January
Country doctor
Swarthout, Gladys
Give us this night
Swickart, Joseph
Caryl of the mountains
Sydney, Basil
Rhodes, the diamond master
Talbot, Lyle
Boulder dam
Law in her hands
Murder by an aristocrat
Talmadge, Richard
Speed reporter
Tashman, Lilian
Frankie and Johnny
Taylor, Forrest
Too much beef
Taylor, Kent
Florida special
Sky parade
Taylor, Robert
Private number
Small town girl
Taylor, Godfrey
Last journey
Teasdale, Verree
Milkary way
Temple, Shirley
Captain January
Poor little rich girl
Thors inline, Sybil
Lady Jane Grey
Thurston, Oliver
Snowed under
Tomlin, Pinky
Don't get personal
Tone, Franchot
Big steps out
Unguarded hour
Torres, Raquel
Red wagon
Tracy, Lee
Sutter's gold
Tracy, Spencer
Fury
Travis, June
Jailbreak
Times Square playwright
Treacher, Arthur
Case against Mrs. Ames
Hard luck dame
Hearts divided
Tree, Dorothy
Bridge of sighs
Trevor, Claire
Human cargo
Tyler, Tom
Last outlaw
Roamin' wild
Vaughan, Dorothy
Love begins at twenty
Veit, Conrad
King of the damned
Passing of the third floor back
Viarnio, Enrico
Milizia territoriale
Vinson, Helen
King of the damned
Viva, Sim
L'homme des folies bergere
Von Eltz, Theodore
Below the deadline
Wahlberg, Gideon
Skaergaards-flirt
Wahlom, Nils
Eaagen, det aar jag det
Wakefield, Hugh
Crimson circle
Forget me not
Walburn, Raymond
Absolute quiet
Three wise guys
Walker, Ray
Brilliant marriage
Crime patrol
Walsh, Kay
Luck of the Irish
Waters, Luana
Speed reporter
Walthall, Henry B.
Hearts in bondage
Last outlaw
Mine with the iron door
War, Irene
Criminal within
Federal agent
O'Malley of the Mounted
Washburn, Bryant
Millionaire kid
Wayne, John
King of the Pecos
Weidler, Virginia
Girl of the Ozarks
Trouble for two
Weldon, Heyburn
Speed
Westley, Helen
Half angel
Whalen, Michael
Country doctor
Poor little rich girl
Wheeler, Bert
Silly Billies
Wilcox, Henry
Woman alone
Wild, Lois
Caryl of the mountains
Singing cowboy
William, Warren
Case of the velvet claws
Hard luck dame
Times Square playwright
Williams, Emlyn
Broken blossoms
Williams, Gran (Big Boy)
Kelly the second
Williams, Hugh
Last journey
Williams, Roger
Cattle thief
Wilson, Frank
Green pastures
Williams, Karl G.
Raggen, det aar jag det
Winninger, Charles
Showboat
WITHERS, Grant
Let's sing again
WITHERS, JANE
Gentle Julia
Little Miss Nobody
Wood, Helen
Champagne Charlie
Woods, Donald
White angel
Woods, Harry
Billy Billies
Woolsey, Robert
Silly Billies
Wray, Fay
Roaming lady
Wuest, Ida
Annette in paradise
Wynndham, Carol
Roamin' wild
Yacouelli, Frank
Lucky terror
Young, Loretta
Private number
Unguarded hour
Young, Robert
It's love again
Secret agent
Three wise guys
Young, Roland
One rainy afternoon
Unguarded hour
Zaichikov, V.
We are from Kronstadt

BOOKS (Adapted)
Allen, A.
Anthony Adverse
Baldwin, F.
Moon's our home
Burnett, F. H.
Little Lord Fauntleroy
Burns, W. N.
Robin Hood of El Dorado
Campbell, R.
Tiger valley (Girl from Mandalay)
Cendrars, B.
Sutter's gold
Comnolly, M.
Lady Smith (Palm Springs)
Curwood, J. O.
Country beyond
DeBenedetti, A.
Milizia territoriale
Eberhart, M. G.
Murder by an aristocrat
Eden, E. pseud.
Dancing feet
Farnol, J.
Amateur gentleman
Ferber, E.
Showboat
FINN, J.
MURDER IN THE BIG HOUSE
(JAILBREAK)
FORESTER, C. S.
Born for glory
BOOKS (Adapted)—Continued

Fox, J. Jr. — Trail of the lonesome pine
Furnas, J. C. — And sudden death
Gardner, E. S. — Case of the velvet claws
Special investigator
Grey, Z. — Desert gold
Hubbard, E. — Message to Garcia
Jesse, F. T. — Lightning strikes twice
(Half angel)
Kelland, C. E. — Opera hat (Mr Deeds goes to town)
Kyne, P. B. — Born to fight
Lewis, S. — Main street (I married a doctor)
Lippincott, N. — Murder at Glen Athol
Criminal within
Millin, S. G. — The life of Rhodes (Rhodes, the diamond master)
Monroe, N. M. — Dr Samuel Mudd (Prisoner of Shark Island)
Mullford, C. E. — Bad 20 Three (Three on the trail)
Nicholson, M. — House of a thousand candles
Ouida, pseud.
Under two flags
Palmer, S. — Murder on a bridle path
Porter, G. S. — Harvest time
Pushkin, A. — Dubrovsky
Richards, L. E. — Captain January
Roche, A. E. — Captains against Mrs Ames
Roget, L. L. — The duchess (Princess comes across)
Roth, J. — Job (Sins of man)
Rowan, A. S. — Message to Garcia
Saunders, L. pseud. — Snowed under
Shepard, K. — I will be faithful (Human cargo)
Stong, P. — Farmer in the dell
Strachey, L. — Eminent Victorians (White Angel)
PARKINGTON, B. — Gentle Julia
Templin, E. M. — Boulder dam
Wallace, E. — Crimson circle
Weiman, R. — Witness chair
Wells, H. G. — Shape of things to come
(Things to come)
Widgery, Günner
Raggen, det aer jag det
William, E. A. — Small town girl
Wilson, H. L. — His majesty
Bunker Bean (Bunker Bean)
Wright, H. B. — Mine with the iron door

DIRECTORS

Alessandrinii, G. — Don Bosco
Alexandre, R. — Clovered
Augis, A. — I stand condemned

Aires, L. — Hearts in bondage
Sons o' guns
Barton, C. — And sudden death
Bauman, S. — Raggen, det aer jag det
Beaudino, W. — Forgotten women
Bennett, S. G. — Castle thief
Scotland Yard mystery
Besozzi, M. — Little Miss Nobody
Bonnard, M. — Millizia territoriale
Bornbusch, A. — Skaergaards-flirt
Breton, F. — Desire
Hearts divided
Bromby, R. N. — Sundown Saunders
Brahm, H. — Broken blossoms
Brench, H. — Girl from Mandalay
Leathernecks have landed
Three on the trail
Brignon, G. — Lorenzino de Medicil
Brown, O. — Sins of man
Butler, D. — Captain January
Cabanon, C. — Last outlaw
Capra, F. — Mr Deeds goes to town
Clemens, W. — Case of the velvet claws
Law in her hands
Collins, A. G. — Nobody's fool
Collins, L. D. — Connelly, M. — Green pastures
Conigran, L. — Dancing pirate
Cromwell, J. — Little Lord Fauntleroy
Cruze, J. — Sutter's gold
Cummings, E. — Crime patrol
Cummings, I. — Poor little rich girl
Del Ruth, R. — L'homme des folies bergères
Private number
Denham, R. — Crime circle
Desmond-Hurst, B. — Ourselves alone
Dietrich, W. — Hard luck dame
White angel
Disney, W. — Three little wolves
Dupont, E. A. — Forgotten faces
Dwan, A. — Human cargo
Dugan, E. — We are from Kronstadt
Enright, R. — Snowed under
Erskine, C. — Frankie and Johnnie
Ettre, M. — Alpine love
Feyder, J. — Pension Mimosas
Fitzmaurice, G. — Petticoat fever
Flood, J. — Everybody's old man

Flory, R. — Preview murder mystery
Till we meet again
Ford, J. — Prisoner of Shark Island
Forde, E. — Country beyond
Forde, W. — Born for glory
King of the damned
Fox, W. — Yellow dust
Fraser, H. — Peud de the west
Wildcat Saunders
Freelend, T. — Amateur gentleman
Frenke, E. — Woman alone
Friedlander, L. — Parole
Grozovov, S. — Seven brave men
Green, A. E. — Golden arrow
Grinde, N. — Jailbreak
Grune, K. — Abdul the damned
Gusman, E. — Il re burlone
Guilf, F. — Silly Billys
Hale, A. — Neighborhood house
Hall, A. — Give us this night
Halperin, V. — Captvof the Zombies
Hamilton, W. — Bunker Bean
Murder on a bridle path
Hathaway, H. — Trail of the lonesome pine
Hawks, H. — Road to glory
Herman, A. — Desert gold
Hill, B. — Rio Grande romance
Hill, R. — Too much beef
Hill, S. — Cardinal
Hillery, L. — Dracula's daughter
Hitchcock, A. — Secret agent
Hogan, W. — Desert gold
Holmes, B. — Farmer in the dell
Hopton, R. — Song of the trail
Howard, W. — Mine with the iron door
O'Malley, The Mounted
Howard, W. H. — Princess comes across
Hubert, J. — Jack of all trades
Hutchinson, C. — Born to fight
Ivanovsky, A. V. — Dubrovsky
James, A. — Lucky terror
Jones, B. — For the service
Kane, J. — King of the Pecos
Keighley, W. — Bullets or ballots
Green pastures
Singing kid
Kenton, E. C. — Counterfeiter
Devil's squadron
Kilty, E. — Bunker Bean
Murder on a bridle path
King, H. — Country doctor
Neumann, K.
Let's sing again
Newfield, S.
Border caballero
Federal agent
Lichtin' Bill Carson
Nicholls, G., Jr.
Witness chair
Nigh, W.
Don't get personal
Nugent, E.
And so they were married
Ohai, M.
Annette in paradise
O'Neil, M. G.
Washington Pike goes west
Pedity, D.
Lucky of the Irish
Rait, G.
Sins of man
Ray, E. B.
Cary of the mountains
Millionaire kid
Moon's wild
Speed reporter
Reinhardt, J.
Capitan calamity
Roberts, S.
Ex-Mrs Bradford
Rogers, A. S.
Roaming lady
You may be next
Roose, P.
Bridge of sighs
Brilliant marriage
Three of a kind
Ruben, J. W.
Trouble for two
Sandwich, M.
Follow the fleet
Santry, J.
Dancing feet
Harvester
Laughing Irish eyes
Saville, V.
'tis love again
Scotto, A.
Palm Springs
Seller, L.
First baby
Seiter, W. A.
Case against Mrs Ames
Moon's our home
Selz, G. B.
Absolute quiet
Three wise guys
Selman, D.
Mysterious avenger
Secret patrol
Shea, W.
Girl of the Ozarks
Stelm, P. L.
Red wagon
Stevenson, R.
Jack of all trades
Lady Jane Grey
Strayer, F.
Criminal within
Summers, W.
Ourselves alone
Sutherland, A. E.
Poppy
Taggart, E.
Women are trouble
Taylor, R.
Cowboy and the kid
Thingil, J.
Champagne Charlie
Educating father
Tryon, G.
Two in revolt
Viel, B.
Passing of the third floor
back
Rodriguez, the diamond master
Von Sternberg, J.
King steps out
Vorhaus, B.
Last journey
Walsh, R.
Big brown eyes
Watt, N.
Navy born
Wellman, W. A.
Robin Hood of El Dorado
Small town girl
Whale, J.
Showboat
Wilbur, C.
Yellow cargo
Wilcox, H.
Peg of old Drury
Williams, L.
Desert justice
Wood, S.
Unguarded hour
Woods, A.
Once in a million
Wright, M.
Comin' round the mountain
Singing cowboy
Wyler, W.
These three

PLAYS (Adapted)

Arlen, M.
Dream princess (Golden arrow)
Burnett, F. H.
Little Lord Fauntleroy
Chambers, J.
King of the damned
Cohan, G. M.
Home towners (Times Square playboy)
Connelly, M.
Green pastures
Connors, B.
Applesauce (Brides are like that)
Davis, A.
Reunion (Till we meet again)
Decsey, E., and Hohn, G.
Clasy (King steps out)
Dixon, C.
Secret agent
Dodd, L. W.
His majesty, Bunker Bean
(Bunker Bean)
Donnelly, D.
Poppys
Flavin, M.
Broken dishes (Love begins at twenty)
Fodor, L.
Unguarded hour
Gates, E.
Poor little rich girl
Gibson, W.
Scotland Yard mystery
Hammerstein, O.
Showboat
Hellman, L.
Children's hour (These three)
Jerome, J. K.
Passing of the third floor back
Kinkead, C.
Common clay (Private number)
Kirkland, J.
Frankie and Johnnie
Lehar, F.
Frasquita
Mack, W.
Dragnet
Marischka, H., and E.
Clasy (King steps out) (opera)
Osborne, H.
Drama (Follow the fleet)
Parker, L.
Cardinal
Potash, P., and R.
Monstre sans gene (One rainy afternoon)
Reed, M.
Petticoat fever
Root, L., and Clark, H.
Milky way
Simpson, R., and Gregory, F.
Living dangerously
PLAYS (Adapted)—Continued
Sturrock, D., and Scott, N.
The trouble (Ourselves alone)
Szekely, H., and Stemmle, R. A.
Pearl necklace (Desire)
Thompson, F., and Donahue, J.
Tan hats (Sons o' guns)
Totheroh, D., and O'Neill, G.
Mother lode (Yellow dust)
Vulpius, P.
Youth at the helm (Jack of all trades)
Weitzenkorn, L.
Five star final (Two against the world)
Young, R. J.
Glorious Betsy (Hearts divided)

SHORT STORIES (Adapted)
Addington, S.
Bless their hearts (And so they were married)
Bourbon, D.
Roaming lady
Bradford, R.
Ol' man Adam an' his chil-lun (Green pastures)
Brennan, F. H.
Matron's report (Little Miss Nobody)
Burke, T.
Chink and the child (Broken blossoms)
Grant, J. E.
Hahsit, Babe, and Big brown eyes (Big brown eyes)
Kelland, C. B.
Recreation car (Florida special)
Maugham, W. S.
Ashenden; or the British agent (Secret agent)
Runyon, D.
Three wise guys
Scott, E.
Border flight
Squier-Lindsey, E.
Glorious buccaneer (Dancing pirate)
Stevenson, R. L.
Suicide club (Trouble for two)
Tinsley, T. A.
Five spot (Panic on the air)
Worts, G. F.
Absolute quiet
Directory of Producers

Academy, Academy Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.
Ajax, Ajax Pictures Corp, 1501 Broadway, N.Y.
Amkino, Amkino Corp, 729 7th Av, N.Y.
Associated British. Associated British Corp Ltd, Film House, Wardour St, London, W. 1
Atlantic, Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont, Beaumont Pictures, Inc, 846 E 6th St, Los Angeles
British & Dominions. British & Dominions Film Corp Ltd, Empire House, 117 Regent St, London, W. 1
Burroughs-Tarzan, Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 28 Brook St, London W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.
Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.
Conn. Conn Pictures Corp, Tallman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 25 Brook St, London W. 1

Darmour. Darmour Studios, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemann-Straße
Diversio. Diversio Pictures, Inc, 1501 Broadway, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Educational. Educational Pictures, Inc, 1501 Broadway, N.Y.
Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First division. First Division Pictures, Inc, RKO Bldg, Radio City, N.Y.
First national. See Warner Fox. See 20th century-Fox France-film. France-Film, 66 5th Ave, N.Y.
Futter. Futter Films, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London
Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn-United artists. See United artists
Hoffberg. J. H. Hoffberg, Co, Inc, 729 7th Av, N.Y.

Imperial. Imperial Distributing Corp, 729 7th Av, N.Y. Invincible. See Chesterfield
Lenauer. Jean Lenauer, 250 W 57th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y. Moscow film studios. See Amkino
Olympic. Olympic Motion Picture Corp, 325 W 44th St, N.Y.
Paramount. Paramount Pictures Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1501 Broadway, N.Y.
RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.

Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Studio Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris Supreme. Supreme Pictures, 1501 Broadway, N.Y.
Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

20th century-Fox. 20th Century-Fox Film Corp, 44 W 56th St, N.Y.
Twickenham. Twickenham Film Studios, Ltd, Alliance Studios, St Margaret's, Middlesex, England

UFA. UFA Films, Inc, 729 7th Av, N.Y. United artists. United Artists Corp, 729 7th Av, N.Y.
Universal. Universal Pictures, Inc, 1250 6th Av, N.Y.

Van Beuren. Van Beuren Corp, 1270 6th Av, N.Y.
Victory. Victory Pictures Corp, Fox Studios, Culver City, Calif.
Vitaphone. Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.

Wardour. Warner Brothers, Inc, 80 W 44th St, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire
How to Use the Motion Picture Review Digest

Sample Entry

**Night at the Opera.** N 15 '35 96min MGM
Players: Groucho Marx, Chico Marx, Harpo Marx, Kitty Carlisle
Director: Sam Wood
"A musical slapstick farce in which the Marx Bros. succeed in placing their musical proteges in a Metropolitan Opera performance." Gen Fed of Women's Clubs (W Coast)

**Audience Suitability Ratings**
"Mad clowning, clever dancing, pleasing vocal and instrumental music are entertaining features of this picture which will please the Marx Bros.' fans. Family and juvenile matinee."
+ Gen Fed of Women's Clubs (W Coast) O 30 '35
+ "Very good for type. Family."
+ Jt Estimates N 1 '35

**Newspaper and Magazine Reviews**
"A boisterous, rowdy, and thoroughly delightful piece. A Night at the Opera hits a swift pace from the opening and never slackens under the barrage of puns, songs, dancing, and insane antics that come tumbling on top of each other. Following the same general lines of their earlier hits, the Marx Brothers' new film is imbued with an undeniable freshness and enthusiasm that sweeps crazily, but none the less triumphantly, through the whole affair." Beverly Hills
+ + Liberty p46 N 30 '35

**Trade Paper Reviews**
"[This] probably will go down in history as the best the brothers have contributed to the screen."
+ + Film Curb p14 N 1 '35
"Family farce."
N Y Exhibitor p30 N 10 '35

Starting at the beginning, the title of this picture is *A Night at the Opera*. It was released on November 15, 1935. It is 96 minutes in length. The producing company is Metro-Goldwyn-Mayer.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

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

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

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

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

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups, and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.
This is a cumulated issue. It includes all reviews published since No. 28. It supersedes Nos. 29-40. DISCARD Nos. 29-40.

MOTION PICTURE REVIEW DIGEST

Vol. 1

September 28, 1936
No. 41

(Superseding Nos. 29-40.)

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(arranged alphabetically)

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Motion Picture Review Digest

Vol. 1 SEPTEMBER 28, 1936 No. 41

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Publications from which Digests of Reviews are made

Audience Evaluation Publications
Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul
Bks & Films—Books and Films. $1, Mrs Ina Roberts, 11118 Clifton Blvd, Cleveland, Ohio
Bul on Current Films—Bulletin on Current Films, National Council for Prevention of War, 830 W Washington St, D C.
Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
Calif Fed of Business & Professional Women’s Clubs—California Federation of Business and Professional Women’s Clubs (Los Angeles District)
See Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Sel Motion Pic
Calif Fed of Business & Professional Women’s Clubs—California Federation of Business and Professional Women’s Clubs (Los Angeles District)
See Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Sel Motion Pic
Christian Century—Christian Century, 84 Christian Century Press, 440 S Dearborn St, Chicago
DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Sel Motion Pic
Endorsed Motion Pic—Endorsed Motion Pictures. Publication discontinued
Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin, 1937 S Vermont Av, Los Angeles
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women’s Clubs; Calif Fed of Cath Alumnae; Nat Fed of Cath Alumnae; Nat Council of Jewish Women; Nat Soc of New England Women; S Cali Council of Fed Church Women; Women’s Univ Club, Los Angeles
Gen Fed of Women’s Clubs (W Coast)—General Federation of Women’s Clubs (West Coast), Bulletin, Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles
See also Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Sel Motion Pic
Int Fed of Cath Alumnae—International Federation of Catholic Alumnae
See Fox W Coast Bul; Nat Legion of Decency
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women’s Clubs; DAR; Gen Fed of Women’s Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Cali Council of Fed Church Women; Women’s Univ Club, Los Angeles
Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London W C 1

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

Motion Pic Guide—Motion Picture Guide. 50c. Mrs John Waido, Am Assn of Univ Women Motion Pic Com, 330 E 47th St, Indianapolis
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; DAR; Gen Fed of Women’s Clubs (W Coast); Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women’s Univ Club, Los Angeles
Motion Pic Rev—Motion Picture Reviews. $1. Motion Picture Reviews, Women’s University Club, 347 S Figueroa St, Los Angeles
Nat Bd of R M—National Board of Review Magazine. $2. National Board of Review of Motion Pictures, 70 Fifth Av, New York
See also Fox W Coast Bul; Wkly Guide
Nat Council of Jewish Women—Los Angeles Section, National Council of Jewish Women, 417 S Lucerne Blvd, Los Angeles
See also Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Sel Motion Pic
Nat Film Estimate Service—National Film Estimate Service
See Motion Pic Guide
See Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Sel Motion Pic
N Y Archdiocese—Motion Pic Guide—New York Archdiocese Motion Picture Guide
See Nat Legion of Decency
Parents’ M Parents’ Magazine. $2. The Parents’ Institute, Inc, 9 E 40th St, New York
Scholastic—Scholastic. $1.50. Scholastic, Chamber of Commerce Building, Philadelphia, Pa.
Sel Motion Pic—Selected Motion Pictures. West & Pacific Motion Picture Review Committees.
Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 25 W 44th St, New York
(This publication contains evaluations by the following organizations: Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women’s Clubs; DAR; Gen Fed of Women’s Clubs (W Coast); Nat Council of Jewish Women; Nat Soc of New England Women; S Cali Council of Fed Church Women; Women’s Univ Club, Los Angeles
S Cali Council of Fed Church Women—Southern California Council of Federated Church Women
See Fox W Coast Bul; Jt Estimates; Sel Motion Pic
Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly, with Magazine. $1. National Board of Review of Motion Pictures. 70 Fifth Av, New York
Women’s Univ Club, Los Angeles—Women’s University Club, Los Angeles, Calif
See Fox W Coast Bul; Jt Estimates; Motion Pic Guide; Motion Pic R; Sel Motion Pic

Newspapers and Magazines
Boston Transcript—Boston Evening Transcript. $355. (Wednesday and Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston
Canadian M—Canadian Magazine. $1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St, W Toronto
Liberty—Liberty. §2. Liberty Publishing Corp, 1326 Broadway, Lincoln Sq, New York
Life-Life, §1.50. Life Magazine, Inc, 50 E 42d St, New York
Lit Digest—Literary Digest. §1. Funk and Wagnalls Co, 351-560 Fourth Ave, New York
New Yorker—New Yorker. §5. F-R Publishing Corp, 25 W 46th St, New York
Sat R—Saturday Review. 30s. Chawton Pub Co, Ltd, 18-20 York Blvd, Adelphi, London
Sight & Sound—Sight and Sound. (Quarterly) §2 ed. British Film Inst, 4 Great Russell St, London, W 1 C
Spec—Speculator. 30s. The Speculator, Ltd, 99 Gower St, London, W C 1
Stage—Stage. §5. Stage Publishing Co, Inc, 50 E 42d St, New York
Trade Papers
Box Office—Box Office. (Eastern sectional ed) §3. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.
Canadian Moving Picture Digest—Canadian Moving Picture Digest. §5. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2
Film Daily—Film Daily. §10. The Film Daily, 1850 Broadway, New York

Explanations
After the title of the film, the producer is given, next the running time in minutes and then the date of release.
Under Players, only leading members of the cast are listed.
For system of evaluating favor or disfavor of the reviews, see note at bottom of pages. The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.
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 the movies have been adapted.
Only those foreign films which are likely to be generally shown are listed.
In evaluating films, the women's organizations use the "maturer" or "adult" when films are unsuitable for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 15 to 20 years of age; "children" for those under 15.
Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.
(*) This symbol denotes a short feature.
When the date of release is omitted, it has not been determined by the producer.
The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Key to Abbreviations
a adults
Ag August
Am American
Ap April
assn association
av avenue
bd board
bks books
blvd boulevard
bul bulletin
c children (under 16 years)
Cal Calif California
Cath Catho Catholic
co company
com committee
Conc Congress
Dec December
e east
ed edition
F February
fed federal
gen general
inc incorporated
inst institute - ion
int international
Jan January
June
July
Jul
July
Lee
Lita Limited
Lit Literature
mag magazine
min minutes
Mon monthly
March
May
November
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New York
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picture
Philadelphia
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Sep September
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univ university
vol volume
w west
wkly weekly
y young people (15-20 years)
Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

September 28, 1936

ACES AND EIGHTS. Puritan 62min Je 6 '36
Players: Tim McCoy, Wheeler Oakman, Rex Lease. Luana Walters
Director: Sam Newfield
A western melodrama.

Audience Suitability Ratings
"[It is] a fair Western, General patronage."
+ — Nat Legion of Decency Je 11 '36
"A, Y and C: fair Western."
Parents' M p33 Ag '36
"A Western of a not unfamiliar type, but it manages to catch a good deal of the glamour of the old dime-novel Western yarns. Juvenile.
+ — Wkly Guide Je 27 '36

Trade Paper Reviews
"Tim McCoy delivers another satisfying routine of Western action entertainment in his latest outdoor melodrama. With a good supporting cast, a story that holds interest very nicely at all times, and well-paced direction, the production should give satisfaction to the general run of fans who go for this type of picture."
+ — Film Daily p3 Ag 8 '36
"Estimate: good."
+ — Phila Exhibitor p72 Jl 1 '36
"Tim McCoy without a gun. But his supporting cast flash enough rods to shoot the release into the dependable Western rating, destined for the twin shops."
+ — Variety p19 Ag 12 '36

ALL AMERICAN CHUMP. MGM 70min
Players: Stuart Erwin, Betty Furness, Robert Armstrong. Edmund Gwenn
Director: Edwin L. Marin
"The story centers around a human adding machine, Stuart Erwin, who is grabbed from a $15 a week job in a bank, by a smart carnival trio, whose carnival has gone on the rocks. They try to sell the chump to the public on the basis of his quick calculations, but that does not prove much of an attraction. Forced into a bridge game, the chump brings into play his 'digger' brain, beats the champion and in a payroll, with plenty of dough bet, wins the tournament and the girl." Hollywood Reporter

AMO TE SOLA. Italian title of I love you only

AND SUDDEN DEATH. Paramount 67min Je 19 '36
Director: Charles Barton
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings
"A and Y: thought-provoking; C: too strong."
Christian Century p1143 Ag 26 '36
"Impressive, and not gruesome, is this story of reckless driving, drinking, and their horrible consequences. Timely and valuable. Good. Mature-family." DAR
Fox W Coast Bul Je 26 '36
"Adults." Am Legion Auxiliary

Newspaper and Magazine Reviews
"Lawrence Kimble's original screen play contains all the elements which make for success, a central idea that is highly amusing and enough subsidiary complications to sustain the comedy for the full length of the picture. But on the way to the screen the story values were lost. The producers and director obviously lack the sense of humor the author displayed. . . The chief weakness of Edwin Marin's direction is his handling of the dialogue. The lines are spouted with little regard for their comedy values, as if they were something to get rid of as rapidly as possible."
+ — Hollywood Spec p13 S 12 '36

Trade Paper Reviews
"Laugh laden farce highlighted by Stuart Erwin's droll characterization, this unusual and clever original by Lawrence Kimble comes to the screen as highly pleasing fan fare. Family."
+ — Box Office p25 S 5 '36
"[It is a] swell laugh number with well-handled fast comedy appealing to audiences generally."
+ — Film Daily p7 Ag 29 '36
"In the 'All American Chump' Metro-Goldwyn-Mayer has a top 'B' picture, deserving of 'A' ranking and certainly as nice a piece of entertainment as any ticket buyer would expect, even from a picture with twice this cost and a hit buildup. . . Put this one down on your booking sheets as far better than average entertainment."
+ — Hollywood Reporter p3 Ag 26 '36
"Here is an unusually bright and different variation of the old theme in which the hitch triumphs over the city slickers. . . The screenplay is just giddy enough to please on any dual bill."
+ — Motion Pict Daily p3 Ag 27 '36
"Here is fresh and volatile farce to fill the laugh spot on any well-ordered bill. . . Offering has high laugh content and will hit box office level aimed at as cream of the B product."
+ — Variety (Hollywood) p3 Ag 26 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
AND SUDDEN DEATH—Continued

"This picture . . . has a constructive educational value. Adults: good; family: good; 14-15: good; 8-14: good." Calif Cong of Par & Teachers.

"The original idea was an excellent one, but the manner of presentation and the ending caused it to become a very ineffective one. Mature." Calif Fed of Business & Professional Women's Clubs.

"Adults & young people." E Coast Preview Committee.


"Family." S Calif Council of Fed Church Women.

Fox W Coast Bul Ji 4 '36

"Adults & young people."

Jt Estimates Ji 1 '36

"Suitability: adults & adolescents."

No Film Bul p14 Ji '36

"The lesson, to make it more palatable to movie audiences, is sugar-coated with a love story, and the ethical value is somewhat vitiated by the fact that the leading lady plays heroine when she shields her brother from just punishment. However, since any attempt to correct the existing evils of bad driving is worthwhile, the film may be commended for its purpose. Adolescents, 12-16: yes; children, 8-12: no."

+ — Motion Pict R Ji '36

"The suspense is maintained throughout, the direction is smooth and understanding, and the photography is exceptionally good, while the acting is sincere and not too melodramatic. Family."

+ — Nat Council of Jewish Women Je 24 '36

"A splendid lesson which every motorist should see. A story that is well chosen and the cast an able one for a topic of great importance. Adults & young people." + — Nat Legion of Decency Je 25 '36

"A and Y; timely and suspenseful drama of this motoring age; C: tense." Parents' M p35 Ag '36

"Although the story is evidently manufactured to bring home the intended lesson, the suspense is keen, the incident is well chosen and the cast an able one for a topic of great importance. Adults & young people." + — Sel Motion Pict Ji 1 '36

"An excellent picture for safety campaigns. Family."

+ — Wkly Guide Je 20 '36

Newspaper and Magazine Reviews

"Unadulterated propaganda directly from Hollywood to aid in the promotion of safe automobile driving. Produced in the usual feature length, in the style of a glorified story-lecture." J. P. Cunningham

Commonweal p216 Je '36

"Paramount illustrates its sermon with a human touch which I am afraid you will find difficult to take. . . . Paramount makes an honest attempt to provide entertainment you will like. It is a picture crammed with action and physical thrills to compensate in a measure for the unpleasant and unconvincing story." + — Hollywood Spec p10 Je 20 '36

"'And Sudden Death' might have been one of the most devastating pictures of the year. . . . The film begins as an eloquent plea against reckless driving, but ends up as no more than a rather puerile little melodrama that neither preaches an engrossing sermon nor provides an abundance of cinema excitement. . . . You drive cautiously home after seeing 'And Sudden Death,' but you won't have seen a memorable film. (2 stars) Beverly Hills Liberty p17 Ji 18 '36

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

"It fails to be very effective. It shows, it is true, shots of horrible motor accidents—cars overturning, clacking, skidding and being flung from high places—but it never manages to be really moving, and its object lesson is so elementary as much of the public is lost, for sophisticated minds, at least. Besides, an anemic romance sugarcoats its stern moral rather annoyingly, and the continuity is uneven, so that the sum total fails to be either entertaining or particularly instructive." Marguerite Tazelaar — N Y Herald Tribune p6 Ji 18 '36

"A certain heavy-handedness of direction causes several of the film's more violent scenes to lose much of their effectiveness." T. M. P. — + N Y Times p18 Ji 18 '36

"It would be a privilege to write favorably of 'And Sudden Death.' What makes reviewing this well-intentioned film an ungrateful business is the fact that after the first reel or two its honorable denouncement of reckless motorists is thrown to the winds and it becomes a hackneyed melodrama, indifferently written and directed by William Boechner."

— N Y World-Telegram p20 Ji 20 '36

"The film isn't as violent a lecture as you might expect, and it is considerably padded with the gentle romance between the officer in charge of traffic and the beautiful heiress who likes to hit seventy. In spite of its substantial subject matter, the picture is pretty much on the slight side." John Mosher — + New Yorker p65 Ji 25 '36

"Not being an advocate of propaganda in the entertainment field I was a little wary of what the film might do with the theme. I hadn't been, for clever Madeleine Ruthven, with the aid of co-authors Reeves and March, turned out a vehicle which is dramatic as well as an admonitory. . . . Randy Scott's work impresses by its sincerity; it's doubtful whether I've ever liked him as well. It's pleasant to report that Frances Drake has improved immeasurably—she's less the manniquin than heretofore." Herb Sterne + — Script p12 Ji 25 '36

"It does not venture to translate into pictures much of the lusty and horrifying blood-thirsty chase, etc., which the article [by a reporter] but it does present, within conventional limits, an energetic little sermon on good highway manners."

Time p10 Je 29 '36

Trade Paper Reviews

"This starts off like a house afire, but calms down in time to make it a fairly decent excuse for using the basic subject. Family." + — Box Office p45 Je 20 '36

"Subject of manslaughter by automobile has been done on several occasions previously as film fare, and much more effectively than in 'And Sudden Death.' And with better all-around entertainment effect as well as with a more satisfying cast. Houses which play this solo will be in the minority. Thin name draw and the likelihood that it won't build will keep its activities rather limited. 'Sudden Death' is a story not well put together, but the worst faults are the irregular and unsteady pace, sporadic camera work and largely and dull dialogue."

— Variety p17 Ji 22 '36

ANNA. Amkino 90min Ji 15 '36


Director: I. Paryof.

Dialogue film in Russian with English subtitles. The story revolves around the marriage of a young Soviet worker to a stranger from Siberia who turns out to be a traitor to the cause.
**MOTION PICTURE REVIEW DIGEST**

**Newspaper and Magazine Reviews**

"[It shows] little sign of the 'classicism' Eisenstein predicted for his native cinema."

*National* p10 Jl 25 '36

"...The film is a tripe theatrical and, while striving for color, does not exactly ring true. Mosfilm evidently are trying to combine propaganda with Hollywood plots, and in their desperation to be picturesque they strike instead something verging on the ridiculous, if some of the scenes from 'Anna' are samples. Both in performance and treatment the picture resembles our own outmoded film souvenirs, although the subject dealt with is up-to-date enough to excite interest..."

*Variety* pl 17 Jl 17 '36

"'Anna' is pretty mediocre both as propaganda and entertainment. ...About the only pleasant thing that may be said about it is that you don't have to see it unless you want to..."

William Boehnel

+ *+ N Y World-Telegram* p10 Jl 21 '36

**Trade Paper Reviews**

"[It is] entertaining counterpart of old-time American melodrama."

+ *Film Daily* p7 Jl 15 '36

"In effect, and in part by reason of very ordinary achievement in performance and production, the film is adaptable only to those audiences for whom a film from Russia is an event."

*Motion Pict* p12 Jl 17 '36

+ *An* 'Anna' is strictly for the devout. And even for this category it will be about as easy to take as compulsory rhythmic dancing. Cast throughout wears ghoulish makeup which, in the love scenes, looks like a tete-a-tete among Hallowe'en skeletons. It's assuredly not entertaining and, as good propaganda on this side of the Volga, it is doubtful. Background settings, obviously quickie, are often too apt to give the impression that the party members, even their elite, live in surroundings which resemble huts. Unraveling is slow and plodding. Film has to go down as a weakie, even adjudged by Russian normals..."

— *Variety* p3 Jl 22 '36

**Anthony Adverse.** Warner 138 min Ag 29 '36


Director: Mervyn LeRoy

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

**Audience Suitability Ratings**

"Althea a long picture, the audience is held to the very finale, and lives with the actors through their turbulent fateful lives. Adults." Am Legion Auxiliary

"A picture which, like the novel, holds interest despite excessive length by reason of its colorful pageantry and beauty, spice, and thrills. Adults: excellent; 14-18: very good; 5-14: mature." Calif Cong of Par & Teachers

"A dignified and impressive picturization of the novel, sans the more sensational features, so understandingly directed and intelligently acted it will satisfy the most exacting and discriminating. ...Beautifully mounted with a delightful musical score which adds to and intensifies each variation of mood and with brilliant acting and unique settings which complement and aid the theme, this is one of the most important pictures of the year. Adults." Calif Fed of Business & Professional Women's Clubs

"Warners deserve praise for the dignity, meticulous thoroughness, and high dramatic quality of this engrossing production. ...This biographical study of Allen's ill-starred hero is thought-provoking fare for adults. Excellent." DAK

"The dominant character trait of 'Anthony Adverse' and its effect on others is constructive of ethical standards. The delicate situations are handled with dignity. The photography and musical score are very good. Without a doubt this picture will receive general approval, setting as it does a new high mark of achievement in cinema art. ...One leaves the play with sorrow that race prejudices, illegitimate sex relations and crime still are too flagrant, but thankful a play such as this one shows their futility and degradation. [It shows the] ability of the director to [transform] a rather unattractive character [into] one bidding for and receiving the sympathy of the audience. Mature." S Calif Council of Fed Church Women

"One of the pictures that you cannot afford to miss. An extraordinary production from every point of view—story, acting, staging, photography and beauty of production, smooth-flowing direction. The famous novel comes to the screen as a notable picture for family. Mrs T. G. Winter

+ + *Fox W Coast Bul* Je 13 '36

"Outstandingly engrossing in every detail is this notably fine production based on Hervey Allen's lengthy novel. Warner filmmakers have achieved real greatness in the art of picture making, presenting a screen play of flowing, forceful action in which is woven a poignant portrayal of the life of a man born without a name and buffeted by fate, yet, done without the open frankness of the book. Adults & young people."

+ + *Gen Fed of Women's Clubs (W Coast)* Je 1 '36

"Beautifully mounted with a delightful musical score which adds to and intensifies each variation of mood, with brilliant acting and unique settings which complement and interpret the theme, this is one of the most important pictures of the year. Adults."

+ + *Jet Estimates* Je 1 '36

"Excellent taste and fine discrimination have been displayed by the producer in omitting those elements of the book which were considered objectionable. General patronage." Nat Legion of Decency Jl 9 '36

"A: outstanding period drama, absorbing entertainment; V: excellent; C: mature."

*Parents' M* pl 5 Ag 29 '36

**Scholastic** pl 7 S 19 '36

"This is one of the most important pictures of the year. Adults: Outstanding."

+ + *Sel Motion Pict* Jl 1 '36

"Mature. Outstanding. Recommended to the Committee on Exceptional Photoplays."

+ + *Wkly Guide* Jl 18 '36

**Newspaper and Magazine Reviews**

"Movie fans who protested that a novel of gargantuan proportions as 'Anthony Adverse' could never be reduced to one night's entertainment, are frankly on their wrong...[It] makes a spectacular picture. ...There are ninety-eight speaking parts in 'Anthony Adverse' and that with the various changes of locale, the vast number of costumes and extras used, the amount of research involved, could only make the most important ever produced." Laura Elton

+ + *Canadian M* p34 Ag '36

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; ++ Exceptionally Poor
Anthony Adverse—Continued

Christian Science Monitor p17 S 5 '36

"Filming of 'Anthony Adverse' was preceded by no little speculation concerning the daring moral tones of substantial parts of the source novel, and by frank acceptation of the risk that threatened in properly and sufficiently applying the many-sided essentials of the unusually richly drawn and philosophic novel. The author's concern that it would be consistent with the original. The trepidations, however, are now found to have been wholly unnecessary. Anthony Adverse emerges triumphantly from Hollywood's workshops retaining the full, vigorous dramatic essentials, and adding a new dimension of significance to the story's richly textured drama of life, love, and tragedy. The features are well cast, and the acting is first-rate. Allison Jones, as a young Tony, in a role that demands great subtlety, is marvelously effective both in the full-fronted expressiveness of the role and in the more subdued and significant parts. Madeleine Carroll is deftly distilling the essence of genuine, noble beauty in her portrayal of the woman who is to prove Tony's great love. This is a performance that demands the highest of acting abilities. The author has been admirably served by his fellow workers in all capacities. The production is a credit to Broadway and the screen alike. "—J. P. Cunningham

"Running about twice the length of the average picture, Anthony Adverse' has its inevitable lapses. These, however, come not so much from any fault in the film as they do from inability of an audience to assimilate a long sitting, all that this intriguing full-blown tale has to offer... All in all, [it] comes as a pulchritudinous but hardly engrossing." (3 stars) Beverly Hills Liberty p43 Je 27 '36

"(It is a) handsonde and spectacular production. Populated with a huge cast and bulging with picareseque adventure and romance, it richly deserves one of Hollywood's favorite and highest accolades... The exposition is as disjointed as you might have expected, but the photography is always visually exciting and has far more suspense and compulsion than its original... The performance of the work, on the other hand, is as rather baffling by the exigencies of a characterization which had scant dimension... As Walter Pidgeon as Anthony is equally ill at ease as Angela." Howard Barnes

N Y Herald Tribune p13 Ag 27 '36

"Somehow it has been done, and well done, too. Hollywood tackled 'Anthony Adverse' and conquered it, a triumph for 'Anthony Adverse' as well as for Hollywood. Sheridan Gibney extracted the marrow of Hervey Allen's novel, as gigantic in size as in popularity; the Warners made a movie and the book... And the production is as venturous, romantic, complicated, swashbuckling best-seller, as you may see for yourself at the Screen." Anthony Adverse, the title role, is rather baffling by the exigencies of a characterization which had scant dimension... As Walter Pidgeon as Anthony is equally ill at ease as Angela." Howard Barnes

N Y Herald Tribune p13 Ag 27 '36

"If size is your deity...then you will relish it!" Speaking for ourselves, we found it a bulky, richly endowed and indecisive production which has not merely taken liberties with the letter of the original but with its spirit. Mr. Allen's novel was both picareseque and philosophic. An arrant adventure story, it was at the same time a profoundly significant, moving characterization of a man's search of life... Anthony Adverse, the title role, is rather baffling by the exigencies of a characterization which had scant dimension... As Walter Pidgeon as Tony, the author's man... "—Elleen Creelman

N Y Sun p10 Ag 27 '36

"Anthony Adverse' is not now the story of a favored child of the gods. It is a spectacle of morals and manners of the eighteenth century life. This certainly is no condemnation. Perhaps Paul Muni could have made the fabulous King of the Railroad, a role which a younger Anthony Adverse could, or even Leslie Howard. In March's hands, Adverse is merely a romantic figure, a hub of devotion and a soul around which the whole film revolves. The cast—hundreds of them—coordinate their performances into a vast canvas of pageantry, and give the production authentic feeling and color. An amazing vital portrayal is given by Olivia de Havilland... The picture is a triumph of direction, a story of impressive, a strong story told in strong terms."—Stage p10 S 5 '36

"Whether even the qualities of the picture itself will cause the LeRoy version of 'Anthony Adverse' to equal the success of the Allen version is another story. As Adverse this film has played to perfection by Claude Rains... Billy Mauch is an admirable 16-year-old Anthony, but Fredric March is a thoroughly spiritless Anthony, the man...Altogether too much talent to be wasted through a pointless script and unimaginative direction." F. S. Nugent

N Y Times p18 S 5 '36

"I should be a carping fellow indeed if I kept insisting upon such a pettish matter as the episodic treatment this huge novel has received. This film is more fortunate in the acting of its lesser roles than in its principal parts. As Anthony, Fredric March seems sometimes excessively confused and aimless, though the whole he carries off the part with considerable success, and Olivia de Havilland is especially lovely as Angela. But it is Claude Rains as Don Luis, Edmund Gwenn as John Berryhewer, Louis Hayward as Denis Moore and Gale Sondergaard as Faithe who offer performances to watch and applaud." William Boehme

N Y World-Telegram p10 As 31 '36

"In general [it] sustains a fair degree of the usual interest a lively costume piece can provide. It is an extraordinarily florid affair, individual in its color, different as regards each one, and one not necessarily found when actors have to wear fancy clothes... I don't think I have seen a script which has had so little to do with historically accurate clothing of the period as the film of which we are speaking. The costumes are a trifle too sumptuous for the moment, and we seem to have been surrounded by a new and lovely variety of people... The acting is not wholly above reproach but it is never entirely bad. "—John Mosher

"Adapter Sheridan Gibney's job wasn't one to be envied, and he's acquitted himself creditably though his script never attains dramatic form...Antony's psychological development is impressively handled... And Claude Rains, as a master of sadomasochistic neurosis, plays his part to the letter... The opening sequences are a full-flavored sample of high romance at its best, a colorful panorama of eighteenth-century Europe... The picture achieves its peak with incisive, textured performances by Claude Rains and Edmund Gwenn... As the name character achieves maturity, sweep and fluidity languish, and though we dog Anthony's footsteps and let him make it his own, it is clearly only his shadow that we see... the man's career is interesting but never touching... "—John Mosher

"As Anthony Adverse unfolds, the movie makers... the screen adaptation of Hervey Allen's novel... the greatness of the film lies in its realizations of the life and love and tragedy of the character. The sequences are a full-flavored sample of high romance at its best, with a colorful panorama of eighteenth-century Europe. Here the picture achieves its peak with incisive, textured performances by Claude Rains and Edmund Gwenn. "—Howard Barnes

N Y Sun p10 Ag 27 '36

"Gale Sondergaard's performance is one of the picture's most striking aspects, as is that of Claude Rains... Her performance is as impressive, a strong story told in strong terms."—Stage p10 S 5 '36

"But the production is a triumph of direction, a story of impressive, a strong story told in strong terms."—Stage p10 S 5 '36

"Whether even the qualities of the picture itself will cause the LeRoy version of 'Anthony Adverse' to equal the success of the Allen version is another story. As Adverse this film has played to perfection by Claude Rains... Billy Mauch is an admirable 16-year-old Anthony, but Fredric March is a thoroughly spiritless Anthony, the man... Altogether too much talent to be wasted through a pointless script and unimaginative direction." F. S. Nugent

"Anthony, the man... Altogether too much talent to be wasted through a pointless script and unimaginative direction." F. S. Nugent
**Trade Paper Reviews**

"There is much to be said about this film pro and con, but one thing is fairly certain, and that is that the picture will wind up with pleasant grosses in most spots and do just average business in a lot of others. It may not set up any long-time box office figure, but it will do well enough that way to make more than recoup the producers for the head-ache involved in manufacturing it... 'Anthony Adverse' as a film is a longish bitter-sweet woman's yarn with a lot of marquee strength and, as such, the exhibitors won't have anything to worry about. Considering the prob- lem and handicaps involved, the job is a good one. Mervyn LeRoy, in his directorial assignment this summer, has made a topnotch job, managing to get pace and action out of the story."

+ Variety p18 S 2 '36

**Arizona Raiders.** Paramount 61min Je 26 '36

**Players:** Larry (Buster) Crabbe, Raymond Hatton, Marsha Hunt, Johnny Downs

**Director:** James Hogan

Based on the novel Raiders of Spanish Peaks by Zane Grey. A Western melodrama.

**Audience Suitability Ratings**

"Family." Am Legion Auxiliary

"Well selected comedy, good music, and magnificent parade of horses in action show director Hogan's skill in varying the pattern of the usual Western. Family." Calif Cong of Par & Teachers

"A thrilling sequence of stampeding horses, romance and bits of hilarious comedy make this picture above the average in Western entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre—mature." DAR

"The stampede is too exciting for small chil-dren. Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Jl 4 '36

"Family." Jt Estimates Jl 1 '36

"About all that one can say of this picture is that it is a Western with the usual scenery, shooting and skilled riding... Adolescents, 12-16: yes; children, 8-12: exciting."

+ + Motion Pict R Jl '36

"Thrills, suspense, beautiful scenery and unusual photography are combined to make this Western wholesome entertainment for the family. Family & Junior matinees."

+ Nat Council of Jewish Women Je 24 '36

"General patronage."

Nat Legion of Decency Jl 2 '36

"A and Y: entertaining for those who like Westerns: C: exciting."

Parents' M p31 S '36

"Distinguished by excellent photography, fine riding and beautiful horses, as well as an unusual amount of good comedy, the screen version of Zane Grey's novel suffers, however, from a routine plot which is somewhat loosely constructed. Family."

+ + Sel Motion Pict Jl 1 '36

"Entertaining for those who like Westerns. Family."

+ Wkly Guide Je 27 '36

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

**Newspaper and Magazine Reviews**

"'The Arizona Raiders' has more comic touches than is usual in a picture of this virile type. As a matter of fact, the show is often most hilarious when it is being grimly serious."

('15 stars) Variety Jl 18 '36

"Liberty p47 Jl 25 '36

"'Zane Grey (un-Limited) continues turning out his yarns like hot cakes, but this time the barrier is distinctly thinner. Action, is the breath of life to Westerns but this tumbleweed saga doesn't achieve even a zephyr to propel it along until close to the final fade-out.'"

Herb Sterne

**Trade Paper Reviews**

"Family."

Box Office p23 Jl 11 '36

"This is one of the most amusing Westerns that has come to the screen in many months. Raymond Hatton is grand in a comedy role, while Johnny Downs also supplies many laughs."

+ Film Daily p14 Je 30 '36

"'Zane Grey stories have their audiences cut out for them, but as far as screen fare goes, 'The Arizona Raiders' may even be an improve- ment on Grey. The western atmosphere and adventure the [children] love come right out of the book, but the studio stepped pretty hard on the comedy throttle, with the result that there are plenty of legitimate laughs, which Grey didn't think of. While the addition of comedy isn't likely to lift this one into big time houses, it ought to increase the take in its own league."

+ Hollywood Reporter p3 Je 20 '36

"This offers an unusual amount of comedy in a routine plot, but the laugh sequences are constructed for surprise and deserve special emphasis."

+ Motion Pict Daily p6 Je 22 '36

"Estimate: good."

+ Phila Exhibitor p65 Jl 1 '36

"Only way this one rates [as] acceptable entertainment for the Western fan is [as] an out-and-out farce, and it is so written and directed that audiences may take [their] choice in this respect. And besides, the production values of the routine horse opera situations, with all the standby elements loaded in, aims at it at the juvenile-audience where it should be glibly relished. For those who like their sage brush sagas straight it will be pretty much of a washout."

Variety (Hollywood) p3 Je 20 '36

**At the Race Track with Charlie Chan.** See Charlie Chan at the race track

**August Week-End.** Chesterfield 61min Ap 25 '36

**Players:** Valerie Hobson, G. P. Huntley, Jr.

**Director:** Charles Lamont

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

**Trade Paper Reviews**

"'[It] has been given a competent production and a capable cast that works hard, although not always successfully, to make the melo-dramatic situations convincing. Family."

+ Box Office p29 Ag 1 '36
AUGUST WEEK-END—Continued

"It is just one of those obvious conglomerations that embrace a lot of incidents but lack a single definite punch.

— Film Daily p7 JI 18 '36

"[It] makes an okay supporting feature. It's deficient in marquee names but, otherwise, this ordinary exposition of love and living among high society should prove good amusement fodder for those who aren't particular."

+ — Variety p34 JI 22 '36

AVENGING WATERS. Columbia 56min My 8 '36
Players: Ken Maynard, Beth Marion, Ward Bond
Director: Spencer Gordon Bennett
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 7 '36

"A, Y and C: well photographed outdoor drama of good days."
Parents' M p34 JI '36

"The plot is logically developed against a fine Western background. It is well directed and carries a nicely sustained interest. Family."
+ Sel Motion Pict Je 1 '36

Trade Paper Reviews

"Familiar but generally acceptable outdoor action stuff that should please the Maynard followers."
+ — Film Daily p9 JI 8 '36

"Made up to the same good Maynard standard, this will please Western advocates. Family Western."
+ Phila Exhibitor p22 Je 1 '36

B ACK TO NATURE. 20th century-Fox 56min S 18 '36
Players: Jed Prouty, Shirley Deane, Dixie Dunbar, Tony Martin, Spring Byington
Director: James Tapply

This is the third of the Jones family series and contains the same cast. The Jones family start off on their vacation in an auto trailer after a frantic ordeal in packing and closing their house. Papa Jones plans to go to a druggist convention alone while the family stay at a farm, but he finds he is mistaken.

Audience Suitability Ratings

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

"Amusing and wholesome. Family. Good."
DAR

"A domestic comedy very well directed and interesting from start to finish for young and old. American audiences will revel in it and in more of its kind. A particularly good family picture." Nat Soc of New England Women

"Good wholesome entertainment for the family. S Calif Council of Fed Church Women + Fox W Coast Bul Ag 22 '36

"A nice blending of humor, excitement and adventure makes this engaging entertainment for the family."
+ Gen Fed of Women's Clubs (W Coast) Ag 10 '36

"Family."
Jt Estimates Ag 15 '36

"Naturalness on the part of the cast, some lovely photography of the out-of-doors, clean comedy and a good story are the outstanding features of this very human production. Family. Special merit."
+ Nat Council of Jewish Women S 1 '36

"General patronage."
Nat Legion of Decency Ag 27 '36

"The Jones family... continues to amuse admirers with its whole-hearted enjoyment of life. . . Family."
+ Sel Motion Pict S 1 '36

"The most entertaining picture of the series so far. Family."
+ Wkly Guide S 5 '36

Newspaper and Magazine Reviews

"The eternal pleasure of seeing ourselves mirrorized, the actions and adventures of ordinary people skillfully utilized by the Jones Family in this perennially refreshing account of Mr. Average Man's domestic adventures and misadventures, and in this, 'Back to Nature' illustrates a vital cinematic law. The production itself is unpretentious, its direction at times careless, its acting often mediocre, and its plot hackneyed, but—it is deeply thematic. It tells its entire story in terms of day-to-day reality." Paul Jacobs
+ — Hollywood Spec p9 Ag 15 '36

Trade Paper Reviews

"America's favorite film family scores again in another of their laugh hits. Surpasses in general excellence the two previous Jones pictures. Family.
+ Box Office p31 Ag 22 '36

"Plenty of action and excitement for the family trade. Good program fare."
+ Film Daily p6 Aug 14 '36

"[It] is a tip-top program picture. . . It is geared in on the out-of-doors great vogue for auto trailers, affording exhibitors plenty of opportunities for smart exploitation stunts."
+ Hollywood Reporter p4 Ag 8 '36

"The adventures of the appalling and appealing Jones family are continued in this [third] of the series, which looks like a success based on the unqualified delight with which a family audience greeted it. . . The entire appeal of the film is wisely based on the comic quality of everyday domestic incidents to which all families are heir."
+ Motion Pict Daily p11 Ag 10 '36

"Back to Nature [is] made for twin bills, devoid of name strength, but okay for family, neighborhood trade."
Phila Exhibitor p36 Ag 15 '36

"Designed primarily for family audiences, neighborhoods, and subsequents, this will be no great shakes in many class spots except in dual alignment. As such it serves its purpose in providing homey comedy-fare as secondary feature. And there seems to be no question but that the series is building for spots where patrons are not too regular."
+ Variety p21 S 2 '36

"[It is the] most entertaining of the Jones family series of features being produced by 20th—Fox. By dint of this the series should have gained sufficient sales momentum to mean something at the box office. In neighborhoods, properly exploited, this picture should be the sustenance of any twin bill."
+ Variety (Hollywood) p8 Aug 8 '36

+ — Exceptionally Good; + Good; — Fair; + — Mediocre; — Poor; — Exceptionally Poor
BELoved Vagabond. Tooplitz-Columbia 78min
Players: Maurice Chevalier, Betty Stockfeld. Margaret Lockwood. Desmond Teather
Director: Kurt Bernhardt
Music: Darius Milhaud
Based on the novel of the same title by W. J. Locke. Filmed in England. This is a second version of a silent film which starred Carlyle Blackwell. "Chevalier [portrays] an insensuous renegade from the sober respectability of Eaton Square, [who] hitch-hikes his way to happiness down the popolar-lined byways of Southern France. Romance in the guise of a little gipsy strolling player, Blanquete, comes to rout a lingering attachment to the old school tie traditions across the Channel." Hollywood Reporter

Newspaper and Magazine Reviews
"Maurice Chevalier charms as usual in a film which dips lightly into la vie bohême, and would probably be something less than mild were it not for M. Chevalier and his competent teammates." Christian Science Monitor p11 S 12 '36

Trade Paper Reviews
"Although hampered by a loosely knit script and direction that lacked the courage to break away from tradition with any show of decisiveness, Chevalier comes across with a sincere performance and a rush of high spirits that works transformation tricks in bridging gaps where continuity is apt to sag. Treatment, moreover, has a freshness and originality that gives the picture character and a certain sense of realism." + Hollywood Reporter p7 S 9 '36

"Chevalier, moustached, has lost some of his old fire and there is only one moment in his several songs when the old vibrant irresistible quality gets over. . . It's a picture to be sold on its book and star value." Motion Pict Daily p4 S 9 '36

"This is a picture which should not fail. . . The plot wouldn't bear serious analysis in the light of modernity. Dialogue and the star-participates snaps and cracks. One cannot help but fall under the spell of the Chevalier charm. Direction isinema technique at nearly its best, and the support acting is more than satisfactory. + Variety p17 S 9 '36

BELOW THE DEADLINE. Chesterfield-Grand national 64min Je 8 '36
Players: Cecilia Parker, Russell Hopton. Theodore von Elitz
Director: Charles Lamont
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings
"A: fair crook melodrama; Y and C: no."
Parents' M p38 Ag '36

Newspaper and Magazine Reviews
"[It is] third rate melodrama." E. C. S
— Christian Science Monitor p13 Je 20 '36

Trade Paper Reviews
"A decided pick-up in action toward the climax plus the average amount of suspense and thrills throughout enables this detective film to fulfill its purpose—program entertainment. Production values are good but the cast goes through their paces in routine fashion with only Theodore von Elitz emerging with dramatic honors. Family." + Box Office p75 Je 27 '36

"A pedestrian warm-over of the standard crimeplay formula. . . It is meticulously and deliberately detailed so that any child can follow the course of crime and the methods by which a big robbery can be pulled off right under the nose of the metropolitan police. 'Below the Deadline' is an average independent offering for sub-standard spots and on that level will doubtless do its bit." + Hollywood Reporter p3 Ag 17 '36

"Containing a title with exploitable possibilities and a second-rate story that follows familiar patterns, this rates for a double bill." + Motion Pict Daily p14 Je 26 '36

BENGAL TIGER. Warner 63min S 5 '36
Players: Barton MacLane. June Travis. Warren Hull. Paul Graetz
Director: Louis King
"Its title refers to Satan, a magnificent tiger, billed as a killer and known to the circus folks as a 'hopelessly bad cat,' but which Barton MacLane, strong-willed trainer of the cats, insists on subduing. There is war throughout the story between the two and in the end the tiger gets its man, thus clearing up a romantic triangle that is the heart of the tale." Hollywood Reporter

Audience Suitibility Ratings
"Too much brutality and drinking. The tense, breath-taking acting is marvelous but too realistic for comfort or entertainment. Adults only." Am Legion Auxiliary

"While this picture has much that is different and does hold one's interest, there are sequences too terrifying for the average theatre-goer. Barton MacLane does a fine piece of work with an unsympathetic role. Adults." Calif Fed of Business & Professional Women's Clubs

"Much drinking. Adults. Mediocre." DAR

"Some rather coarse and brutal scenes mar a film which its best is too exciting for family audiences or nervous adults. A group of circus characters, fairly well impersonated, unbelievable English and excessive liquid refreshment "throughout the film." Nat Soc of New England Women

"[It] stresses the importance of abstinence from drink which lessens man's supremacy and obdurates willpower in conquering the beast he faces. Scenes of daring rescue, with a good strong cast, provide suspense, but the picture was marred with disgusting drinking episodes, that the ethical value was reduced to almost nil. Mature." S Calif Council of Fed Church Women

Fox W Coast Bui Ji 25 '36

"[It is] too brutal and nerve-racking to be very entertaining. Though there is much emphasis on unpleasant detail, the animal sequences have been handled in a masterly way. Adults & young people." Gen Fed of Women's Clubs (W Coast) Ji 15 '36

"Adults only." Jt Estimates Ji 15 '36

"There is very little excuse for this picture. It is a series of hair-raising scenes of a wild animal tame in the cage with a particularly sullen and unkind trainer. Oh, the entertainment! How many crimes are committed in thy name! Adolescents, 12-16: horrible; children, 8-12: absolutely impossible." — Motion Pict R Ji '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
BENGAL TIGER—Continued

"An excellent characterization by Barton MacLane... in which he came to his role crude power, brute strength, and an amazing vitality, lends some conviction and puts him unquestionably in the front rank of first-rate actors. Tense direction and good photography add to an otherwise gruesome and lurid production. Adults."

Nat Council of Jewish Women J1 15 '36

Adults.

Nat Legion of Decency Jl 30 '36

"A: heavy circus melodrama; Y: debatable; C: impossible."

Parents' M p31 Jl 36

"[It is a] routine story. . . Adults & young people.

+ — Sel Motion Pict Ag 1 '36

"An exciting drama of circus life, not wildly original in theme but well done. Family."

+ — Wkly Guide Ag 1 '36

Newspaper and Magazine Reviews

"This picture will appeal strongly to all except people with instincts of decency. . . To those organizations which use the Spectator reviews as a guide to determining what pictures to recommend to their members, I would suggest that in each community an effort be made to enlist the support of the Society For the Prevention of Cruelty to Animals in an effort to prevent the showing of 'Bengal Tiger.'"

— Hollywood Spec p7 Jl 15 '36

"Though much of the film is of standard studio fabrication, there is undeniable force in the gripping climax that has the savage cat finally settling the human difficulties once and for all. (5% stars) Beverly Hills Liberty p33 Ag 15 '36

"The piece has been produced with a minimum of artistry, and probable expense, although Mr. King has used imagination in his direction and Barjon MacLane's tussles with Satan prove spectacular. . . The scenario is a tripe whiskey and might have been brushed into a more modern version, since it was being resuscitated." Marguerite Tazelaar

— N Y Herald Tribune p12 Jl 31 '36

"'Bengal Tiger' is a hard-boiled circus story, related as toughly as the modern screen will allow, not very toady and offering quite a bit of excitement. The censors have evidently bitten out one large portion of conversation in a scene between June Travis and Warren Hull. Somehow, although the continuity jumped about suddenly here, it didn't seem to matter. The story of 'Bengal Tiger' is not one to worry over." Elileen Creelman

— N Y Sun p9 Jl 36 '36

"The chief distinction of 'Bengal Tiger,' aside from the glimpses it affords of circus life, is that it introduces to the screen a new and handsome heavy called Satan—a tiger who does far and away the best job of acting in the picture. [It is the kind of Bengal Tiger that will not bear analysis, but which is more or less saved by the fact that no one would be bothered trying to analyze it, anyway.]" B. R. C.

N Y Times p22 Jl 30 '36

"The new one at the Strand is pretty bad. . . For the most part the film was of no interest to me, and while I do not think of 'Bengal Tiger' to myself, but since it is the bountiful duty of screen reviewers to tell all, even the worst, I shall adopt an attitude of tolerance and merely report that 'Bengal Tiger' is a pretty bad melodrama. It all seems to me to be a lot of silly bother about some trivial melodramas no more significant than the usual romantic highjinks found in penny shockers and a pretty awful waste of such talented players as Barton MacLane, June Travis, Warren Hull and Paul Graetz." William Boehnel

— N Y World-Telegram p10 Jl 30 '36

"'Bengal Tiger' is a pretty good, if routine circus story." Russell Maloney

— New Yorker p55 Ag 8 '36

"Louis King, director, manages to extract a speedy, well-acted picture, from pretty thin story material. . . The circus background is handled in a routine fashion, but the fights between trainer and animal carry real punch." Molly Lewin

— Script Ag 8 '36

Time p26 Ag 10 '36

Trade Paper Reviews

"Tense action and heavy melodrama that will appeal to the juvenile members of the audience are the highlights of this circus picture that will make good secondary entertainment. Family."

— Box Office p23 Jl 11 '36

"First rate action picture with thrilling sequences and interesting characters."

— Film Daily p6 Jl 7 '36

"An exciting romantic melodrama of circus life that is well above the average of Warners' productions and can be counted on to attract substantial returns on and off Main street if properly exploited. . . There is a spectacularly effective fire episode in winter headquarters and plenty of exciting and realistic footage of the training of the big cats."

— Hollywood Reporter p3 Jl 1 '36

"This is a thrill-action melodrama with romance, told against a circus background. While the familiar plot is interesting, Barton MacLane does a nicely polished characterization as a roistering, drunken lion tamer, with a heart of gold."

— Motion Pict Daily p4 Jl 2 '36

"Made for the neighborhood trade, this has little that isn't familiar, although backgrounds are interesting."

— Phila Exhibitor p27 Jl 15 '36

"'Bengal Tiger' has all the earmarks of a melodrama that got a quick going over, with sound and fury far outweighing dramatic substance and the plot leaving hardly a single known emotional reaction untouched. It's grade-B entertainment for the children who may like the film's exhibition of cat-teasing and man-mauling and might enjoy the jumble of story twists, one more obvious than the other, that have backfired situations to make the production an oldtime serial holiday."

— Variety p18 Ag 5 '36

"Satisfactory B picture that could have afforded much more entertainment if another ending could have been fashioned. . . Picture contains a lot of strong meat for most audiences, has its share of suspense and thrills. Picture please the (children, should do fairly well as a dud."

— Variety (Hollywood) p8 Jl 1 '36

BIG NOISE. Warner 57min Je 27 '36


Director: Frank McDonald

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

Audience Suitability Ratings

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

Christian Century p999 Jl 15 '36

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
"It is a] well-produced but quite unoriginal film... yet another example of the lack of character and individuality accorded to younger actors, [who] have only to look young and register attraction for each other, while all the brains and personality are handed over to the older generation. It would have been pleasant to see a wonderful couple who had more than sex appeal to recommend them. Suitability: family." — D. E. E.

"This comedy drama of romance and racketeers manages to be deeply amusing. General patronage." — Nat Legion of Decency J1 2 '36

"A fairly breezy satirical comedy; Y: possible; C: uninteresting." — Parents' M p34 J1 '36

"Family." — Wky Guide Je 27 '36

**Newspaper and Magazine Reviews**

"Summer brands of entertainment appear to be with us again... Guy Kibbee plays another of his homespun roles with characteristic and rustic humor, enhancing the part of a retired millionaire. Lightweight and trite as the story is, the naturalness of the performance and the comedy lines keep it from being a bore, although not from being just a mediocré production." — T.M.P.

— + N Y Herald Tribune p6 J1 6 '36

"Guy Kibbee's usually animate countenance bears distinct signs of stoical resignation in this platitudinous comedy. The Big Noise" seems to have been produced solely as a field day for this amiable and always amusing buxom of the Warner stock company. But if this is to be his reward for years of yeoman service we are inclined to commiserate with Mr. Kibbee, who is one of the cinema's grand personalities and is deserving of better things." — Motion Picture Daily p6 J1 8 '36

"The Big Noise"... makes for light, pleasant and satisfactory midsummer entertainment... "— N Y World-Telegram p19 J1 8 '36

"Without the presence of Guy Kibbee 'The Big Noise' would be something in the nature of that inelegant razzoo known as the Bronx Cheer. With his faculty for comedy the picture's bulk, despite its slim story silhouette, is mild entertainment patched for those who fervently believe that life begins after sixty..." — Script p12 Je 29 '36

**Trade Paper Reviews**

"It will make a satisfactory filler on a double bill with a heavy drama, but will find it tough going as a single... Too slowly paced at the introduction and tires before the laughs begin to come..." — Variety p18 J1 4 '36

BLACKMAILER. Columbia 86 min J1 to '36

**Players:** William Gargan, Florence Rice, H. B. Warner, Nana Bryant

**Director:** Gordon Wiles

"When a blackmailer becomes the unwelcome and uninvited guest at a dinner party little does he realize the fate that awaits him, Nat Legion of Decency..." — p34

**Audience Suitability Ratings**

"Good, material poorly handled. General patronage." — Nat Legion of Decency J1 23 '36

"The nonsense of the detectives is so overdone that a good mystery plot is almost lost in a series of farcical antics and comments. Adults & young people..." — Sel Motion Pic Ag 1 '36

**Newspaper and Magazine Reviews**

"A cellar-position choice for a dull evening..." — Christian Science Monitor p14 Ag 15 '36

**Trade Paper Reviews**

"Fans who go for murder mysteries will get a moderate amount of satisfaction from this one. Although it's just a run of the mill production, it manages to hold suspense and maintain interest..." — Film Daily p7 J1 22 '36

"The title gives no indication whatever of the character of the production, which appears suitable for the smaller situations chiefly... The mystery is almost forgotten as comedy, which at times descends to a point of downright nonsense, holds audience..." — Motion Picture Daily p6 J1 8 '36

"Estimate: for neighborhoods, twin bills..." — Phila Exhibitor p34 Ag 1 '36

"It provides sufficient chuckles for warm weather audiences who may laugh at the sheer absurdities. Only when it strives to become serious does 'Blackmailer' become harrowing. But even as farce verging on light burlesque this will get by only in dual fields. If by mistake it is billed as a mystery chiller, patrons will be disappointed because the film is anything but that: Exhibitors will have to overlook most of the press book on this picture and plug it entirely as a farce comedy..." — Variety p14 J1 29 '36

**BLIND GIRL OF SORRENTO.** Nuovo Mondo 72 min Ag 1 '36

**Players:** Dria Paola, Dino di Luca. Anna Magnani. Mario Steni

**Director:** Nunzio Baklanamma

Dialogue film produced in Italy with English subtitles. Based on a novel La Cieca di Sorrento by Francesco Mastrianni. "The action begins in 1914 with the murder of the mother of little Beatrice Rionero by Ernesto Basileo, a young lawyer who gambles. The shock of losing their mother to death makes the child blind. Circumstantial evidence sends the gallows Ferdinando Balderi, a nobleman and revolutionary leader, who dies rather than betray his comrades by revealing where he was on the fatal night." — N Y Times

**Newspaper and Magazine Reviews**

"Although not one of the outstanding Italian films, this is a fair melodrama, judged by standards for Continental productions. These Italian talkies are not yet up to Hollywood standards, however, handled honestly and simply enacted by a good-looking cast. If it has neither subtlety nor humor, then neither has its vulgarity nor a straining after false effects..." — Selelman

— + N Y Sun p17 Ag 4 '36

"[It] gives an interesting picture of customs and life in Naples at the reign of the notorious 'King Bomba.' It also confirms the technical advances being made by the Italian film producers... Doping strictly in period, both in setting and the romantic style of acting, the appealing old melodrama moves along smoothly from one tense situation to another, arriving at the inevitable dénouement in a way likely to surprise persons unfamiliar with the novel..." — H. T.

— + N Y Times p11 Ag 3 '36
BLIND GIRL OF SORRENTO—Continued

Trade Paper Reviews

"[It is an] entertaining production... Picture has been efficiently handled technically and is well acted."
+ Film Daily p7 Ag 4 '36

"This latest importation is an entertaining, well-produced drama. The use of English subtitles makes the story more understandable, and yet, not strikingly outstanding, it is perhaps suited only to audiences who understand the Italian language."
+ Motion Pict Daily p11 Ag 7 '36

"Yarn is strong on melodrama of the ultra-heavy sort, and when turned into celluloid additionally takes on costume aspects. Under Malasomma's direction, coupled with a nifty casting and acting job, the net results look nicely saleable in the U. S. Italian market. Beyond that there aren't any chances."
+ Variety p17 Ag 5 '36

BORDER FLIGHT. Paramount 65min My 15 '36
Players: Frances Farmer, John Howard, Roscoe Karns, Robert Cummings
Director: Otoh Lovering

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

Audience Suitability Ratings

"Suitability: adults & adolescents."
Mo Film Bul p115 Jl 3 '36

"A and Y: run-of-the-mill air drama with spectacular finish: C: thrilling."
Parents' M p34 Jl 3 '36

Newspaper and Magazine Reviews

"All screen aviators annoy me because they are so heroic, and I am so cowardly. The aviator heroes in 'Border Flight' are especially irritating. 'Border Flight' has many other irritations, in its repetition of the ancient Cagney-O'Brien, McLaughlin-Edmond Lowe act—two guys pretending to hate each other for six reels, then coming out with a disgusting burst of nobility and affection."
Don Herold
— Life p28 Ag 3 '36

"A story of aviation smuggling and Coast Guard romance. 'Border Flight' is the heir to the oldtime Western, replete with danger and desperadoes. Moving rapidly across the screen, its colorful exploits include some amazing glimpses of planes shot down in the air, burning ships, and stunt. The way it is done is often breathless, if not always believable or entertaining. But in substance the piece offers little more than the old Hoot Gibson or Tom Mixes."
Marguerite Tazeelar
+ — N Y Herald Tribune p10 Je 22 '36

"With all due respect to the Coast Guard, which probably will be as upset about some phases of 'Border Flight' as we were, we hope that this will be the last of the 'service' films. It seems that, no matter which branch of the government is shown Hollywood tackles, it always is stumbling upon one patriot and one chump who thinks the uniform is so much spinach... Note 'Border Flight' as just another program picture."
F. S. Nugent
+ — N Y Times p22 Je 22 '36

"Although the central idea of 'Border Flight,' having to do with coastguards and smuggling, is relatively sound, the story is a rather weak melodramatic entertainment, the writing and direction are unsteady. If the piece were competently written, patrons might be fairly well served, But as it stands now the film is an infantile account of the doings of the men who fly in the service of the Coast Guard."
William Boehnel
+ — N Y World-Telegram p8 Je 22 '36

Trade Paper Reviews

"Highlights of this production are a number of thrilling air stunts performed in the course of a story dealing with the Coast Guard and its pursuit of a gang of fur smugglers. Otherwise the story has the familiar ingredients of service films... Producer A. M. Botsford used a familiar theme in this story of the aerial activities of the U. S. Coast Guard, but followed it well in providing a good cast, good direction and a fast-moving script. Result is an action film that can be sold for nice results in the duals, production not being heavy enough to stand on its own in the keys."
+ Variety p23 Je 24 '36

BORDER PATROLMAN. 20th century-Fox 60min Jl 3 '36
Players: George O'Brien, Polly Ann Young, William P. Carleton, Roy Mason
Director: David Howard

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 16 '36

"A and Y: fairly amusing taming of a fraction; C: good Western."
Parents' M p81 S 30 '36

"Adults & young people."
Sel Motion Pict Ag 1 '36

Newspaper and Magazine Reviews

N Y Times p11 Je 29 '36

"Although 'Border Patrolman' is not up to the standard of 'The Lawless Nineties,' it has plenty of gun play, fast riding and thrilling moments. It is distinctly none-too-particular film of this sort of entertainment... There is plenty that is funny in the film and plenty that is exciting, but not enough to make it Grade A entertainment of its kind."
William Boehnel
+ — N Y World-Telegram p17 Je 30 '36

Trade Paper Reviews

"Characterized by a sense of restraint and good taste seldom found in action pictures, yet losing none of its appeal to the dyed-in-the-wool Western fan, this film starring George O'Brien turns out to be highly satisfactory."
— Box Office p75 Je 27 '36

"The picture should appeal to the army of O'Brien fans and should hold its own on most any program. The piece is handled in a fresh, breezy manner. Built on the lines of O'Brien's 'Cowboy.' Will it appeal to the same type of audience, O'Brien's character is a very likeable one and he does his work in fine style with..."
+ Film Daily p7 Je 20 '36

"Fresh story angles, a smart note of modernity and a class production put this last of the George O'Brien Westerns in with the Century-Fox contract well to the top. It can safely be welcomed to almost any double bill."
+ Hollywood Reporter p3 Je 17 '36

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
in which the bride, her millionaire admirer and even the firm-minded husband participate at frequent intervals. Sparks and Helen Broderick, entered to supply more comedy, are ineffectual in raising the entertainment value to a tolerable level of audience.

— Motion Pict R '36

"An excellent cast and clever repartee assist materially in saddling of this improbable story and hackneyed theme a social comedy which proves pleasant entertainment. . . Excessive drinking.

— Nat Council of Jewish Women J1 8 '36

"General patronage."

"The Walks of Decency'16 '36

"A: unconvincing if entertaining; Y: poor; C: no interest."

Parents' M p31 S '36

"Very light entertainment for those easily satisfied."

Sel Motion Pict Ag 1 '36

"[It is] a bright comedy. Family."

+Wkly Guide J 1 '36

Newspaper and Magazine Reviews

"[The Bride Walks Out'] impressed me as being an actuality of a sort of social ability and charm of Barbara Stanwyck and the established talents of the rest of the cast. Roy Hunt's photography, particularly of some close-ups, is of high quality, but, on the whole, the picture is a sorry piece of entertainment.

— Hollywood Spec p19 J1 4 '36

"One of the wittiest pieces of the season. "The Bride Walks Out' raps merrily through the series of emotional entanglements that befall a struggling young married couple. Paced by Robert Young, who completely steals the show from its stars, Barbara Stanwyck and Gene Raymond, the picture sprints with a delightful abandon that abounds in easy laughter. Though he gives this ray comedy its sprightliest moments, Robert Young throws the story away off balance. For his characterization has so much more intelligence and charm than the dullworthiness of Gene Raymond's that the intended happy ending is really just an acquittance to movie convention. (3 stars) Beverly Hills Liberty p28 Ag S '36

"The marital psychologies in 'The Bride Walks Out' are about as subtle as a stuffed club. This is a comedy of good company, and is too tough even for the summer season. Miss Barbara Stanwyck and Mr. Raymond, the heroines of their picture with her customary directness and sincerity, if without any notable comedy skill. Mr. Raymond, is frequently occasional while Mr. Young as an amiable alcoholic menace has a few pleasant moments. Miss Stanwyck lacks the spark of Barbra Stanwyck, dramatic actress whose excellent work is usually dismissed with
BRIDE WALKS OUT—Continued

the description 'sincere,' borne steps out into comedy and gets along nicely, too." Eileen Creelman

+ — N.Y Sun p7 Jl 10 '36

"A noisy little summer item... While the picture is not particularly distinguished, it does provide a welcome for Barbara Stanwyck and Robert Young a chance to wear becoming high hats and to spend a great deal of stage money in whimsical fashion." J. M. M.

+ — N.Y Times p15 Jl 10 '36

"In case you aren't too particular about your screen entertainment on these sultry midsummer days you should find attending 'The Bride Walks Out' a reasonably diverting way to pass an hour or so." William Boehnel

+ — Variety p31 Jl 15 '36

"Barbara Stanwyck is the drearily average American girl in 'The Bride Walks Out.' Nothing could be more inconsiderable than this little effort, which is relieved only by the acidulous humor of Helen Broderick and Ned Sparks." John Mosher

+ — Variety p19 Jl 15 '36

"'The Bride Walks Out' but the audience won't and if you fail to walk in to the theater showing this you'll miss one of the most satisfactory of the season's romantic comedies... A great deal of the merit is due to Leigh Jason. His touch is deft, is discernible in the whip-like timing of the gags, in the terse flicks of brilliant hilarity. Not a big picture but an extremely funny one." Herb Sternine

+ — Script p12 Jl 11 '36

"Cheers, the few we can muster for such an occasion, go unreservedly to those valiant players whose names will not appear on the marquee, but whose inherent buoyancy gives 'The Bride Walks Out' moments of true comedy. "Mr. and Mrs. Robert Young and Miss Stanwyck. If they didn't everybody would walk out."

Stage p120 Aug '36

"The moving picture business—whether because producers feel that the season will excise shortcomings or diminish profits—has long manufactured a staple known as 'summer fare.' 'The Bride Walks Out' is a fair sample of it, one of the minor discomforts of the housewife." Time p36 Jl 20 '36

Trade Paper Reviews

"Crammed full of bright lines and uproarious gags, 'The Bride Walks Out' is one of the smartest comedies turned out by Hollywood in many a moon. It is sophisticated, but just enough to make it a winner with every type of audience, and it should account for itself substantially at the box-office. Family." + — Box Office p31 Jl 18 '36

"Sprightly comedy, well directed and acted, which should please all types of audiences." Movie p8 Jl 11 '36

"Pure unadulterated amusement from beginning to end, 'The Bride Walks Out' is just what the doctor ordered for vacation box office. It is imaginative, funny, makes a little sense, but packing a full quota of honestly obtained laughs. Its very innocuousness guarantees that it will be enjoyed by any house anywhere... The basic plot is lightweight and motivations of central characters confounded. But farce comedies, like gift horses, need never be examined too closely. It is in the development of the story with other dialogue and clever situations that the writing job is superior." + — Hollywood Reporter p26 Jl 27 '36

"As whimsical fare, this one relies on dialogue for the most part to sustain situations which would otherwise fail somewhat short. Intelligent cutting will speed up the tempo and heighten the comedy, dramatic and entertainment values. The film rates as only fair, with the cast names of Barbara Stanwyck, Gene Raymond, Robert Young and Ned Sparks the only outstanding exhibition angles." + — Motion Pic Daily p5 Je 29 '36

"Estimate: fair." + — Phila Exhibitor p26 Jl 15 '36

"Mark this one down for fair business, if it [the one] some help on the selling end. What helps the picture a lot is fine team-work along comedy lines by Helen Broderick and Ned Sparks, both doing their usual characterizations." + — Variety p31 Jl 15 '36

"It's tough to make entertainment out of this story" but P. J. wolfson and Philip G. Epstein have contributed a smart screen play with their dialog making the difference between a lark and a picture that has a chance to do good business. Edward Small has cast the picture with a number of marquee names. Direction by Leigh Jason is expert, giving the comedy a pace that never lags." + — Variety (Hollywood) p3 Je 27 '36

BULLDOG EDITION. Republic 55min S 20 '36

Players: Ray Walker, Evalyn Knapp. Regis Toomey, Cy Kendall

Director: Charles Lamont

"Yarn is constructed on the premise of a circulation war between two rival newspapers. One paper is selling all the sales until racketeering raises its ugly head. The plot is somewhat tied into the weaker sheet." [Variety (Hollywood)]

Trade Paper Reviews

"Melodramatic and slightly unbelievable, this newspaper-gangster yarn nevertheless possesses its enterprising moments. funny." + — Box Office p23 S 12 '36

"This one went to the post loaded with intriguing possibilities, most of which, we reluctantly report, were not adequately developed. The net result is a fair offering for the twin-bill neighborhood houses." + — Hollywood Reporter p3 S 5 '36

"Melodrama, romance, comedy, gangsterism and thrill action are included in this different type of newspaper story that has a circulation war for its premise. Supplemeting the dominating melodrama is a fresh etnicated vein of romantic conflict that establishes the film as acceptable, mature audience entertainment." + — Motion Pic Daily p1 S 3 '36

"Built on a threadbare story, aided by some good acting, and decidedly helped by showman-like direction, 'Bulldog Edition' is another double-biller from Republic which should satisfy the neighborhood trade. The picture has action and hokum combined in speedy fashion. Light fare 'Jl 11. We should please if spotted on a menu with a draw names." + — Variety (Hollywood) p3 S 5 '36

BUNKER BEAN. RKO 65min Je 26 '36


Directors: William Hamilton. Edward Killy

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

++ Exceptionally Good; + Good; — Fair; — Mediore; — Poor; —— Exceptionally Poor
A. Audience Suitability Ratings

"A: perhaps; Y: amusing; C: no interest."

Christian Century p98 Jl 15 '36

While built on the premise that 'Action is the soul of progress,' RKO has offered a very slow-moving comedy. Family. Am Legion Auxiliary

"(It is) obviously designed for less discriminating audiences. Mature: fair; 14-18: fair; 8-14: mature. Family." Calif Cong of Par & Church Women

"Modernized, but with the basic idea retained, this version of the oft-dramatized Harry Wilson tale is technically well done, but the quaint charm, the original humor, the gentle satire—everything that makes the book a classic of its type, is lacking. Family." Calif Fed of Business & Professional Women's Clubs

A good lesson in this slow-moving, well-acted picture. Mature-family. Good. DAR

There are many good comedy situations, although the production drags in spots. Family. El Comite Mexicanos del Arte

"Family." S Calif Council of Fed Church Women

FEB W Coast Bul Je 13 '36

"Family +."

Jt Estimates Je 1 '36


"A and Y: comedy with good psychology; C: possible."

Parents' M p38 Ag '36

Newspaper and Magazine Reviews

"Owen Davis, Jr. . . . makes 'Bunker Bean' a warmly human and amusing hero in a picture which, while somewhat indifferently produced, has retained much of the comedy of the story. . . . While the picture has not been produced with special care or originality, it offers poignant characterization and hilarious comedy, especially in some of its convulsing lines." Marguerite Tausigual + — N Y Herald Tribune p8 Je 29 '36

"The central rôle affords enviable possibilities for a fine character portrayal and a polished execution. Despite the weak efforts, however, they seem to be behind the grasp of Owen Davis, Jr. However, he is credited with a competent performance." T. M. P. — N Y Times p21 Je 27 '36

"A moderately amusing little trifle that can be taken or left, depending on one's mood these sultry summer days. It offers Owen Davis, Jr., an actor not unknown to Broadway stage audiences, in the title rôle."

"Indifferent" best describes 'Bunker Bean.' William Boehnel — + N Y World-Telegram p10 Je 29 '36

"Harry Leon Wilson can't be blamed for the fact that in writing his novel, the theme of the turning worm has been paraphrased in countless comedic dialogues. . . . But RKO can be censured for assuming that a thoroughly familiar material makes good screen fare. And the scribes who turned out the screen play can be reproached for failing to entertain the audiences with no surprises, endorsing their story with no fresh treatment." Molly Lewin — p8 Je 36

"Admirers of Harry Leon Wilson's famed 'Merton of the Movies' will find in Wilson's 'Bunker Bean' another introvert so thoroughly frustrated that this past neglect by picture-makers seems inexplicable. . . . Possibly because of its unimportant cast and modest aspirations, 'Bunker Bean' is not technically perfect; hot-water entertainment."

+ Time p48 Jl 6 '36

Trade Paper Reviews

"Made in '18 by Paramount and in '25 by Warner Bros. but a new and improved version by Radio with decidedly happy results. With no names or marquee draw it is probable that the present version will not get all it deserves, but it will be in the money where word of mouth advertising can spread the tidings, and it will find a great backer-upper for a feature with name draw but a poor story when coupled on a double bill. It will make good with those who have no need for lack of names does not mean absence of acting and story value." + Variety p12 Jl 1 '36

CAIN AND MABEL. Warner 92min S 26 '36

Players: Marion Davies, Clark Gable, Roscoe Karns, Allen Jenkins, David Carlyle. Walter Catlett

Director: Lloyd Bacon

Dancer: Jo Connolly

Music and lyrics: Harry Warren. Al Dubin

Music director: Leo F. Forbstein

Based on a short story of same title by H. C. Witwer. "The story tells of a love affair between a musical comedy queen and a prize-fighter, an affair manufactured for publicity purposes by the girl's press agent. The object is not matrimony but boxoffice, for the girl's show hasn't caught on and the fighter, although champion, isn't cashing in. Of course, the puritans don't begin by betting each other slowly to fall in love and when they plan a secret elopement, have to be separated by more publicity." (Hollywood Reporter)

C

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — — Exceptionally Poor
CAIN AND MABEL—Continued

"Try far the best for Marion Davies in many a dozen times, but this is a most unimpressive role which was made to order. ... The whole thing [is] fine and beautifully photographed." L. S. Newell

+ Canadian Moving Pic Digest p10 S '36

"Tacked with entertainment for all types of audiences, 'Cain and Mabel' is ticketed for the sure-fire hit. It is easily the most amusing vehicle in which Marion Davies has recently appeared. And don't overlook the sock box-office of Clark Gable, her co-star. For eye and ear, there are two gorgeous numbers superbly staged by Bobby Connolly."

— Variety (Hollywood) ps S 9 '36

CASE OF THE VELVET CLAWS, Warner 62min Ag 15 '36

Players: Warren William, Claire Dodd. Winifred Shaw, Gordon Elliott

Director: William Clemens

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

Newspaper and Magazine Reviews

"Another Perry Mason murder mystery which moves so fast that many of its absurdities do not become apparent until the lights have gone up."

Christian Science Monitor p17 S 5 '36

"Improbability, in films of this type, rears its head in every scene, but to happy and ingenious film-goers such lapses are no impediment to the enjoyment of the exciting program of stories. ... The Case of the Velvet Claws' is brawny melodrama at its best for the people who are fortunate enough to be able to accept illusion at its face value." Lucius Beebe

NY Herald Tribune p5 Ag 29 '36

NY Times p16 Ag 29 '36

"How Perry [solves the murder] frankly, is a little bit confusing to this reviewer, who had difficulty trying to piece together all the loose ends. ... Though far from the best of the Perry Mason films, 'The Case of the Velvet Claws' is just about thrilling and amusing enough to taper off the dull summer season." William Boehnlen

+ — N Y World-Telegram p13 Ag 29 '36

Trade Paper Reviews

"Largely because it has been panned up with excellent material, this latest in the series of murder melodramas results in generally satisfying entertainment for the followers of the 'gues who did it' mysteries. The story itself is just another routine setup designed to conceal the identity of the culprit until the finish, and in this case this denouement is somewhat of a neat surprise."

+ — Film Daily p7 Ag 29 '36

"Latest of the Perry Mason [mysteries] goes wackier with every reel. It promises a fair share of entertainment once the onlooker gets into the spirit of the thing and gives up all expectation of seeing sense blended with credulity. Past vogue of the series should be sufficient to make 'The Case of the Velvet Claws' fairly attractive on a double setup. While the narrative proves a jumble of farfetched situations and the dialog frequently takes to nonsense, it is hard to find anything wrong with the pace of the production."

+ — Variety p21 S 2 '36

("0") CHANGING OF THE GUARD, Warner 20min Je 6 '36

Players: Sybil Jason, Halliwell Hobbes, Sidney Bracey

Director: Bobby Connolly

Produced in Technicolor. An old man tells his grand-daughter his memories of his army life.

Audience Suitability Ratings

"A beautiful and educational film."

+ — Motion Pic R J1 '36

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

CAPTAIN'S KID. Warner-First national 68min O 31 '36

Players: May Robson, Sybil Jason, Guy Kibbee. Jane Bryan. Fred Lawrence

Director: Nick Grinde

"[A] simple old Yankee skipper has a gift for tall stories with which he entertains the devoted Sybil. But Sybil has a terrifying memory as well as a knack for mischief and when the old man gets into trouble the shooting of a crook in self-defense she unwttingly turns the tall stories against him, almost to his undoing." Hollywood Reporter

Trade Paper Reviews

"Over-familiar hokum is the main ingredient of this comedy drama of the New England coast. Suitable for the neighborhood trade, it will save itself there by good individual performances and a recurrent thread of homespun humor. The names of Guy Kibbee, May Robson and possibly little Sybil Jason will help with the family clientele, but nothing startling can be expected."

— Variety (Hollywood) p3 S 9 '36

"Comedy and drama more artful than homespun is this film's principal motivation. Despite its unpretentious production and never-better-than-average quality, it has some natural humor that is gayly exciting in spots, endowing the picture with considerable amusement value. The romantic angle which involves Jane Bryan and Fred Lawrence, both newcomers, is handled in such a manner as to appear generally irrelevant to the main theme and as a result is hardly noticeable."

+ — Motion Pic Digest p3 O 31 '36

"Warners has churned out another class B grinder. Bolstered by some expert acting and aided by isolated spots of good dialog, the picture never reaches further than the class trade at which it is pointed. Containing all the tricks known to the trade, including the chase, the picture, in its present state, is a conglomerate jumble and takes at least three reels to get into the meat of its theme. As a program double biller. 'The Captain's Kid' will fill, but certainly will not draw any coin in the till unless teamed with a picture that can add to the big screen."

— Variety (Hollywood) p3 S 9 '36

MOTION PICTURE REVIEW DIGEST
“A brilliant color showing of drilling and dancing, Excellent, Family & color matinee.”
+ Sel Motion Pict JI 15 '36

**Newspaper and Magazine Reviews**

“Another production of which Warners have reason to be proud. . . Here we have color where it belongs, and just about enough of it for one entertainment. The house is a picture house. ‘Changing of the Guard’ is high class entertainment. . . The thrill of the swirl of bargains is constant, although it is in the excellent and the acting of high quality. . . It is a production that will dignify any program.”
+ Hollywood Spec p13 Je 29 '36

“The color is sumptuous, particularly in the banquet scenes. The officers are dressed in red mess jackets, the table is aglow with candlelight. Here’s something that couldn’t be as thrilling in black and white. . . Duke Green’s camerawork is sheer 100 per cent!”
+ Script p12 Je 29 '36

**Trade Paper Reviews**

“Sylvan Jason performs in the military formations and sings a specially arranged version of ‘Grenadiers’ just as well as her diminutive competitor [Shirley Temple].”
Variety p19 Ag 12 '36

**CHARLIE CHAN AT THE RACE TRACK.**
20th century-Fox 70min Ag 21 '36


**Director:** H. Bruce Humberstone

The film is based on the character Charlie Chan created by Earl Derr Biggers. “We find Chan in Honolulu. His friend, a racing stable owner in Australia, is the victim of foul playing. On his way to meet Chan, he is murdered. There are several plausible suspects, but Chan, as usual, finds the one the audience least suspects.” (Hollywood Reporter)

**Audience Suitability Ratings**

“A and Y: good of kind; C; probably good.”
**Christian Century** pl175 S 2 '36

“Excellent entertainment for the entire family.”
Am Legion Auxiliary

“It is alternately spotted with intense dramatic action and monotonous sage sayings of Charlie Chan. Adults.” Calif Cong of Par & Teachers

“These Charlie Chan mystery films are among the best of their kind, full of swift movement, humor, suspense, and thrills. Family.” Calif Fed of Business & Professional Women’s Clubs

“Absence of gruesome details makes this film good entertainment, but it is not exclusive—only young children.” Nat Soc of New England Women

“Charlie’s deductions bring results, with a big surprise which completes a detective job which will prove good entertainment for those with a penchant for that type of picture. Adults & young people.” 8 Calif Council of Fed Church Women
+ Fox W Coast Bul Jl 25 '36

“One of the best of this series, fast moving and consistent. . . Well produced and directed. Family.”
Gen Fed of Women’s Clubs (W Coast) Jl 15 '36

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

**“Family.”**
**Jt Estimates** JI 15 '36

“The star is charming and delightful as ever and his quaint epigrams continue to amuse while his clever sleuthing maintains suspense and interest throughout.”
**Nat Council of Jewish Women** JI 15 '36

“General patronage.”
**Nat Legion of Decency** Jl 30 '36

**“Family.”**
**Sel Motion Pict** Ag 1 '36

“A good deal of novelty in this Charlie Chan exploit with a mystery that is likely to keep people guessing. Family.”
+ Whky Guide Ag 7 '36

**Newspaper and Magazine Reviews**

**Christian Science Monitor** pl13 Ag 29 '36

“Did you ever stop to think that the screen has but two character institutions—Charlie Chaplin’s tramp and Warner Oland’s Chinese detective? Both, apparently, could go on forever. I do recall a ‘Chan’ story, that was notable as an example of screen writing, but I cannot recall a ‘Chen’ picture which did not enter entertainment. The question is, however, that the picture is good entertainment chiefly because of Oland’s always excellent performance.”
+ Hollywood Spec p7 Jl 18 '36

“There are a multitude of clues, and the surprise climax is based on reasoning that plays fairly to the audience, although only the sharpest of fans will be able to foretell the ending. Warner Oland is given able support by Kye Luke, who plays his enthusiastic but blustering son.” (2½ stars) Beverly Hills Liberty p37 Ag 29 '36

“Charlie Chan at the Race Track’ unfortunately, is not one of the better Chan thrillers. Its methods are far-fetched, its conclusions fairly obvious. Mr. Chan can’t do better than this; but his audience can. It should have been dashed off in a few days between more cherished productions. . . [His] is, as indeed it always is, a polished performance. But not even a Warner Oland, not even a Charlie Chan can carry an entire picture by himself.”
Eileen Chang
+ N Y Sun p17 Ag 17 '36

“[It is a] wholesome film document. . . We say ‘wholesome’ because the film follows Hollywood’s latest adaptation from Greek tragedy, dictated that we should know Mr. Oland’s Office, of having its murders done onstage somewhere. You may have noticed that the cloutching hand has become a cinematic archaism, that no longer do daggers descend from crannies in haunted walls and that the death rattle has unaccountably been replaced in pictures by the radio news flash and the newspaper headline.”
J. T. M
N Y Times p6 Ag 15 '36

“Although [it] is by no means one of the friendly Chinese detective’s greatest exploits, it is, in a quiet, definitely minor way, passable entertainment. I doubt that, if I fear, is pretty nearly the best—indeed, better than the best—that I can say for it. If you are a Chan admirer—an able radio and TV show—shouldn’t be considered a minor pleasure in watching this great cinema gemshoe.”
William Boehnel
+ N Y World-Telegram pl5a Ag 17 '36

“Devotees of this sleuth’s past screen adventures will find the current exhibit a soupcou superior to most of the series, due to H. Bruce Humberstone’s efficient handling of plot and race track locale.” Herb Sterne
+ Script pl1 Ag 22 '36

“Charlie Chan at the Race Track’ is the twelfth and one of the best assignments which that familiar family man and sleuth, Charlie Chan (Warner Oland) has received.”
+ Time p14 Ag 17 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + Exceptionally Poor
CHARLIE CHAN AT THE RACE TRACK—Continued

Trade Paper Reviews

"Charlie Chan scores again. With an abundance of incident that has the flavor of making up a tip-top mystery story, plus the polished performances of Warner Oland, Keye Luke, and G." 이용, this picture qualifies as Chan's best effort in his current series. Family.

Box Office p31 Jl 18 '36

"The latest of the 'Charlie Chans' is one of the best in the entire series. It makes grand entertainment with its mystery, comedy and clever talk. With the race track as the scene of action, the layout is an interesting one. The identity of the killer and his motives are revealed at the very end and with a well developed build up, the piece holds one every foot of the way. Warner Oland gives his usual splendid characterization, but the real joy of the picture is Keye Luke as his impetuous son."

Film Daily p11 Jl 14 '36

"A grand Charlie Chan, with Warner Oland at his very best, this tops the series to date with a finished product that will make a lot of extra coin at the box office. Chan is consistently excellent, but here, in a story that fairly bristles with breathless excitement, he emerges a little more polished, more believable and more entertaining. It is certain to click not only in the recognized Chan spots but in many a class A house where an excellent entertaining second feature is needed."

Hollywood Reporter p4 Jl 10 '36

"Skulduggery at the races, with millions to win or lose keeps the resourceful Charlie Chan busy in this third of a quintet, coming on the heels which will be rated high by the Chan addicts."

Motion Pict Daily p4 Jl 9 '36

"The most recent addition to the Chan sleuth pictures is the happiest of the last several. Warner Oland, at his best, has a fairly credible story, slick direction, even support and fast tempo. It will please the Chan fans and should satisfy others who go for crime-detective thrillers."

Variety p58 Ag 19 '36

"Top notch thriller of the race track... 'Charlie Chan at the Race Track' is earmarked for substantial grosses in all spots... Warner Oland offers usual excellent characterization as the Chinese detective. Keye Luke amuses with his antics and finesses in handling the clever dialog."

Variety (Hollywood) p8 Jl 8 '36

CHINA CLIPPER. Warner-First national 85min Ag 22 '36


Director: Raymond Enright

"A dramatization of the gradual development of the Sea Plane culminating in a colorful version of the Trans-Pacific flight of Pan-American's great flying boat." Nat Legion of Decency

Audience Suitability Ratings

"A and Y; fine of kind; C; exciting but good."

Christian Century p175 S 2 '36

"This picture which follows closely the development of the American Airline is unusually entertaining, educational, and has universal appeal because of its timely plot. Adults, family, 1-15. " excellent." Calif Cong of Par & Teachers

"This lacks the personal drama of 'Ceiling Zero' but is every bit as thrilling and will undoubtedly find general popularity... The picture is excellently directed, photography fascinating, and cast admirably selected. Family."

Calif Fed of Better Pro's Women's Clubs

"A stirring history of the development of aviation, stressing the courage and high purpose which activated the pioneers of the air."

Nat Soc of New England Women

"This is a production all will enjoy. Family."

S Calif Council of Fed Church Women

FOX W Coast Bul Ag 15 '36

Fox W Coast Bul Ag 15 '36

"This picture engrossing in its entertainment value, merits wide acclaim."

Gen Fed of Women's Clubs (W Coast) 1936

Family. Best of the month."

Jl Estimates Ag 1 '36

"Thrilling and interesting is this absorbing picture. The entire cast is noteworthy for its fine performances, but particularly fine are the portrayals of Pat O'Brien, Ross Alexander, and H. B. Walthall. Family & junior matinees."

Nat Council of Jewish Women Ag 5 '36

"General patronage."

Nat Legion of Decency Ag 13 '36

"Family. Outstanding."

Sel Motion Pict S 1 '36

"A matter-of-fact story, in which lies its strength. Well photographed and handled with much accuracy. Suggested for schools and libraries. Family-Junior."

Wky Guide Ag 15 '36

Newspaper and Magazine Reviews

Reviewed by J. F. Cunningham Commonweal p467 S 11 '36

"Inspired by the commencement recently of regular Trans-Pacific flights between the United States and China, 'China Clipper' reaches the screen with far more success than I awaited, the greatest credit for this going to its director, Raymond Enright. So intelligently, so sincerely has he treated the material provided him, so human has he made all characters, so real and engaging each situation, so deftly has he handled the elements of drama, romance and humor that the audience is completely satisfying and ranks with the most notable of recent months. It has much artistic quality throughout and is the possession of an air of authenticity." Alan Hersholt

Hollywood Spec p9 Ag 15 '36

"'China Clipper' is a rather hysteric, spasmodically exaggerated fabric with stock shots of flying and transportation, the picture swings along at a neat clip and climbs to a fairly engaging peak, though it is more quite as tingled as the tense actors would like to have you believe. (2½ stars) Beverly Hills Liberty p16 S 19 '36

"Up to now Hollywood's genuflections before the modern giants of transport have been fumbling and anemic... The Warner manufacturers, accustomed to fly-fishing screen stories out of present-day events and facts, do better with an obeisance to the China Clipper, than did their air-passes rivals. For all that the romance is not a precisely new plot and that the great flying boats are made to do things they have not yet been able to do. 'China Clipper' is a forthright, interesting, often pictorially lovely motion-picture on an exciting modern subject."

Lit Digest p24 Ag 22 '36

"Some good aerial shots and the beautiful Frisco-Honolulu plane. The flesh and blood principal props for the plane's magnificent performance."

New Theatre p23 S '36

"I am afraid that I must be captious enough to suggest that the later in the film photoplay is a greater tribute to the press agents of the Pan-American Airlines than it is to the men who produced it. There is a line somewhere

++ Exceptionally Good; + Good; -- Fair; — Mediocre; — Poor; — Exceptionally Poor
"China Clipper" is an aviation picture without the usual thrills. It fictionizes recent history and places too much stress on the technical phase of flying, with the result that its values as entertainment, as documentary, or as a saga exceed its entertainment merits. Pat O'Brien is the only cast name with draft, and whether O'Brien or his studio can come off for complete box office purposes is doubtful.

LA CIEGA DI SORRENTO. See Blind girl of Sorrento

COUNTERFEIT. Columbia 72min Je 12 '36
Players: Chester Morris, Margot Grahame. Marian Marsh, Lloyd Nolan
Director: Erle C. Kenton

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

Trade Paper Reviews

"A surgia saga of commercial aviation's adventure will do much to hold interest of young audience, which the picture will do quite well along to important money and enthusiastic fan reaction. Family." +

Box Office p31 Ag 22 '36

"[It is a] strong box-office attraction combining action, drama, and dramatic entertainment with big exploitation possibilities." +

Film Daily p9 Ag 12 '36

"Not only on its title, but for sheer, smash entertainment, 'China Clipper' will draw them in to the box office and will satisfy all types of audiences in any spot. Here is a picture that, no matter how critical or technically-minded one may be, still has that box-office label stamped across it from start to finish: It is...packed solidly with audience appeal. Its showmanship possibilities are unlimited. ..." Zop this out with a well-written and carefully orchestrated score from Forbush and you have 'China Clipper'-one of the best general audience pictures that Warners has turned out." +

Hollywood Reporter p8 JI 31 '36

"Splendid team work by director, cast and producer turns this aviation adventure time after time into a spectacle that should hold any audience. ... Frank Wead's story, while admittedly fiction, may eventually be accepted as the true story of the Clipper, so powerfully is it written." +

Motion Pict Daily p4 Ag 6 '36

"Well entitled, topical because of the always-present interest in the China Clipper Pacific flights, with star values as well, 'China Clipper' should appeal to all audiences... Estimate: good program." +

Phila Exhibitor p83 Ag 15 '36

"'China Clipper' is an aviation picture without the usual thrills. It fictionizes recent history and places too much stress on the technical phase of flying, with the result that its values as entertainment, as documentary, or as a saga exceed its entertainment merits. Pat O'Brien is the only cast name with draft, and whether O'Brien or his studio can come off for complete box office purposes is doubtful." +

Variety p16 Ag 19 '36

"With due respect for names in the billing, the plane, the China Clipper, is the star of this picture, and the offering is so shrewdly played as to achieve genuine thrills and emotional thrills that the plane on the China Clipper itself, once its passenger service gets started."

Variety (Hollywood) p4 Ag 5 '36

"Exceptionally Good; + Good; ++ Fair; -- Mediocre; - Poor; --- Exceptionally Poor"
COUNTERFEIT—Continued
"Photographed with the evident cooperation of government departments, the production carries a realistic atmosphere that is lacking in hokum, and the entertainment and pleasantly educational. Adults & young people."
+ — Sel Motion Pict Jl 1 '36

Newspaper and Magazine Reviews
"Strong adult entertainment, this one seeks a somewhat belated appeal through exposing G-men methods of tracking down queer-money makers. Although 'Counterfeit,' by stressing the basic plot, might have been made a super, it nevertheless will lend strong support to any double bill." — Paul Jacobs
+ — Hollywood Spec p18 Jl 4 '36

N Y Times p11 Jl 20 '36
"If 'Counterfeit' were the first—or even among the first—of the cycle of screen dramas devoted to the government's war on the underworld, the entertainment would be a good deal more thrilling. But it is exciting for a casual mid-summer afternoon or evening in the cinema, in spite of the expertly produced sharply spoken, two-fisted racketeer melodramas that have preceded it." — William Boehnel
+ — N Y World-Telegram p20 Jl 20 '36

"G-Men not only have to be good detectives but convincing actors as well. If one is to judge by their portrayal in the biographies, Paul's initial guys are invariably expected to masquerade as this, that and the other F. P. [Federal Prov.]. As has turned out a bang-up programmer and Erle C. Ken- ton's direction deserves a liberal portion of the credit."
— Herb Stover
+ — Script p13 Jl 25 '36

Trade Paper Reviews
"Spectacular exploits of T-men, special agents of the Treasury department, make 'Counterfeit' an action-packed screen exhibit but even with the producer resorting to all sorts of excuses for action and suspense, it totals up mildly. Due to lack of box office names and questionable pull of G-men or T-men pictures, accounts will have to exert exploitation pressure to put this one over for moderate results or better and in the editing, there hasn't been enough manipulating, with result 'Counterfeit' drags in spots."
— Variety p34 Jl 22 '36

CRAIG'S WIFE. Columbia 75min S 25 '36
Director: Dorothy Arzner
Based on the play of the same title by George Kelly. "Realistic, sometimes almost grim, it is a vivid story of the working of a selfish, self-centered woman's warped mind. Loving only her home, seeking always to bend others to her will, she causes unhappiness to relatives and neighbors and finally drives her husband from her side." (Motion Pict Daily)

Trade Paper Reviews
"Essentially a character study, lacking practically all the components of orthodox cinema, the box office fate of this will remain a mystery until the last booking has been checked, depending, as it must, strictly on artistic merit, of which it has plenty. Well-directed, well-acted, handsomely produced, it is deviation from the run-of-the-mill stuff that we believe will pay off, and on which any exhibitor should take a chance."
+ — Hollywood Reporter p3 S 11 '36

"A radical departure from the regular run film merchandise is made here. . . It is a woman's picture placed in the hands of exhibitors many things outside of the usual formula. It has personnel angles with which to bid for general adult support. If possible, the film should be seen before being presented to get ideas for stimulating business."
+ — Motion Pict Daily p2 S 12 '36

"To put so much of general audience appeal into what has been regarded as a play of limited class interest, and to do the job without distorting its essential character, is a token of sound showmanship in Columbia production ranks, a credit to the adapting writer and a fine feather in Dorothy Arzner's directorial cap. Picture may stand alone in the discriminating spots and will complement with distinction on any program."
+ — Variety (Hollywood) p3 S 11 '36

CRASH DONOVAN. Universal 60min Jl 12 '36
Director: William Nigh
"Holt, daredevil motorcycle trick rider in a carnival, meets two old friends, both highway patrolmen, and King's fiancée, Miss Gray. At a holdup in a tavern, Miss Gray is doublecrossed, and Holt spectacularly brings in the gang. He joins the patrol [and] falls in love with Miss Gray, but, realizing she loves King, gives up the thought of her." (Motion Pict Daily

Audience Suitability Ratings
"A: mediocre; Y: harmless thriller; C: exciting;"
Christian Century p1143 Ag 26 '36
"General patronage."
Nat Legion of Decency Jl 25 '36
"A. Y and C: timely, story of the training of our motorcycle police."
Parents' M p31 S '36
"[It] includes an excellent description of the organization and training of the police patrol and a timely lesson for motorists on careless driving. Family."
+ — Sel Motion Pict Ag 1 '36

"Family."
Wky Guide Jl 11 '36

Newspaper and Magazine Reviews
"Of special interest are episodes showing how the high-powered teams are trained."
Christian Science Monitor p13 Ag 1 '36
"Considering that the romantic subplot has been carried pleasantly by two newcomers, John King and Nan Gray, and that Eddie Acuff has a comic rôle, we should not be too severe. The picture is lively and undemanding; like peanut brittle and a pulp-paper magazine, it has its time and place." F. S. Nugent
+ — N Y Times pl0 Ag 10 '36

"No permanent harm to the welfare of the cinema has been accomplished by the production of 'Crash Donovan,' an innocuous little romantic melodrama. 'Crash Donovan' is one of those films that you may be wounded with safety, if you are contemplating a siesta hour on these dog days."
William Boehnel
— N Y World-Telegram pl5 Ag 11 '36

Trade Paper Reviews
"Shooting, running sights, and motorcycle stunt riding feature this action-packed drama that will attract the youngsters, and make a good family attraction for the double-bill."
+ — Box Office p25 Ag 8 '36

"This is a short and fairly snappy affair, with action coming along at a rate that is sufficient to offset most of the story weaknesses. Excellent trouping by Jack Holt also is a big help, and the comedy efforts of Eddie Acuff are another asset."
— Film Daily pl0 Ag 11 '36

+ — Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; — Exceptionally Poor
"Strictly program, 'Crash Donovan' is something of a glorification of the motorcycle cop. It abounds with half-breath chase sequences that bring squalls of delight from the [children], a section of the audience that will doubtless vote it the best picture since the last Q-man drama. Adults are likely to be less enthusiastic. It is double bill fare at best. May think a speciality number that should come out, as should the laughter-getting moment when the cops break into song with a 'Hi-Hi-Highway Patrol' march. This may be police custom, but it is ridiculous in a movie."

— Hollywood Reporter p4 J1 9 '36

"A punch-laden action picture of the duties, dangers and drama of life in the California motorcycle highway police patrol, this should find a ready and highly pleased audience among those who like their films with plenty of speed and action."

+ — Motion Pict Daily p16 J1 10 '36

"Estimate: program."

+ — Phila Exhibitor p85 Ag 1 '36

"Jack Holt is the main bulwark of 'Crash Donovan'. He provides the occasional smart moments. Otherwise it's routine ... for the double-headers."

+ — Variety p19 Ag 12 '36

"As a saga of the state police, any state police throughout the union, this picture will stack up grosses for the family and [juvenile trade] if properly played. It must have exploitation. Jack Holt, the topper does his best, he has to carry the film."

+ — Variety (Hollywood) p3 J1 9 '36

CRIME OF DR. FORBES. 20th century-Fox

 Players: Gloria Stuart, Robert Kent J. Edward Bromberg, Sara Haden

 Director: George Marshall

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

Audience Suitability Ratings

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

Christian Century p107 J1 29 '36

"Adults." Am Legion Auxiliary

"Altogether an entertaining if sometimes harrowing picture for adult audiences." Calif Cong of Par & Teachers

"The cast is a very capable one, with J. Edward Bromberg, as the injured surgeon, perhaps a shade better than the others. Nature." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"The highest standards of human relations and behavior dominate the entire film. Aside from harrowing scenes which strengthen the motivation, the picture is satisfying, artistically and ethically. Adults." Nat Soc of New England Women

"Although mature in theme, this picture will have interest for young people. Adults & young people." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 27 '36

"The controversial theme of 'mercy killing' is food for thought. Adults & young people."

Gen Fed of Women's Clubs (W Coast) Je 14 '36

"Adults."

Jt Estimates Je 15 '36

"The leading parts are sincere and well sustained. However, the interspersion of a number of scenes of comedy with raucous laughter and tiresome jokes makes it a little difficult to readjust oneself to the moments of tragic importance. It is one of those pictures which have some excellent points but are not well-balanced productions."

+ — Motion Pict R J1 9 '36

"Full of false premises this effort to sensationalize the 'mercy killing' performances by doctors constitutes a mediocre picture. The tale is well constructed except for the ending which serves definitely as an anticlimax. Adults." Nat Council of Jewish Women Je 17 '36

"General patronage."

Nat Legion of Decency J1 9 '36

"A: forceful drama; Y: pretty strong melodrama; C: well acted. Parents' M p21 S '36

"This is a dramatic presentation of a timely subject, 'mercy killing,' with the final decision left to the audience. Adults."

+ — Motion Pict J1 11 '36

"Mature."

Wkly Guide J1 4 '36

Newspaper and Magazine Reviews

"It is a 'thrill drama,' and although treated with sincere dignity, the 'mercy killing' subject of the theme makes it a highly controversial matter." Commonweal p507 J1 17 '36

"Here the spectator is treated to distinctly realistic, strong, at times uncommonly powerful dramatic action in every respect. This offering merits merit attention and praise. A beautifully mounted production, in places thrilling in its drama and humor, charmingly amusing, appealingly human and always absorbing, it rightfully achieves high favor with its recent preview audiences and that it will succeed as both entertainment and commercially wherever publicly screened, is my firm belief. Don't fail to view the picture." Allan Hersholt

+ Hollywood Spec p14 Je 20 '36

"This unusual theme—Should doctors kill hopelessly doomed patients?—has been treated with quiet intelligence. And as there is no playing up of the more sensational elements certain to appear in a story of this type, the film comes as a worthwhile offering for those who want occasional respite from the boy-meets-girl formula. (254 words) Beverly Hills Liberty p24 J1 25 '36

"'The Crime of Dr. Forbes' is an unusual picture, an unexpectedly intelligent picture. It has a certain amount of the half-baked, superficial stuff that the movies always get into when they start to play with test tubes and X-Ray negatives, but it is far from the sap picture that you might expect on this theme. On the whole, it is dignified, careful and articulate. It does not presume to answer the question of mercy killings, but it does a satisfactory job of speaking out of the responsibility." Don Herold

+ Life p25 S '36

"The first half of this film is unanticipatedly adult and ably played. ... [Later] however, the film bogs down in the platitude of a Hollywood murder trial and never comes up again. Edward J. good. Berg's author, and the investment of the title role is the first opportunity he has had to show his talent and Group Theatre training." Robert Stevens

New Theatre p22 Ag '36

"Director George Marshall and an extremely competent cast have produced in 'The Crime of Dr. Forbes' an engaging melange of emotion, suspense, amusing and absorbing by turns—a stride, of course, but a most entertaining one. The picture, despite the fact that it fails to sustain a serious mood, is nicely blended by tricks of script writing and direction, so that it becomes good entertainment even though it lacks impact." J. T. M.

+ — NY Times p11 J1 6 '36

+ — Exceptionally Good; + — Good; + — Fair; + — Mediocre; — — Poor; — — Exceptionally Poor
CRIME OF DR. FORBES—Continued

"The Crime of Dr. Forbes' is ingenious front-page stuff, brightly and scathingly written, cunningly put together and acted to the hilt by a band of sure-fire players. Aside from its bitterness at the way tragedy is converted into comedy by the callousness of our nation, it is a good show with traces here and there of good drama. . . Although it falls in its chief attempts to take a definite stand on the matter of mercy killings, the film is vastly entertaining and permits the audience to have a vivid and exhilarating time." William Boehnle

+ N Y World-Telegram p15 Jl 7 '36

"This is the best picture the Western Avenue studio has turned out in some time. A great deal of thought and imagination have been used on this small budget picture and some of the 'touches' are worthy of more pretentious photoplays. . . Authors Frances Hyland and Saul Elinkin have constructed a canny screenplay that has surprise, suspense and pace." Herb Sterne

+ Script p14 Jl 11 '36

Trade Paper Reviews

"The timely and highly controversial subject of 'mercy killings' gives this Sel Wurtzel production a marked appeal to more-than-average audience appeal. Adults." + Box Office p75 Je 27 '36

Reviewed by L. S. Nielsen

Canadian Moving Pict Digest p19 Jl 4 '36

"Estimate: fair, depends on selling." + Phila Exhibitor p72 Jl 1 '36

"The dramatic weight of 'Dr. Forbes,' coupled with cast performances and good comedy relief, entitle it to a fair chance despite lack of names among the players. Its appeal is distinctly adult." + Variety p75 Jl 8 '36

CROOKED LOVE. Nuovo mondo 76min Je 29 '36

Players: Nelly Corradi, Fosco Giacchetti. Raimondo Van Riel

Director: Adolqui Millar

Italian dialogue film with English sub-titles. Filmed in Rome. Also called Luci Sommmerse and Rendering Love. The adventure of a notorious gentleman jewel thief who makes the Riviera his headquarters. There he meets a former employee of a banker who decides to reform. He is afraid that if she knows his true identity, she will not marry him. After a battle with his former underworld pals, he wins her.

Newspaper and Magazine Reviews

"Cropped Love" is the Italian version of a play about a reformed thief, 'Lord Spider,' and while its attempts to imitate the jaunty ways of Hollywood are valiant, they are scarcely successful. In fact, compared to some of our own 'Screen Souvenirs,' composed of early silent films, they would make a shabby showing. . . Cutting and editing may partly account for the ludicrous results at Teatro Cine-Roma. (The New York Tribune): Marguerite Taschner — N Y Herald Tribune p14 Je 23 '35

"The feature is a heavy-handed drama of the old school, with a plot not unlike those of the very motley ancient Pickford films. . . This is not so much as a story; nor does the production improve it. The pace is slow, the photography dull, and the acting a series of grimaces and poses." Eileen Creelman

N Y Sun p21 Je 31 '36

"The picture is well made technically, and the acting is generally good." H. T. S. + N Y Times p22 Je 22 '36

"Although it grieves me to say so, this is among the least interesting of Italian films that have recently been shown on Broadway. Some of the complaints that might honestly be made against it are that it is slow, shaming, feeble and boring." William Boehnle — N Y World-Telegram p24 Je 24 '36

Trade Paper Reviews

"[It is a] generally well made and well acted drama-romance, laid in attractive Riviera backgrounds." + Film Daily p7 Je 23 '36

"This is to be considered definitely one of the less conspicuous of the importations of Italian product. . . In general, the film is of the type which probably will appeal to audiences understanding the Italian language . . . but to few others." + Motion Pict Daily p14 Je 26 '36

"With a story hung on the old Raffles formula, this import has its moments of effective drama. Neither the direction nor the acting is of an especially high order, but the film has a star, Nelly Corradi, who packs everything when it comes to face and figure. + Variety p23 Jl 1 '36

CROUCHING BEAST. Olympic 56min Ag 21 '36


Director: W. Victor Hanbury

Based on a novel Clubfoot by Valentine Williams. Dialogue film produced in England. "It's a yarn about British spics in 1915 Turkey, with an American girl getting into all kinds of jams with the beast, Ahmed Bey, because she bofriends an English spy." (N Y World-Telegram)

Audience Suitability Ratings

"Adults." Nat Legion of Decency S 3 '36

Newspaper and Magazine Reviews

Christian Science Monitor p17 S 5 '36

"In terms of what Mr. Dudley Nichols calls escapat entertainment, 'The Crouching Beast' may be just what you are looking for. It does not pretend to make much sense. . . No one can say the picture lacks plot—that's the trouble with it, it has too much and also plenty of action. What it needs is a lot of things, but what it really has is a really superb performance by Mr. Kortner, whose poisonous creation invokes a spirit of evil, and produces a suspense every time he puts in an appearance." Margaret Trelawny — N Y Herald Tribune p6 Ag 22 '36

"The heroine is our own Wynne Gibson, who used to get into lots of similar scrapes for Paramount. Fritz Kortner, schooled in the cinema tradition of Turkish terrorism by playing such roles as Abdul the Danned, clubfeet through this one with ease." J. T. M. + N Y Times p6 Ag 22 '36

"[It is] a lot less murderous than its title. . . I was chagrined at Fritz Kortner's Ahmed Bey. In 'Abdul the Danned' he did a swell job, but he plays the Turkish beast like a Bronx salesman giving the heat to a customer." Douglas Gibert — N Y World-Telegram p13 Ag 24 '36

Trade Paper Reviews

An intensely dramatic spy story located in and around war-torn Constantinople, this will carry a fair measure of interest for thrill fans. Adults." + Box Office p23 S 12 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
“This drama of wartime spy activities . . . is a generally suspensive and engrossing performance of Fritz Kohner in the title role and by Wynne Gibson.”

**Film Daily** p4 Ag 22 '36

“This is a feeble and inconsequential tale of spies . . . The dramatic content, while attempting to reach a serious vein, borders on the unconscious; humor.”

**Motion Pict Daily** p12 Ag 24 '36

“Spy story that has the benefit of an American name, a nice performance by Fritz Kohner, this should prove fair entertainment. Although Fritz Kohner in Britain, it should hold interest, having been edited so that it moves more rapidly than similar importations.”

**Phil Exhibitor** p44 S 1 '36

“Between covers, [this mystery] was a particularly sinister one; but this filmization of one of Williams' mystery melodramas still leaves plenty to be desired. An English production, it holds practically nothing for the American market—even though if co-stars an American personality, Wynne Gibson, with Fritz Kohner, Austrian character actor. Picture is extremely weak on almost every front, its deficiencies notably lying in the script and direction. The spotting of personalities with heavy Piccadilly accents in the roles of German spies, a World War setting . . . makes the entire production appear ludicrous; hardly desirable fodder for even slightly intelligent audiences.”

**Variety** p21 S 2 '36

**Newspaper and Magazine Reviews**

“Rather a novel twist to this newest of all technicolor films, makes it interesting. A novelty that will interest many lovers of songs and dance is a spectacular Indian war dance performed by [Collins] in order to win over to his cause a band of natives. Laura Elston

**Canadian M** p32 JI '36

“'The Dancing Pirate' is a feast for the senses rather than the intellect . . . The libretto, painfully whimpered Charles Collins dominates the show, Hilas in a 19th Century setting to Fred Astaire Hollywood has yet discovered. And, charmingly scored by Alfred Newman, Collins' debut is an amusing and novel take for the eye and ear.” (3 stars) Beverly Hills

**Liberty** p49 Je 20 '36

“'Dancing Pirate,' the first all-technicolor dancing musical, is quite delightful, or perhaps it would be more correct to say highly enjoyable, un-finkly evenings at the movies. Some may say that it is nothing but a succession of pretty colored postcard shots, but even that is excus-

able in a musical, and the shots this time are scrumptuous, as colored postcards go . . . The fun is of a much better sort than you might expect of a production with a series of picture postcards.”

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**TRADE PAPER REVIEWS**

“As the first all-technicolor dancing musical, 'Dancing Pirate' has exploitation possibilities, despite the fact it went haywire. Save for potentialities that Charles Collins suggests, Pioneer's 'Pirate' is too comic operetta to qualify as 1936 film fare . . . 'Dancing Pirate' is a weakie.”

**Variety** p29 Je 24 '36

**DARK HOUR.** Chesterfield 64min Ja 15 '36

**Players:** Ray Walker, Irene Ware. Hobart Bosworth, Berton Churchill

**Director:** Charles Lamont

Based on novel, The Last Trap, by Sinclair Gluck. A murder mystery in which a killer attempts to slay a man who is already dead. Two of the last one of the old school and one of the new, are pitted against each other to find the solution.

**Trade Paper Reviews**

“Take a murder mystery containing all the usual ingredients, such as an evil old man, a mysterious butler, a wise-cracking young detective and a much belated upon heroine, cast with a group of capable players and place in a satisfactory production—the result will be an average programmer well-suited to double-billing, family.”

**Box Office** p31 Ag 22 '36

“With a better story and handling than is found in the majority of murder mystery dramas coming out of the independent shops, this production ought to satisfy the grind clientele. It goes for the 'guess who did it' melodramas.”

**Film Daily** p7 Ag 1 '36

“Ponderous and talkative, this mystery drama is quite average. The featured players handle their roles well, but they work with a melodrome story.”

**Motion Pict Daily** p17 Ag 21 '36

“This [mystery] may have made good reading and made for a very good version; but it fails to approach even the jelling stage. Only for minor secondary dual spots. Aside from the
MOTION PICTURE REVIEW DIGEST

DARK HOUR—Continued
lack of names, bad casting, faulty acting and indifferent direction wreak what possibilities the story ever had.
— Variety p17 Ag 5 '36

DESTINY UNKNOWN. See Passaportorosso

DEVIL DOLL. MGM. 70min. J1 17 '36
Players: Lionel Barrymore, Maureen O'Sullivan, Frank Lawton, Rafaela Ottiano, Juanita Quigley, Arthur Hohl
Director: Tod Browning
Based on the novel, Burn, Witch, Burn, by Abraham Merritt. "An escaped convict... encountering a mad scientist, learns of a process to reduce human beings to doll-like sizes. The scientist dies and the Sawyer decides to use the process in his campaign for justice. With one living doll to do his bidding, he disguises himself as an old lady and opens a doll shop in Paris. His first enemy is captured and transformed into a doll; the second is stabbed by the girl doll; the third tortured by mysterious happenings until a confession is obtained." (Hollywood Reporter)

Audience Suitability Ratings
"A: good of kind; Y: better not; C: no."
Christian Century p1047 JI 29 '36
"Adults." Am Legion Auxiliary
"Adults: excellent; family: good; 14-18: no; 8-14: no."
Calif Cong of Par & Teachers
"Good-mature." DAR
"Adults & young people," Nat Soc of New England Women

"As a mystery melodrama, it is unusual and tense, but only suitable to a mature audience."
S Calif Council of Fed Church Women
Fox W Coast Bul JI 18 '36
"A strongly dramatic story which is consistent and holds the attention throughout. Adults." + Jt Estimates JI 1 '36
"Melodrama at its best... The predominant mood is heavy and morbid, though there is some attempt at comedy relief. Excellent for adults." + Nat Council of Jewish Women JI 8 '36
"Objection: revenge theme and implied suicide. Objectionable in part."
Nat Legion of Decency JI 23 '36
"A and Y: intriguing novelty; C: hardly."
Parents' M p51 S '36
"Adults."
Sel Motion Pict Ag 1 '36
"Fantastic but unusual. Family." Wkly Guide JI 11 '36

Newspaper and Magazine Reviews
"It is an ingenious and entertaining film. The plot has sufficient suspense as first one and then another of the enemies capitulates. Even better are the tricks of photography. It is pleasant to see the screen remembering again some of its skill with optical illusions and double exposure." E. F. Melvin + Boston Transcript p8 Ag 1 '36
"The Devil Doll is a first class mystery-drama, such as Lionel Barrymore is delighted to perform in... [It] has all the elements of exciting and thrilling screen entertainment." Laura Elston + Canadian M p38 Ag '36

"Well done of its kind, for those who like chillers however mechanical."
+ Christian Science Monitor p19 Ag 1 '36
"The mighty interesting results accruing from Tod Browning's latest directorial effort bring conclusive proof of the appropriateness of the title, 'Master of the Macabre,' which has variously been ascribed of his best work. Thoroughly dramatic mystery horror that is strikingly out of the ordinary." J. P. Cunningham + Commonweal p47 JI 31 '36
"The camera really is the hero of 'The Devil Doll,' and the demonstration of its powers makes the picture well worth seeing, though the story is unpleasant and will leave you with a bad taste in your mouth. It is all weirdly extraordinary, but the same devices should have been used in the manufacture of a comedy to which you could have taken children. No. No. New things are the order of your several lives. As we have it, however, do not take the children."
+ Hollywood Spec p6 JI 18 '36
"Lionel enjoys an actor's holiday in a role that lets him disguise as a woman, gives him many long speeches and a dazzling variety of scenes. The rest of the cast, headed by Arthur Hohl, takes the bizarre doing much more serious stuff than will any audience."
(2½ stars) Beverly Hills Liberty p32 Ag 15 '36
"'The Devil Doll' [is] warranted to terrorize the self-possessed. ... Lionel Barrymore plays the escaped convict. His transformation, achieved after weeks of Hollywood putting, into an aged, seemingly kind crone, is astonishing, not only as make-up but as a performance... The bizarre story places 'The Devil Doll' somewhere between an out-and-out horror picture and a novelty... No. No. Nothing is so haunted by it, but the effect during actual screening is powerful."
+ Lit Digest p19 JI 18 '36
"In 'The Devil Doll,' Mr. Browning is hardly at his best. Yet it is a dramatically intense story that is too much given to health and vitality, it is always pleasant to run across one of his slyly unwholesome melodramas if only for the sake of contrast. 'The Devil Doll' is second-rate Tod Browning, but it is pretty good fun anyway... 'The Devil Doll' is technically excelling. Unfortunately, though, in the business of creating the photographic horror mood... —Engaged in bidding for the ticket are quaint rather than horrible. 'The Devil Doll' isn't likely to scare any one but children, whom it might affect most seriously. It is, for those over twelve, a fairly entertaining novelty. It is rather fun, on the whole, and Mr. Barrymore, disguised as an old lady, is astonishingly believable."
Eileen Creelman + N Y Times p19 Ag 8 '36
"[It is] a photoplay which is grotesque, slightly horrible and consistently interesting. A freak film, and one which may overburden Junior's imagination, but an entertaining exhibition of photographic hocus-pocus for all that..."
S. Nugent + N Y Times p19 Ag 8 '36
"Although he has hit upon a chilling theme for his latest film, Tod Browning, ace of horror-film directors, has not produced quite such a chilling film. But the moments of terror are tense and thrilling and leave one pale around the Gills with excitement. But it also has its limping moment and I suspect you will find its movement slow at times and its language offensive to many." William Boehnel + N Y World-Telegram p14a Ag 8 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
DEVL IS A SISSY. MGM 92min S 18 '36
Director: W. S. Van Dyke.
"Circumstances force the cultured Freddie Bartholomew into association with Jackie Cooper and Mickey Rooney, tough mugs in the city slums. Domestic affairs of the youths' parents are not conducive to the best welfare of the trio. They are led into petty crime through the desire of Mickey to buy a tombstone for his electified father. With a tolerant juvenile judge setting the boys on the right track, young Rooney would backslide. But following a brush with the law during which young Bartholomew endangers his life, the tragedy of his threatened death opens his eyes to the right way of living."

MOTION PICTURE REVIEW DIGEST

"The idea is good, but the finished product is probably of more interest to movie technique students and to me. This column is no parent-teacher's forum, but I must tell you that I would be pretty nervous about taking the kiddies to see it. It's concerned with one of the favorite phobias of childhood, and realistically produced and hysteric reactions. Still, maybe your kiddies would just laugh at it."
Russell Malone.

New Yorker p53 Ag S '36
"If you have a taste for screwy horror-drama this is fun. . . . Cameraman Leonard Smith has the unusual assignment of making the trick photography really makes this show." Herb Sterne

Film Daily p6 J1 7 '36
"Intriguing as a novelty, 'Devil Doll' is exceptionally well made with all concerned contributing to the excellence of the fantastic plot. It is difficult, however, to predict box-office for such an attraction. Responsibility for its success will rest entirely on how it is sold. All a reviewer can say is that 'Devil Doll' is well worth the selling. Its horror is kept completely objective, never transcending the bounds of entertainment. . . . Lionel Barrymore delivers a superb performance in an exciting role. His impersonation of an old lady is amazing and he wrings all sympathy possible from his character."" Hollywood Reporter p3J1 15 '36
"The responsibility for the success or failure of this film rests with exhibitors, since much depends on the way the advance exploitation is handled. Rarely have exhibitors an opportunity for ingenious campaigns and stunts, for it is strikingly out of the ordinary."

Motion Pict Daily p8 J1 6 '36
"As an illustration of the photographic art, 'Devil Doll' is interesting, although not very practical. The technical aspects may provide diversion to the limited number of people who are interested in such things, but in general appeal the exploitation is lacking. Through its basic 'idea,' the picture is in the home market and has an adult-scaring need except scenario. The fault lies with the failure of the scenarists to fortify the 'idea' with a helpful and credible plot."

Variety p15 Ag 12 '36
"'The Devil Doll' is a weird sort of screen concoction which bids for entertainment on concepts. It is directed by a master of realistic melodrama. . . . Picture will hold interest and create comment wherever imaginative treatment is possible, and for its experimental nature and handling as entertainment off the beaten track, Edward J. Mannix deserves ample credit for the accomplishment."

Variety (Hollywood) p8 J1 3 '36
"Outstanding in dramatic and commercial worth is 'The Devil Is a Sissy,' rich in humanity and fantasy. It has a youth appeal and will have wide audience appeal for men, women, and children. . . . W. S. Van Dyke, directing with sensitive hands, blends the two to make a perfect choice for the material—guides his charges with deep and sympathetic comprehension of the treatment and youthful heart and pride."

Variety (Hollywood) p8 S 5 '36

Audience Suitability Ratings
"Although featuring young boys, it is a story containing much interest for youngsters. General patronage." + + Nat Legion of Decency S 17 '36
"Remarkable for the naturalness and humanism of its treatment. . . . it is very much a modern, city film Sawyer. The acting of the three boys is excellent. Family. Juvenile." + Wkly Guide S 12 '36

Trade Paper Reviews
"A tailor-made vehicle for the screen's three foremost box-office attractions, this picture will reap a rich harvest in laughs, tears and revenue. Family." + Box Office p23 S 12 '36
"With neither fuss nor feathers, ballyhoo nor bombast. MGM-G.M has launched a winner in this picture. And any preconceived notion that it is only a kiddie attraction. . . . Acted by youngsters it is, but with a feeling for the human emotions of comedy and drama that vies with the work of the most seasoned player. From every production angle, casting, writing, acting and directing, it is practically flawless. It is fresh in story and treatment, rich in paths of humor, and will appeal to every class of audience and every age." + Film Daily p11 S 9 '36
"From its arresting title to its laughable final scene, this comedy-attraction is grand entertainment for all ages and all classes. Its humor, its humanity and its superb enactment, with Freddie Bartholomew headlining the admirable cast, will make it a box-office bellringer from top to bottom . . . It was a swell piece of showmanship to have brought these three gifted and popular boys together in one picture. Its box office results will be important."

Hollywood Reporter p8 S 8 '36
"Drama with a heart sock, possessed of powerful human interest and told with forceful directness, this picture held a preview audience's rapturous grip. Although the three juveniles are featured, the picture is absolutely true to human life. While it is much to the interest of that audience, segments of the theme should stir adults deeply. . . . It is an intelligent study of a timely and vital subject."

Motion Pict Daily p4 S 8 '36
"Outstanding in dramatic and commercial worth is 'The Devil Is a Sissy,' rich in humanity and fantasy. It has a youth appeal and will have wide audience appeal for men, women, and children. . . . W. S. Van Dyke, directing with sensitive hands, blends the two to make a perfect choice for the material—guides his charges with deep and sympathetic comprehension of the treatment and youthful heart and pride."+ + + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor Poor
DIMMED LIGHTS. See Crooked love

DIZZY DAMES. Liberty 65min J1 16 '36
Players: Marjorie Rambeau, Florine McKinney. Lawrence Gray, Inez Courtney
Director: William Nich
Music and lyrics: George Wagner, Howard Jackson

Based on the short story, The Watch Dog, by P. G. Wodehouse. The film was produced in 1935 but has just been released in the metropolitan territory. A former actress, now running a theatrical boardinghouse, tries to keep her daughter who is away at school in ignorance of her career. When the daughter returns for a surprise visit she falls in love with one of the boarders. After complications, the mother allows the young lovers to marry.

Trade Paper Reviews

"It is a semi-back-stage yarn with nothing out of a more or less routine order, best suited for the minor spots.

— Film Daily p7 J1 15 '36

"One glance at the cast promises a musical of some proportions, but it is all held down... Over half of the principals are from the music stage, and are given sparse flings at doing their stuff, but it ends there. Mild story is leisurely told by this group, with none of stellar pull big enough to lift it out of the duller category. Title never quite lives up to its name.

— Variety p17 J1 22 '36

DON'T TURN 'EM LOOSE. RKO 66min Ag 28 '36
Players: Lewis Stone, James Gleason, Bruce Cabot, Louise Latimer, Betty Grable
Director: Ben Lyon

Based on the short story Homecoming by Thomas Walsh. "[The] story... deals with [a] ruthless, murderous outlaw son who is liberated by father as member of parole board and is then shot to death by the father as the son is about to commit another killing."

Variety (Hollywood)

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"The acting is uniformly good, the subject timely, the film vigorous, the style spirited, which all lends conviction to the story. Mature. Calif Fed of Business & Professional Women's Clubs.

"Good. Mature." DAR

"A tense drama vividly acted, which holds the attention and presents a needed and downright right message without mincing matters. Adults & young people. Nat Soc of New England Women

"The picture rings true with a potent lesson. Adults & young people." S Calif Council of Fed Church Women

— Fox W Coast Buil S 5 '36

"Timely and powerful indictment against the misuse of the parole system, in releasing hardened criminals. A thought-provoking and grippingly interesting picture. Adults & young people.

— Gen Fed of Women's Clubs (W Coast) Ag 25 '36

"This is a convincing story... Thoroughly reliable cast turns in a most satisfactory performance with Lewis Stone, as the father, giving one of his finest portrayals of this type. Bruce Cabot maintaining a sadistic touch throughout.

— Nat Council of Jewish Women S 1 '36

"A terrible indictment of our parole board system. (Too tense for children.) Adults."

Nat Legion of Decency S 10 '36

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

NEWSPAPER AND MAGAZINE REVIEWS

"Don't Turn 'Em Loose' is one of the most expertly handled class B's it has been my good fortune to see. There are not a dozen irrelevant lines of dialogue; it is terse, fluent, and acts solely as a camera support... 'Don't Turn 'Em Loose' can be summed up in one sentence: one seldom deserved word—excellent.'

Paul Jacobs

— Hollywood Spec p11 Ag 29 '36

"It is to be doubted if, for sheer slam-bang heart-trapping, the Hollywood cinema has filmed a more thumping scene than that in which the parole official, newly elected to the Parole Board, confronts his notorious, murderous son... It is straining things a little to believe the ending; in which the father, seeing his boy about to kill a detective, shoots the son down. Scenarists Harry Segall and Ferdinand Trottaint hit the dangerous mean to this conclusion about two paces in advance of credibility.

— lit Digest p23 S 5 '36

Trade Paper Reviews

"As stark and tragic a drama as has ever been filmed in Hollywood. The story builds without wavering to a climax that is terrific. It blasts with stunning force at our most critically considered system of paroles, and leaves no doubt as to the punch that can be attained with proper directing and acting.

— Box Office p25 Ag 29 '36

"It's strong stuff and very, very fine."

L. S. Niemeyer

— Canadian Moving Pic Digest p19 S '36

"Abuse of the prison parole system here furnishes the subject for a second vigorous melodrama. The first was Universal's 'Parole,' reviewed a few weeks ago. The two pictures are, however, with plot different in point, the one will stand on its own feet as beefsteak entertainment apart from its preachment and is strong enough to top almost any double bill to box office advantage... The production under Robert Sisk is satisfyingly excellent from first to last."

Hollywood Reporter p3 Ag 20 '36

"The most sordid aspect of graft and corruption in its relation to parole boards is heavylv emphasized in this unpleasant melodrama which is an impassioned preachment against easy parole... Emphasize the problem of easy parole for criminals in society."

— Motion Pic Daily p17 Ag 21 '36

"Another story about parole for criminals, this has the benefit of an action title as well as a fast moving story, though short on names... Estimate: program."

— Phila Exhibitor p41 S 1 '36

"Don't Turn 'Em Loose' presents vigorous, provocative treatment of the dangerous gambles involved in current parole practices as news headlines and police records relate them... Bitter and sombre much of the way, it yet is close enough to big social problems of the day to have positive entertainment value and should prove good program complement in most spots, especially where the customers can stand thoughtful, thematic fare.

— Variety (Hollywood) p3 Ag 20 '36

DOOMED CARGO. See Seven sinners

DOWN THE STRETCH. Warner-First national 67min S 7 '36
Players: Patricia Ellis, Mickey Rooney
Director: William Clemens

Mickey Rooney, the son of a once-famous jockey, escapes from St. Vincent's, turns to racing, but is placed under the custody of the owners of a horse stable. Engaged as a jockey, he.
rides in the climax race in London, holding back his mount to let the owners of the stable, now poverty stricken, win the race.

**Audience Suitability Ratings**

"Family" Am Legion Auxiliary

"It is regrettable that a question of race track ethics makes this dubious entertainment. Adults: fair; family: doubtful; 14-18 and 8-14: no." Calif Cong of Par & Teachers

"Questionable ethics. Good-mature." DAR

"A question of racing ethics is involved which lowers Mr. Delaney's clean sport will regard as inadequately handled. Family." Nat Soc of New England Women

"There is a good story which will entertain all who admire a good sport and fine horses. Family." S Calif Council of Fed Church Women

Fox W Coast Bul J18 '36

"Adults & young people." Jt Estimates J1 '36

"The ending leaves the audience sympathetic but a little doubtful of the ethics involved, a problem which might well offer opportunity for discussion among students evaluating the social value of horse racing. Adolescents, 12-16: entertaining; children, 8-12: yes." Motion Pict R J1 '36

"Family." Nat Council of Jewish Women J1 S '36

"Exciting and convincing track atmosphere. General patronage." Nat Legion of Decency J18 '36

"A and Y: fast moving race-track comedy; C: entertaining." Parents' M p31 S '36

"Adults & young people." Sel Motion Pict Ag 1 '36


**Newspaper and Magazine Reviews**

"Mickey Rooney is one of the finest actors appearing on the screen. Despite some obvious drawbacks, 'Down the Stretch' is well worth seeing on account of Rooney's contributions. The chief weakness of the story is its ending. On the whole, Bryan Foy, producer, made a passable job of it." Hollywood Spec p4 J1 '36

"Formatted to please the family trade, to entice laughter and tears, 'Down the Stretch' achieves its aim due to the talents of young Mickey Rooney and colored Willie Best. Mickey is cast in a role that is years too mature for the mite's appearance; it's difficult to be convinced when he smokes and frequents gambling clubs. The kid's sincerity carries him through and his dramatic scenes have punch." Herb Sterne + Script p12 JI 25 '36

**Trade Paper Reviews**

"Superb comedy furnished by a colored boy, William Best, a race track plot with a decidedly different twist, and the names of Patricia Ellis and Mickey Rooney make this a picture that will please every audience. Family." Box Office p31 JI 18 '36

"'Down the Stretch' is a formula racing yarn that should please most audiences but its talking in draw names." + Hollywood Reporter p3 JI 8 '36

"Here is an interestingly developed race track comedy which unfolds at a swift pace with maximum humor and pathos. It should be adequate in all spots. The picture should show profitable results in both first run and neighborhood houses." + Motion Pict Daily p4 JI 9 '36

"Estimate: for neighborhoods, twin bills." Phila Exhibitor p34 Ag 1 '36

"This is fast-moving comedy-drama backgrounded by the race track that furnishes many thrilling and exciting moments balanced with sufficient pathos and comedy to make it all highly entertaining for every audience. Bryan Foy has given the production many lavish settings combined with employment of two large sets, is built to the theme of self-sacrifice and centers about the professional careers of two friends who love the same girl." Hollywood Reporter

**Audience Suitability Ratings**

"General patronage." Nat Legion of Decency J1 36 '36

"A: sea life melodrama; Y and C: exciting and educational." Parents' M p31 S '36

"Family." Sel Motion Pict Ag 1 '36

"Suggested for schools and libraries for educational value. Family." Wkly Guide J1 18 '36

**Newspaper and Magazine Reviews**

"Principal values are in the unpretentious actualities in the lives of the heritage-steeped inhabitants in the Greek fishing colony of Tarpon Springs, and their thrilling deep-sea divings for sponges off the stormy Florida Keys. The movie was done. All too obvious are the stagings which were forced into this otherwise interesting pictorial record, injected under the producer's own brand of padded plot of perceptible artificialities is necessary and that theatrical dramatization is essential." J. P. Cunningham

+ — Commonweal p425 Ag 28 '36

"The under-sea shots in the new picture are well worth a visit, but as for the story, a veil could be drawn over certain of its sequences without great loss. Had the picture included less of these plotty doings and more of the diving interludes, it would have been a better production, both from an entertainment and educational point of view." Marguerite Tazwell

+ — N Y Herald Tribune p9 Ag 10 '36

"The most engaging quality of 'Down Under the Sea,' is its cheerful pretense to authentically. It may be better expected in its telling astonishing and its dénouement absurd, yet Republic Pictures preserves the demeanor of a man who not only expects to be believed but considered an authority... The picture plunges away on a wild-eyed pursuit of villainy, murder, mayhem, sharks and death-bed nobility." F. S. Nugent

+ — N Y Times p10 Ag 10 '36

"[It is] a meager and unassuming little melodrama. If you have better things to do you may enjoy watching [the cast] attempt to make something fresh and thrilling out of commonplace melodrama and farce that make up the film. But I fear that you will hardly be excited by the proceedings." William Boehnel

+ — N Y World-Telegram p12 Ag 10 '36

**Exceptionally Good; Good; — Fair; + Mediocre; — Poor; — Exceptionally Poor**
DRAEGERMAN COURAGE. Warner-First national 60min O 24 '36
Players: Jean Muir, Barton MacLane, Henry O'Neill, Robert Barrat. Addison Richards
Director: Louis King
"Tartan MacLane [is cast] as the hero, driving drageerman who is fired from his mine job, and prefers the guts and the glory of the sea; but is safe conditions in the shaft, but comes back to head the rescue squad when his former employer, East Coast Photographer, says the trend is to use pictures instead of personnel. Addison Richards: and the village doctor, Henry O'Neill, are caught in a second cave-in of a deserted mine. Variety (Hollywood)"
EARLY TO BED. Paramount 75min Je 5 '36
Players: Mary Boland, Charlie Ruggles, George Barbier, Gail Patrick
Director: Norman McLeod
See issue of June 25, 1936 for other reviews of this film

Audience Suitability Ratings
 "Family." Am Legion Auxiliary
 "Adults; good; 11-18; good. Family," Calif Cong of Par & Teachers
 "The picture is a series of good comedy sequences and the dialogue particularly clever and funny. Family," Calif Fed of Business & Professional Women's Clubs
 "Mediocre-mature," DAR
 "Amusing situations, skillful direction and expert acting are combined to make wholly enjoyable entertainment. Family," E Coast Preview Committee
 "Family," S Calif Council of Fed Church Women
 + Fox W Coast Bul Je 20 '36
 "Enjoyable entertainment for the family." + Jt Estimates Je 15 '36
 "Suitability; family." Mo Film Bul p116 Jl '36
 "This is capital fun. ... Many lines provoke laughter, the entire cast joins wholeheartedly in the action, and there is never a dull moment. Adolescents, 12-16: amusing; children, 8-12: probably too mature." + Motion Pict R Jl '36
 "Family." Nat Council of Jewish Women Je 10 '36
 "A and Y: light comedy; C: if interesting." Parents' M p17 Ag '36
 "Enjoyable entertainment for the family." Sel Motion Pict Jl 1 '36

Newspaper and Magazine Reviews
 "Those two nice, tame people, Mary Boland and Charles Ruggles ... make a thoroughly entertaining full-length comedy out of the theme of sleepwalking. ... [They] are no doubt so successful at this because they do not try very hard. A little too much pressure, and this picture could have been one of the colossal chucks of the year." Don Herold + Life p30 S '36
 + New Theatre p23 S '36

"While [it] is not as distinctive or substantial a piece as 'Ruggles of Red Gap,' Miss Boland and Mr. Ruggles once more prove a diverting married couple. ... The picture, while not a masterpiece in any sense, is gay and amusing and deftly done. Norman McLeod keeps it going at a smart pace and blends his comedy scenes together skillfully and tellinglily." Marguerite Taxelh
 + N Y Herald Tribune p12 Jl 16 '36

"The picture is much more amusing when it forgets the plot and concentrates on the personalities of its comedians. As background for Mr. Ruggles' sleepwalking antics and Miss Boland's hysterical efforts to protect him from his subconscious self, the story serves very well. 'Early to Bed,' besides welcoming Miss Boland and Mr. Ruggles back as a co-starring team, is this excellent hot-weather entertainment." Eileen Creelman + N Y Sun p12 Jl 16 '36
Reviewed by B. R. C. N Y Times p26 Jl 16 '36

"'Early to Bed' is, frankly, purely porous-knit entertainment. It neither solves nor pretends to solve anything, and about its only reason for being is that it manages by fits and starts to provide considerably more than just a mere umumber of funny—sometimes more than just merely funny—lines and situations." William Boshn
 + New York Post-Telegram p15 Jl 16 '36
 "'Early to Bed' is perfect fare for the summer boarders. ... In fact, I should say they'll be lucky if they find 'Early to Bed' on the screen rather than most of the pictures that have been turning up these hot days. ... Personally, I was more amused by some of the minor touches than by the broad farce of the Ruggles night excursions." John Mosher + New Yorker p56 Jl 25 '36

The two comedians are as funny as they always have been. It's not belittling them to say that this picture is a triumph for director and writers. 'They're probably just as grateful as their public is to be handed such inspired material.' Molly Lewin + Script p14 Jl 11 '36
 "[It is] a rather frolicsome piece ... and [has] moments of sure-fire merriment." + Stage p120 Ag '36

Trade Paper Reviews
 "Mary Boland and Charlie Ruggles individually are excellent comics, and together they're twice as good. Give them a break in the way of story and dialogue and they'll produce as many laughs as any team that Hollywood boasts of. 'Early to Bed' gives them such a break and they make the most of it. Picture is a corking comedy and should do nicely on business." + Variety p17 Jl 22 '36

EARTHWORM TRACTORS. Warner-First national 61min Jl 15 '36
Players: Joe E. Brown, June Travis, Guy Kibbee, Dick Foran, Carol Hughes
Director: Raymond Enright
Based on the Saturday Evening Post series of short stories by William Haslett Upson. In this hilarious comedy, Joe E. Brown portrays a super-salesman with an inflated ego who tries to sell tractors to a confirmed tractor hater. After tremendous odds he succeeds not only as a salesman, but wins the customer's fair daughter as well.

Audience Suitability Ratings
 "A: feeble; Y and C: harmless fun." Christian Century p1071 Ag 8 '36
 "[I]t leaves you breathless with laughter. Fine support under smart, brisk direction. Family." Am Legion Auxiliary
 "Good fun for the family, Family & junior matinee." Calif Cong of Par & Teachers
 "Family." Calif Fed of Business & Professional Women's Clubs
 "Good. Inimitable Joe E. Brown makes you laugh and forget your troubles. Family." DAR
 "Good entertainment for the family." Nat Soc of New England Women
 + Fox W Coast Bul Je 27 '36
 "A rollicking comedy that will delight the entire family." + Gen Fed of Women's Clubs (W Coast) Jl 18 '36
 "For a house of fun, relaxation and unabashed laughter try 'Earthworm Tractors." Adolescents, 12-16: good; children, 8-12: good." + Motion Pict R Jl 36

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
EARTHWORM TRACTORS—Continued

"Family & junior matinees. Joe E. Brown, this time as a Swampon Tractorist, brings with him a many a hearty laugh." + Nat Council of Jewish Women Je 17 '36

"General patronage." + Nat Legion of Decency Jl 2 '36

"A hilarious Joe E. Brown comedy, filled with absurd situations and breathless laughs for fans of this comic. Good entertainment for the family. Recommended." + Sel Motion Pict Jl 1 '36

"Family-juvenile." Wkly Guide Jl 11 '36

Newspaper and Magazine Reviews

"'Earthworm Tractors' is Joe E. Brown's best picture to date and if you like the wide-mouthed star, you'll love his Alexander Botts, high-powered salesman and lover." Laura Elston + Canadian M p30 S '36

Reviewed by J. P. Cunningham Commonweal p307 Jl 17 '36

"It is a hilarious picture and no one who sees it is going to feel he did not get a run for his money." + Hollywood Spec p12 Je 20 '36

"Given admirable support by Gene Lockhart as a rival salesman, the pretty June Travis, and Carol Hughes. Brown's latest gag-fest shines through—his long suit is more subdued than usual. Although, as we have shouted, there is nothing new in 'Earthworm Tractors,' the picture remains a speedy bit of diversion." (2½ stars) Beverly Hills Liberty p24 Jl 25 '36

"'Earthworm Tractors' is a typical Joe E. Brown vehicle, showing him as the meek, kind-hearted country fellow he always is. He lends to the performance, one of his characteristic touch of the clown which laughs while his heart is breaking. The picture is entirely his, although Guy Kibbee, as a Rich Comedy prospect, is excellent." Marguerite Tansler N Y Herald Tribune p6 Jl 25 '36

"The title role of 'Earthworm Tractors,' is filled by a huge mechanical monster; with Joe E. Brown as a mere substitute. This sudden burst of comic havoc... 'Earthworm Tractors' is a lot more fun than most of the summer offerings." Eileen Crehan + N Y Sun pl3 Jl 27 '36

"Guy Kibbee, as a suffering prospect on whom Joe, the demon tractor salesman, inflicts the endless nightmare of his torrific demonstrations, holds up his end of the picture superbly, but it is Joe who is still the overloaded coole of comedy, the staggering, pottery-draped peon of pantomime... Joe himself, of course, is better, more important, larger and funnier, than any picture he has yet appeared in, including even 'Earth as the Great,'" R. C. + N Y Times pl6 Jl 25 '36

"With nothing to go upon except a boisterous personality and a hackneyed idea Joe E. Brown manages by neat work to survive the hour which 'Earthworm Tractors' requires to unear itself. For fully three-quarters of its unreeling 'Earthworm Tractors' strolls for time and sets up the framework for the climax, which is a mad tractor ride up hill and down dale. Just when 'Earthworm Tractors' seems to be breathing its last flail life away, the authors and the director stage a furious tractor ride across the picture side. The sudden burst of energy wakes up the film and the audience at the same time and provides about the only real excitement you will find in it... 'Earthworm Tractors' is at best a routine comedy." William Boehnel + N Y World-Telegram pl5a Jl 25 '36

"Joe E. Brown... does a good job of proving what a thing a horse power junko jumper caterpillar tractor really is... Brown's next to last picture for Warner, it ranks with his finest." + Time pl1 Jl 27 '36

Trade Paper Reviews

"Joe E. Brown in all his hilarious history has nothing up to this picture so uproariously mirthful. The adaptation and direction of the widely-read William Hazlett Upson stories are nothing short of perfect, affording the wide-mouthed comic an opportunity to ride to a new high in popularity and bring forth a picture that shrinks them and the audience laugh and gives the customers double their money's worth in laughs. Family." + Box Office p75 Jl 27 '36

"'It's a riot." L. S. Niemeyer + Canadian Moving Pict Digest p10 Jl 4 '36

"Again Joe E. Brown crashes through with a show that is a riot of fun. It is enough of the clowning Brown to satisfy his regular fans and, with a higher type of comedy than usual, a wider audience will find the picture. The comedy is hilarious and affords the audience a swell piece of box-office entertainment." + Film Daily p24 Je 16 '36

"Brown drops his buffoonery to play almost straight through a rollicking comedy of situation that will keep a good deal of audience laughing and yooing for a full seventy minutes. It is Brown's best box-office bet to date and that means money everywhere." + Hollywood Reporter p3 Je 11 '36

"With vigorous hilarity as his keynote, Joe E. Brown here brings Alexander Botts, the famous tractor salesman of William Hazlett Upson's magazine stories to life... The picture should add to Brown's following and click generally." + Motion Pict Daily p21 Je 12 '36

"Estimate: good." Phila Exhibitor p68 Jl 1 '36

"'Earthworm Tractors' is far from a 100% job. The writing of the screenplay evidently is too much on Brown's character. They laded the hokum on gobs, giving everything a hornpipe and spoke and repeating on their situations. Result is mild humor where there could have been strong comedy, in spots appearing to be just another instance where screen writers have substituted their own ideas for another's. For children, the picture is a setup. The hokum is such as to appeal more to the juveniles than to the adults, which is not saying, however, that the grown up will not be at least partially amused." + Variety p14 Jl 29 '36

"This is box office prescription not alone for the confirmed Joe E. Brown fans but for a much wider audience. 'Earthworm Tractors' is suited to the comic's character, 'Earthworm Tractors' is probably Brown's best from audience standpoint and should fare prosperously." + Variety (Hollywood) p8 Je 11 '36

EASY MONEY. Invincible 70min Je 10 '36


Director: Phil Rosen

"A story of racketeers who make their money out of insurance companies through fake ac-
MOTION PICTURE REVIEW DIGEST

EDUCATING FATHER. 20th-century-Fox. 55min J1 10 '36
Players: Jed Prouty, Shirley Deane, Dixiefilm, DunkeByington, Kenneth Howell
Director: James Tinling

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

Audience Suitability Ratings
"Family," Am Legion Auxiliary
"Amusing dialogue and situation makes good film fare of the familiar. Adults; good: 14-18: good; 8-14: good. Family," Calif Cong of Far & Teachers

"Entertaining, but rather thinly convincing in spots, it will furnish an evening's amusement to the entire family." Calif red of Business & Professional Women's Clubs

"Suitable for family & junior matinees." S Calif Council of Fed Church Women

Audience Suitability Ratings
"Family, and "Junior matinees;" Sel Motion Pict J1 1 '36

"Here is light, wholesome comedy with plenty of suspense and good acting... [It] should please family audiences. Adolescents, 12-18: good, children, 8-12: entertaining." + Motion Pict R J1 '36

"A: light domestic comedy; Y and C: wholesome."
Parents' M p47 Ag '36

"Family & junior matinees."
Sel Motion Pict J1 1 '36

"Family,"
Wkly Guide Je 27 '36

Newspaper and Magazine Reviews
"[It is a] mildly agreeable piece."
— + Christian Science Monitor p13 Ag 1 '36

"[It] presents entertainment, possibly a little dull because of the subject matter, but still humorous, matter-of-fact, and realistic... Mr. Prouty is fine as a somewhat dyspeptic father, and Spring Byington is too in the role of the devoted mother. In fact, the whole cast is fine." Marguerite Tazelaar
— N Y Herald Tribune p10 Je 22 '36

"The suburban Jonases who made their screen début a few months back in 'Every Saturday Night,' present the further adventures of what we sincerely hope is not the typical American family in 'Educating Father.'... A shade or two more melodramatic than the first episode, but still relying for its appeal upon its humorous reflection of small-town domesticity, the picture is tolerably amusing in an entirely inconsequential way... [The cast] strive, and rather successfully, to catch the spirit of a small-town tribe; but that, in itself, is not too important an enterprise." F. S. Nugent
— N Y Times p22 Je 20 '36

"[It is] a likeable but slightly old-fashioned farce about a typical American family... designed especially for that large public that likes and enjoys homely, humorous, folksy American films... The members of a large cast contribute to make 'Educating Father' amiable and pleasant, if unimportant entertainment." William Rofm
— N Y World-Telegram p8 Je 22 '36

Trade Paper Reviews
"Agreeable entertainment for the family trade, but sadly out of place in the de luxus. Just a quiet little domestic story with no love interest other than one sequence, where a determined young flirt is brought in to create

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
EDUCATING FATHER—Continued
a situation and then conveniently forgotten. In the
lesser houses this series will click nicely and
probably build up into a money-maker.”
+ Variety p45 Je 24 ’36

EVERYMAN’S LAW. Supreme 62min
Players: Johnny Mack Brown, Beth Marion.
Frank Campeau
Director: Albert Ray
A western melodrama.

Audience Suitability Ratings

“[It is] a dashing Western. General patron-
age.”
+ Nat Legion of Decency Jl 23 ’36

Trade Paper Reviews

“This Johnny Mack Brown Western has the
ingredients that should make it a very good
number in the action houses and those playing
outdoor fare. The pace set is a rapid one, there
are the fights, shootings, and chases, and al-
though the plot is of the regulation type, it is
handled in such a manner as to maintain one’s
interest throughout.”
+ Film Daily p11 Jl 21 ’36

Phila Exhibitor p38 Ag 1 ’36

“Rip-snorting Texas cowhand drama, this one
will keep the family, particularly the children,
on the edge of their cushions and will add much
to Johnny Mack Brown’s prestige through his
characterization of the law-abiding cowboy.
It’s better than average for the money spent,
cleverly written and well acted, produced and
directed.”
+ Variety (Hollywood) p3 Jl 18 ’36

F

FATAL LADY. Wanger-Paramount 73min
My 15 ’36
Players: Mary Ellis, Walter Pidgeon, John
Halliday, Ruth Donnelly, Norman Foster.
Guy Bates Post. Allan Mowbray
Director: Edward Ludwig

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

Audience Suitability Ratings

“A and Y: very good of kind; C: not for
them.”
Christian Century p951 Jl 1 ’36

“Mary Ellis’s part calls for only a limited
portion of her acting ability, although it gives
her fine singing opportunities. Suitability:
adults & adolescents.”
Mo Film Bul Je ’36

“A and Y: good mystery; C: mature.”
Parents’ M p47 Ag ’36

Newspaper and Magazine Reviews

“Passable melodrama for adults and the
notable W. E. C. S.
+ Christian Science Monitor p13 Je 20
’36

“The sleuthing side of ‘Fatal Lady’ is cap-
ably assembled and, as it turns out, logically
motivated. . . . The sources of the film’s appeal
is not in its deadlier phases. For it is when
the picture is showing such beguiling scenes
as the opera company’s rehearsal on board
train—scenes which have nothing to do with
the kid— that ‘Fatal Lady’ becomes en-
trancing film fare. Unfortunately there aren’t
great [many] of these liming interludes.”
(3 stars) Beverly Hills
Liberty p44 Je 27 ’36

“‘Fatal Lady’ is one of those ‘Music is my
Life’ pictures, and it is terrible tripe, in spite
of the presence therein of several capable ladies
and gentleman of the silver screen, . . . The mur-
ders get to be pretty funny before the evening
is over, and the place sounds like a shooting
gallery at times. Every line is a speech, and
you’d better not stop to think about some of the
lines, or you’ll guggle out of turn. Not for
children.” Don Herald
Life p30 S ’36

“(Miss Ellis) was highly effective on the
stage in ‘Children of Darkness’ and ‘The
Dybbuk,’ but I fear that she is not in her
most comfortable mood in the cinema. This,
however, is a tribute to her taste, if not to
her Thespien skill, for ‘Fatal Lady’ is hardly
the sort of vehicle to appeal to so expert a
performer. . . . Some of the singing in ‘Fatal
Lady’ is excellent, but it is to be feared that
the quality of the plot doesn’t quite keep up
with it. Such performances as Miss Mowbray,
Norman Foster and the brilliantly suave John
Halliday provide a breath of life to the
proceedings, while that handsomely
exaggerated comic, Edgar Kennedy, brings a
note of heroic humor to a minor role.” Richard
Watts, Jr.
+ + N Y Herald Tribune p6 Jl 11 ’36

“Some of the unhappiest features of a num-
ber of stock movie themes are combined in
‘Fatal Lady.’ As a prima donna’s vehicle . . . the
film is perhaps at its lethal worst, . . . It is in
the old-fashioned category of vampirism
that we must place ‘Fatal Lady.’” R. R. C.
N Y Times p11 Jl 11 ’36

Trade Paper Reviews

“‘Fatal Lady’ doesn’t figure much for the
box office. A hedgepodge of entertainment,
this film will deliver spotty business at best.”
+ + Variety p31 Jl 15 ’36

FIAT VOLUNTAS DEI. See Your troubles
are mine

THE FIGHT. See Der kampf

FINAL HOUR. Columbia 50min Jl 7 ’36
Players: Ralph Bellamy, Marguerite
Churchill
Director: D. Ross Lederman

“Ralph Bellamy goes to pieces when his
wife gets a divorce, and when a girl, sought
by the police, hides in his apartment, he saves
her. Later, a wandering drunkard, she sees
him in a cafe in which she works, and helps
him. The ex-own er, in love with her, aids
in putting Bellamy back on his feet.” Motion
Picture Daily

Audience Suitability Ratings

“A: hardly; Y: unsuitable; C: no.”
Christian Century p1173 S 2 ’36

“Adults.”
Nat Legion of Decency Ag 6 ’36

“A somewhat routine plot has an excep-
tionally good opening scene, some exciting
running tricks cleverly used to give punch to the
unexpected climax. Adults & young people.”
+ Sel Motion Pic Ag 1 ’36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
"It's a cross between 'The First Year' and 'Bad Girl,' with bits of many other domestic comedies worked in. Somehow Lamar Trotti, author, and Lewis Seiler, director, have managed to evoke tenderness from their threadbare material. Sentimental, of course, but honest, sincere and pretty." Molly Lewin

FOLLOW YOUR HEART. Republic 85min S 5 '36
Director: Aubrey Scotto
Music: Victor Schertzinger
Distributor: Talking Pictures

"The plot concerns the adventures of a mad theatrical family. . . . Of this group, Miss Talley seems to be the only person approaching normalcy of effort. When Alberni trouble is added to the mix of a priceless stage troupe Michael Bartlett, manager of the company, literally drafts the girl for a single performance given to raise funds. Eventually he wins her heart and persuades her to continue with the company as prima donna." Motion Pic Daily

Trade Paper Reviews
"Melodrama with plenty of action that makes average entertainment."
— + Box Office p29 Ag 1 '36

"For the minor spots, this yarn will get by on the strength of conscientious work by the cast under Ross Lederman's direction, although the story itself is pretty much along beaten lines."
— + Film Daily p7 Ag 1 '36

"Incredible but fairly tense entertainment that is undistinguished in any department, be it story, performance, direction or cast. For the money spent on this production it is to be supposed that Columbia did as well by it as it could have been expected. . . . Hollywood and Colurica can consider this just a fair day's work."
— + Hollywood Reporter p4 Ag 6 '36

"This film is active and entertaining fare. Rather routine in its conception and background, it contrives to be fast moving and holds the attention. In the lesser spots it shows a lack of satisfactory."
— + Motion Pic Daily p9 Ji 6 '36

"Estimate: neighborhood program."
Phila Exhibitor p26 Ji 15 '36

"Elemental stuff, slow, humorless and verbose. A formula picture, the double deckers. . . . Some of the players don't fit the roles and there is hardly a convincing character in the picture."
— Variety p16 Ag 5 '36

FIRST BABY. 20th century-Fox 75min My 22 '36
Director: Lewis Seiler

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

Audience Suitability Ratings
"General patronage."
— Nat Legion of Decency S 3 '36

"Lovely music permeates the entire production, which is a wholly charming one. Adults & young people."
— Sel Motion Pict S 1 '36

"Well up among the good musical romances, with some of the best singing to be heard on the screen. . . . An elaborate production, and a very good one. Family."
— Wkly Guide Ag 22 '36

Newspaper and Magazine Reviews
"The special significance attached hereto is in the making of the first elaborately mounted musical comedy by Hollywood's top movie producers. The results accruing from this piece of independent play pioneering are not all that could be expected if production had the benefits of the more expensive talent and less limited exchequer of Hollywood's richer fields, but they do conform to the standards of a musical romance pattern." J. P. Cunningham
— + Commonweal p23 Ag 25 '36

"Unfortunately, the music stops now and then to make way for the plot. Miss Talley sings well, talks with a Kansas twang, and acts not at all.
— + Wkly Wk 29 Ag 22 '36

"When Marion warbles, a subtle artifice is visible; her eyes become luminous, her gestures meaningful; there is a panoramic view of an artistry very much in command of a great gift. But handling mere dialogue seems to bore this young lady who obviously finds words of considerable less importance than melody, for without music the Talley personality becomes negligible; her face assumes a series of petulant or surprised contortions. All felicities are forgotten . . . or at least forgotten . . . when our prima donna scales the scales, and her rendition of 'Je Suis Titanie' from 'Mignon' is a treat for tired ears. . . . Larry Ceballos directed a ballet that is enchanting . . . Michael Bartlett is excellent. In magnificent voice, he impresses with a deft performance . . . As a singing actor Bartlett has few equals on the screen." Herb Stern
— + Script p11 Ag 29 '36

"Standard pattern of operatic cinema is the story of a pretty U. S. nobody with a glorious voice who rises from obscurity to a triumphant début at the Metropolitan. Since Soprano Marion Nevada Talley actually had such a

MOTION PICTURE REVIEW DIGEST 31

NEWSPAPER AND MAGAZINE REVIEWS

"A second-rate program filler."
— Christian Science Monitor p13 Ag 29 '36

"A reasonably interesting murder mystery is showing at the Rialto with an unusual angle in the respect that a group of beggars and 'coats' make up the guilty party in a surprise ending. . . . The film is good run-of-the-mill entertainment with Ralph Bellamy and Margaret Sullavan teaming satisfyingly aided by a helpful supporting cast."
Marguerite Tazelaker
— + N Y Herald Tribune p6 Ag 1 '36

"For a brief spurt in the beginning when some straight shooting takes place, 'The Final Hour' moves along fairly competently. Then it begins to encounter difficulties and towards the end it practically surrenders, calls off the dogs and lets the customers walk out of the theater much the same as they came in. . . . The performance of the entire cast . . . is fair enough under the circumstances. But in spite of the noble efforts of the film the must be set down as another screen disappointment."
William Bochmel
— + N Y World-Telegram p15a Ag 1 '36

"For the minor spots, this yarn will get by on the strength of conscientious work by the cast under Ross Lederman's direction, although the story itself is pretty much along beaten lines."
FOLLOW YOUR HEART—Continued

career, it might be expected that her first picture would follow the same trite formula. "Follow Your Heart"'s director assecd, and said: 'It does not. Definitely wooden as an actress, [Miss Talley] displays a Midwestern twang which at first blush seems out of place in these arias from 'Mignon' and 'Les Huguenots, besides which the popular concoctions written for the film fail to seem unusually hollow.'

'Time' p31 8 14 '36

Trade Paper Reviews

"The most lavish production ever recorded by an independent, this musical extravaganza, introduced in New York, already has been rung up by Republic with its production of 'Follow Your Heart.' It is the tops of class entertain- ment, and should bring to Republic plenty of shekels for its effort and satisfy exhibitors that big pictures can be made at a little money. They have the desire (and the money) to go after them. Marion Talley in her screen debut and Michael Bartlett play the leading roles, and their solos and duets will be a delight to lovers of music."

'Pro Film Daily' p10 Ag 11 '36

"Here is Republic's most lavish offering to date. The real showmanship employed in its production makes it a class attraction that will hold its own with all but the most elaborately配备 productions. Endowed with both mien and class appeal, the picture should click generally."

'Motion Pict Daily' p3 Ag 8 '36

"It is a feast for the eye and ear. ... Marion Talley and Michael Bartlett play the leading roles, and their solos and duets will be a delight to lovers of music."

'Box Office' p31 Ag 15 '36

"This is the most ambitious effort ever recorded by an independent. The musical 'Follow Your Heart' has been rung up by Republic with its production of 'Follow Your Heart.' It is the tops of class entertain- ment and should bring to Republic plenty of shekels for its effort and satisfy exhibitors that big pictures can be made at a little money. They have the desire (and the money) to go after them. Marion Talley in her screen debut and Michael Bartlett play the leading roles, and their solos and duets will be a delight to lovers of music."

'Motion Pict Daily' p3 Ag 8 '36

"Republic shot the works on its No. 1 show on the 1933-34 schedule, with the result, a creditable production that will depend on the Talley-Bartlett show for its success. Production is A-1, best from the company. Miss Talley is a new name in pictures, though getting an air of success, she has a lot to catch up as she was somewhat out of the public eye. Regardless, Republic can well be proud of its achievement. Estimate: creditable job; deserves strong sell- ing."

'Phila Exhibitor' p36 Ag 15 '36

"Most pretentious and ambitious of Nat Levine's Republic effords, 'Follow Your Heart' has superb tonal quality and pictorial beauty and sets a new high for the organization which compares well with the best of musical productions. It has high entertainment calibre and will unquestionably justify its showmanship labors at the box office, with especial in- dication of hit returns in the class houses. Miss Talley is in fine voice and utilizes to the fullest range provided by combination of classics and modern songs."

'Variety' p3 (Hollywood) p3 Ag 7 '36

FORGOTTEN FACES. Paramount 72min My 8 '36


Director: E. A. Dupont

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

"Audience Suitability Ratings

'E. A. Dupont's direction is a good job of work and Herbert Marshall, in turn gummy, convict and butcher, is easy to watch; Ger- trude Michael is not convincing as a thoroughly disreputable character. Robert Cummings and Jane Rhodes, as the delightful young couple, supply the few bright moments in this de- pressingly sordid picture. Suitability: adults."

'Mo Film Bui' p105 Je '36

"A: stark drama of hate between husband and wife; Y: sordid; C: no."

'Parent's M' p44 Jl '36

Newspaper and Magazine Reviews

"[1] is so perfect a blend of visual effect-iveness in its direction and humor in its story that it is noteworthy, especially since it provides such captivating entertainment. ... Her- bert Marshall and Gertrude Michael seem like strange puppets of destiny, sealed in a vacuum from which they cannot escape. Their actions and behavior are fascinating because they are so patently fiction, and pulp-magazine fiction at that. Yet never does one's attention stray from them and the working out of their illu- sionary problems. It is not alone their per- formance that is poignant as they are, which makes for this illusion; it is Mr. Dupont's uncanny use of the screen to tell a story absorbingly. ... Mr. Marshall is excellent; Miss Michael as the worthless woman gives a marvelous performance. While there are faults in the piece, it has much prize-told tale." Marguerite Tazelaar

'N Y Herald Tribune' p6 Jl '36

"Mr. Marshall gives one of his usual in- gratiatingly portrayed performances and somehow spins a weak, story that is capable of making his wife's lover the way he does. ... [1] makes a passable though, alas! more than prize-told tale." E. R. C.

'N Y Times' p13 Jl '36

"Nothing startling, to be sure, is this drama of a murderer ... but good enough in every respect to keep you engrossed from beginning to end. ... There is nothing sensational about the film, but it has enough moments of suspense and excitement to hold above the average run of pictures."

'William Boehnel

'N Y World-Telegram' p11 Jl '36

"A minor melodrama, 'Forgotten Faces,' though not especially over-rated and somehow spin- ally weak characterizations. A thoughtful and sincere performer, nevertheless, he does not impress you as being sufficiently involved emotionally to shoot his wife's lover over the way he does. ... [1] makes a passable though, alas! more than prize-told tale." E. R. C.

'New Yorker' p55 Jl 11 '36

Trade Paper Reviews

"This is the second try for Herbert Marshall and Gertrude Michael as a picture team, and once again the results are far from satisfactory. ... 'Forgotten Faces' could easily have been first rate. But, for several reasons, it isn't. It won't fit, it doesn't work at the box office."

'Variety' p15 Jl 8 '36

FRANKIE AND JOHNNIE. Republic 57min My 1 '36

Players: Helen Morgan, Chester Morris. Lilian Tashman, Florence Reed

Director. Chester Erskine

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

"Audience Suitability Ratings

'A: hardly; Y: and C: no.'

'Christian Century' p1071 Ag 5 '36

"A: Extraordinarily Good; +: Good; —: Fair; +++: Mediocre; —: Poor; ——: Exceptionally Poor
“The acting and the singing are good, and the settings create an appropriate atmosphere of unreality. The photography is uninspired. Suitability: Family.”

Mo Film Bul p103 Je '36

“A: slow-moving tale; Y: objectionable; C: no.”

Parents’ M p44 Ji '36

Trade Paper Reviews

“The classic ballad of the dance-hall girl and the gambler who ‘done her wrong’ has been so thoroughly whitewashed since it was first filmed two years ago that it now emerges as only fair screen entertainment. Adults.”

+ — Box Office p15 Je 20 '36

FUGITIVE SHERIFF. Columbia 55min Je 1 '36

Players: Ken Maynard. Beth Marion. Walter Miller

Director: Spencer Gordon Bennet

A western melodrama.

Audience Suitability Ratings

“Family.” E Coast Preview Committee

Fox W: Coast Bul Ji 18 '36

“General patronage.”

Nat Legion of Decency Je 18 '36

“A, Y and C: mediocre Western with good scenery.”

Parents’ M p47 Ag '36

“[It is] a stereotyped plot. . . Story, direction and acting are second-rate, but the skilful riding and beautiful scenery found in nearly all Westerns will be enjoyed. Family.”

+ — Sel Motion Pict Ji 1 '36

Trade Paper Reviews

“Estimate: standard Maynard.”

Phila Exhibitor p24 Je 15 '36

FURY. MGM 90min My 29 '36


Director: Fritz Lang

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

Audience Suitability Ratings

“A: strong; Y: too strong; C: no.”

Christian Century p912 Je 24 '36

“The excellence of the mob scenes and those of the courtroom action with their individual character types attests to the artistry of the director. Thought-provoking entertainment. Adults & young people.

+ — Jt Estimates Je 1 '36

“This fine picture is an indictment of lynching law but it is only propaganda by inference and English audiences will find it a very moving drama. Fritz Lang’s direction is ingenious and wholly admirable . . . A picture to see. Suitability: adults & adolescents.”

Mo Film Bul p100 Ji '36

“A: gripping indictment of lynch rule: Y: pretty realistic; C: too brutal.”

Parents’ M p47 Ag '36

“Adults & young people. Outstanding.”

+ — Mag Pict Ji 1 '36

“Recommended to the Committee on Exceptional Photoplays.”

+ + Wkly Guide Ji 18 '36

Newspaper and Magazine Reviews

“(It) is presented so realistically as to terrify one. . . beautifully, and exceedingly strong drama admirably done.” Laura Elston

+ Canadian M p36 Ag '36

Reviewed by J. P. Cunningham

Commonwealth p246 Je 20 '36

“These gripping scenes, in which Director Fritz Lang shows how human beings cease to be individuals and become part of a mad mob, display an opening of power. That the film slips off to an ending that loses much of its earlier punch does not prevent this courageously unvarnished document from being a nonpareil blast against mob rule.” (3 stars) Beverly Hills Liberty p44 Je 27 '36

“Fury” is a harrowing and stirring picture to see. . . . It is a good film for a Hollywood cutting-room. . . . The second half of the film almost renders invalid its object by shifting the emphasis of guilt from the lyncher to vengeful Spencer Tracy. . . Lynching has an economic and racial background that is necessary to a complete understanding of the problem and the film was faulty for the want of it. . . . Apart from these weaknesses, in all probability comprised by demands par the box-office experts and not of Lang’s making, “Fury” is the most forceful indictment of lynching justice ever projected on celluloid. (It is) a memorable example of film making at its apogee.” Robert Stebbins

+ + — New Theatre p11 Ji '36

“In making ‘Fury’ a eloquent, grim anti-lynch picture—Metro-Goldwyn-Mayer dropped all the formulas. . . . The splendid acting and photography are of small part to the picture’s merit. Because of the integrity with which it presents the subject, ‘Fury’ is one of the most praiseworthy films ever produced. Unmistakably, it shows the effectiveness of the motion picture for educational propaganda.”

+ + — Pwkr p34 Ji 12 '36

“There is no time or space here to sit down and choose the magnificent subjective vignettes which will justly represent the quality of a great film and at the same time titillate the doubters to rush away and see it. . . I should say that no film of this year will touch it short of a miracle . . . . The Hollywood and the American censors must go irrevocable credit for turning out about their own country a movie that in any other part of the civilized world would have been instantly banned as subversive, disorderly, and a subterranean growth from the Communist party. Best film of the quarter.” Alistair Cooke

+ + — Sight & Sound p26 Summer ’36

“‘Fury’ is astonishing, the only film I know to which I’ve wanted to attach the epithet of great. . . . Any other film this year is likely to be dwarfed by Herr Lang’s extraordinary achievement. Even an honest, interesting and well-made picture, suffers by comparison, and seems half-way to the stage. . . . Lucky the man who has been able to see . . . the work of the greatest director.”

Graham Greene

+ + — Mag Pict Ji 3 '36

“This picture is being acclaimed one of the most courageous ever attempted by the American cinema industry. That’s a little far, but”

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

FURY—Continued

we think. . . It is disheartening to record that 'Fury' sold itself down the river of regret. It practically apologized for its intention. It took back everything it said, and ended on a note of fine fellowship and all's-right-with-the-world, which we know from the first four reels isn't so.’

Trade Paper Reviews

“The picture has been especially well cast, by Tracy, in particular, gives a memorable performance, one that will stand out in your memory for a long, long time. ‘Fury’ is a picture that will not be easily forgotten, both because of the fearlessness of its theme, and because of the excellent manner in which it is presented.”

+ Canadian Moving Pict Digest p6 JI 4 '36

G

GENERAL DIED AT DAWN. Paramount 95min S 4 '36

Players: Gary Cooper, Madeleine Carroll. Akim Tamiroff, Dudley Digges, Porter Hall. William Frayley. J. M. Kerrigan

Director: Lewis Milestone

Based on the novel of the same title by Charles G. Booth. "[It is] a grim, dynamic drama. . . Too strong fare for children. adults.”

Audience Suitability Ratings

“[A] good of kind; Y: probably too strong; C: no.”

Christian Century p1239 S 16 '36

"[It is] a grim, dynamic drama. . . Too strong fare for children. adults.”

Nat Legion of Decency S 10 '36

"A thrilling drama of rebellion in China. . . The photography is excellent and the acting of Akim Tamiroff and General Yang and Gary Cooper as the American is likewise excellent. Mature.”

+ Wily Guide S 5 '36

Newspaper and Magazine Reviews

"This shrewdly wrought melodrama . . . sustains the spectator's interest and Mr. Odets is to be congratulated on eschewing anything of intrusive levity. Hence the action story for the most part rings true. . . although it is always a relief to witness Mr. Cooper and Miss Carroll together, and there is nothing but praise for their performances, the role which carries most weight is that of General Yang, superbly played by Akim Tamiroff.”

Mordaunt Hall

+ Boston Transcript p3 S 5 '36

"The General Died at Dawn' is an exciting melodrama, with Lewis Milestone sometimes overplays the melodramatic note.”

Christian Science Monitor p17 S 5 '36

"Clifford Odets is a brilliant playwright and he turned out a screen play of high literary merit. Lewis Milestone put it on the screen with superb artistry. Paramount provided a splendid cast, and a most impressive production. Unfortunately, however, the picture succeeds only in being illustrated literature and not screen entertainment. Some of the picture screen values are constantly sacrificed to theatre values, as could be expected from a script prepared by a man with no screen experience and trained only to express himself in the language of the stage. Gary Cooper's name has box-office strength, but I am afraid it is not strong enough to counteract the effect of adverse word-of-mouth criticism the slow pace of the production will promote.”

+ + Hollywood Spec p11 S 12 '36

"Vividly staged, tensely acted and punctuated by freshly arresting dialogue, 'The General Died at Dawn' is an intriguing if somewhat mannered melodrama, not without the benefit of talented collaborators. Doing his first job for the screen, Clifford Odets has adapted it imaginatively, writing some of the most provocative and provocative speech that gives depth and power to the character to do and situation. In the production proves confused and even pretentious at times, it is largely because so much stylized technique and overwhelming dramatic effect frustrate the intentions of the script. Mr. Odets, the most talented of our younger playwrights, has had remarkable success with his first feature. There is so much excellence in 'The General Died at Dawn' that its faltering moments are more disturbing than they would have been in a run-of-the-mill production. Brilliantly acted, it is a play that will win your attention if you do not expect great things from the entertainment.”

Howard Barnes

+ - N Y Herald Tribune p12 S 3 '36

" 'The General Died at Dawn,' an action thriller of the 'Shanghai Express' school goes slightly arty at times, which is a strange thing for a thriller to do. This picture is filled with excitement too much of the time, as punches telegraphed ahead seldom register with the expected force. Partly because of its cast and director, but quite as much because of its provocative title, 'The General Died at Dawn' had been anticipated as one of the season's important productions. It is instead, although a film picture, one of the season's first disappointments. Actor and director have each proved they can do better than this, although most of the film's faults may be laid to stilted dialogue and a deadly slowness of pace." Eileen Creelman

+ - N Y Sun p16 S 3 '36

"An out-and-out adventure tale, with far less 'social consciousness' than Mr. Odets' admirers will believe, it is active, preposterous, hair-raising and entertaining in equal and generous measure. Mr. Odets' script is vigorous and colorful, even if it is not dedicated entirely to the class struggle, and Mr. Milestone's direction is as dynamic and thorough a monument of his craft. The players are faultless: Madeleine Carroll and Akim Tamiroff."

+ - N Y Times p17 S 3 '36

"So much undoubtedly has been expected of Clifford Odets' first screen play, 'The General Died at Dawn' ... that this report is likely to sound disheartening. For although Mr. Odets has much to say about oppression and the glories of the times to come, he has not said it in this reporter's opinion, with the full substance and vitality that have characterized his writings for the theater. . . But whatever else Mr. Odets may have said or left unsaid, he and his director, Lewis Milestone, have brought a freedom, a flow and an imaginative treatment to their work seldom achieved in the cinema. Although dullness is not lacking in the film— it should have been expected to some extent the production is, by the sheer excess of its invention and treatment, more effective than it deserved."

N Y World-Telegram p25 S 3 '36

"The beautiful lady, the soldier of fortune, and a surrounding assembly of sinister little yellow faces, all have precious few lines in the drama; and they are most satisfactorily exploited in 'The General Died at Dawn.' The film is a thoroughly lovely one, and distinguished, too: lifted above the average of its kind by the general handling of Lewis Milestone. Clifford Odets' script contains so much action, that the behavior and performance not only of Gary Cooper and Madeleine Carroll but of the subsidiary Orientals and Occidentals involved. . .

+ + Exceptionally Good; + Good; - Fair; + Mediocre; - Poor; — Exceptionally Poor
Dressed up to kill in Milestone's richest fur-below, all this adventure and excitement should provide almost anyone with a snug hour and a half. ~ John M. New York p94 S 12 '36

News-Wk p42 S 12 '36

"Leftist admirers of Playwright Clifford Odets may find it a little hard to get excited over the issues he raises in his first screenplay. If they were inclined to inquire what last week's 'Odets, where is thy sting?', sophisticated cinemaddicts were less surprised at the spectacles, which are especially stimulating, but different story. The situations were shocked by Playwright Odets to modify his creed, thus that attention which Playwright Odets has obviously acquired Hollywood's technique. Directed in somewhat over-ostentatious style by Lewis Milestone. 'The General Died at Dawn' remains a first-rate melodrama, vividly penned, performed and photographed." ~ Time p26 S 14 '36

Trade Paper Reviews

"The thoroughly splendid and natural performance that fans have learned to expect from Gary Cooper and a supporting cast of general excellence through a still-packed, stimulatingly different story under effective direction, make this unadulterated entertainment from the union of a first rate money picture in any situation. Family." ~ Box Office p23 S 12 '36

"Excellent performances by Gary Cooper, Madeleine Carroll and Akim Tamiroff in the title picture from the complete oblivion which it otherwise deserves, and to which the author of the screenplay apparently intended it to descend. Here is one of the most outstanding cases where an excellent novel is slaughtered to make a moving picture. The situations and dialogue are at times so ridiculous that you are reminded of the old 'Hoss Opera' days, in spite of the intelligent treatment and revision. Lewis Milestone, the director, has been responsible for many fine pictures, but he too seemed to be held down by the material during the making of this picture, for several of the faults of the picture can be accounted for only by poor direction. This picture is not recommended as box-office, but will probably get by on the strength of its names and the Canadian Moving Pict Digest p5 S 12 '36

"Paramount steps into the spotlight with a magnificent melodrama of intrigue, drama and action. The story is well enough told for a major box office wallop. Not least of these is a superb performance by Gary Cooper, that not only keeps him right up where he landed in 'Mr. Deeds Goes to Town' but that will add to his prestige and his value. The novel by Charles G. Booth has been brilliantly dramatized by Clifford Odets. This is his first produced screenplay and it proves him a master of structure, of incident and characterization. Except for one or two florid speeches the dialogue has drive and enormous vitality." ~ Hollywood Reporter p3 S 1 '36

"Developing a romance which is contrasted with the dramatic theme, the story is told in a series of suspenseful situations which action and dialogue are forcefully combined to create an atmosphere of danger and tragedy. The novel was rigorously edited and abridged in the film's romantic content should aid in arousing audience interest in the production among women patrons." ~ Motion Pict Daily p3 S 3 '36

"Here is hokum on the half-shell, laid on thick with a quick shaggy-satirical drollery by expert Mr. Tamiroff's bit too long, a tiny bit too ponderous but real entertainment withal and cinch box office. At first contact it is rather a shock to realize that Clifford Odets, the white-haired boy of the radical element in New York theatricals and Lewis Milestone's breathlessly artless but extremely astute producers have combined their talents to turn out lurid melodrama. Nevertheless, that is what this picture is—and the boys have done a swell job of it. It's Odets first film attempt and his hand is distinctly visible throughout." ~ Variety p16 S 9 '36

"Oriental in its motivations, settings and pace, inclined to be ponderous and sombre, and naturally more of a men's audience picture than women's, 'The General Died at Dawn' may expect a return to the Gary Cooper-Madeleine Carroll selling label, and will need small exploitation to cash for full value on its merits. Neither of the plays within the material will put limitations on its appeal, although production is a bit handbellied in parts. It is a course of action to keep the laughs, a little tender humor and compensating lightness for its deadly involvement. " ~ Variety (Hollywood) p3 S 1 '36

GENTLEMAN FROM LOUISIANA. Republic. 76min. Ag 17 '36


Director: Irving Pichel

"The story is built around episodes in the life of Tod Sloan. It is the tale of a clean-hearted lad with a love for horses and a burning ambition to succeed as a jockey. He, like Sloan, is the invention of a modern race seat and with it he rises to spectacular heights." ~ Hollywood Reporter

Audience Suitability Ratings

"A: mildly amusing; Y and C: good of kind." ~ Christian Century p1175 S 2 '36

"Romance and racing blend harmoniously to make a grand picture.~ Nat Legion of Decency Ag 27 '36

"Skillfully directed and well acted, with Chic Sale and Eddie Quillian deserving of special mention. Family." ~ Sel Motion Pict S 1 '36

"A tender and moving story of a jockey's love for his horse, nicely acted especially by the young hero. Several exciting horse races add to the film's enjoyment. Family-junior." ~ Wky Guide Ag 22 '36

Newspaper and Magazine Reviews

"Eddie Quillian would get somewhere if producers would give him a chance to display his wares... Quillian has a rather conventional part, which he succeeds in making ingratiatingly humorous and appealingly likable, and it provides him with an opportunity to display a wide range of emotions. The story is rather obvious: we know what is going to happen, and our attention is kept alive by our interest in watching how the obvious end is to be reached. It is fundamentally sound dramatic construction to let the audience know what is going to happen. It permits it to take an intelligent interest in each step of the progress toward the known end. For that reason I found the little picture entertaining." ~ Hollywood Spec p9 Ag 29 '36

"Eddie Quillian is one of the most persuasive juveniles on the screen. His incisive naturalness, a gift for visual comedy and song-and-dance routines lifted 'The Sophomore' and a host of other pathé comedies into the realm of entertainment and box-office smashes... The costumes add a new note to the comedy, and director Irving Pichel draws pace and human interest from a stereotyped formula that demands a nose-to-nose track finale." ~ Herb Stern

Script p12 Ag 22 '36

Trade Paper Reviews

"Paced by the splendid performances of Eddie Quillian and Chic Sale, and booted down the back stretch by a top notch story of early race" + + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - - Exceptionally Poor
GENTLEMAN FROM LOUISIANA—Continued
track days in the old South, this life story of
Tod Sioane is a commendable first effort on
the part of Director Irving Pichel. Family.
+ — Variety p31 Ag 22 '36

"It makes a very nice program number and
should appeal to regular audiences. The [chil-
dren] will like it, as the horse racing at-
mosphere is exciting and allows for a lot of
action. The director has captured the simplicitly
of the piece and he conveys its mood in a most
pleasant manner.
+ Film Daily p7 Ag 15 '36

"This human and unpretentious offering,
while not continuously exciting, has many mer-
is and will express a child's dual harness.
+ — Hollywood Reporter p3 Ag 12 '36

"The story offers entertaining excitement
played against the background of the sporting
world in the 'Gay Nineties.' Throughout the
story such characters as 'Diamond Jim'
Bradly, Steve Brodie and John L. Sullivan enter
the background adding to the picture's appeal.
[II] wide appeal and should fit happily
on most programs.
+ Motion Picture Daily p41 Ag 13 '36

"Estimating a pleasant neighborhood program.
+ — Phila Exhibitor p41 S 1 '36

"The Gentleman from Louisiana [is] a
fast-moving sympathetic picture which is good
entertainment in any program division.
+ Variety (Hollywood) p3 Ag 12 '36

GIRL OF THE OZARKS. Paramount 67min 
Je 19 '36
Players: Virginia Weidler, Henrietta Cross-
man, Leif Erikson. Elizabeth Russell
Director: William Shea
See issue of June 29, 1936 for other reviews
of this film

Audience Suitability Ratings

"Too sad for children. Adults." Am Legion
Auxiliary

"Family." Calif Fed of Business & Profes-
sional Women's Clubs

"A production made outstanding by the
remarkable performance of Little Girl, Vir-
ginia Weidler, whose naturally and convincingly portrays
the gamut of emotions and who with simplicity and
conviction expresses a child's frustration and
despair... The plot is routine with a very
weak and abrupt ending, but the child actress
and her supporting cast, as well as the beau-
tifully photographed mountain scenery, lift the
picture far above the ordinary, Family." E 
Coast Preview Committee

"A sad little story, overloaded and not en-
tirely consistent. It offers, however, some good
characterizations but its ethical value for family
audiences is debatable." Nat Soc of New
England Women

"With a theme concerning the salvaging of
an underprivileged and misunderstood child this
picture presents a somewhat sentimental-
ized and at times, unconvincing story of the
child of a poor Ozark mother. This social
drama is well adapted for the enjoyment of the
family." S Calif Council of Fed Church Women
Fox W Coast Bui Je 27 '36

"This true picture of a primitive people in
our own land is depressing but starkly realistic
in its human interest and convincing acting by
the entire cast, Family." Gen Fed of Women's Clubs (W Coast)
Je 19 '36

"Family." Jt Estimates Je 15 '36

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

"The picture's weakness is that it is too con-
sistently depressing. Though we are trained by
progressively to associate tragedy with the
people of this locale, the introduction of a light-
er note would be welcome. Adolescents, 12-16:
+ — Motion Pict R Ji '36

"A trivial story is ably directed and appeal-
ingly portrayed. Family, but too sad for small
children.
+ Nat Council of Jewish Women Je 17 '36

"At: sentimental drama of mountain people;
Y and C show interest if somewhat depressing.
Parents' M p69 S '36

"Family." Sfi Motion Pict Ji 1 '36

Trade Paper Reviews

"The results appear favorable in terms of
Miss Weidler, but less auspicious from a box
office angle. Selection of little French star,
erkings was no mistake, but the hill-billy flub-
dub is just a bit too seedy and the title makes
no attempt whatsoever to warm up. With a
family and juvenile audiences there won't be
any trouble. Bigger houses, however, are out,
and dinner has to be taken for granted."
+ — Variety p18 Ag 12 '36

GIRLS' DORMITORY. 20th century-Fox 65min
Ag 7 '36
Players: Simone Simon, Constance Collier,
Ruth Chatterton, Herbert Marshall
Director: Irving Cummings

Based on the play, Matura, by Ladislaus
Fodor. The plot concerns a young school girl
in a strict German girls' school who falls in
love with a middle-aged professor. He in turn
is loved by an older teacher. When the young
friend finds this out, she is heart-broken and runs
away to Paris. The professor gives up the
woman who has loved him for years and fol-

dows the young girl.

Audience Suitability Ratings

"A: excellent; Y: doubtful value and effect." 
Christian Century p1119 Ag 19 '36

"The outdoor fencing scene is one long to
be remembered. P1111 little French star,
erkings was no mistake, but the hill-billy flub-
dub is just a bit too seedy and the title makes
no attempt whatsoever to warm up. With a
family and juvenile audiences there won't be
any trouble. Bigger houses, however, are out,
and dinner has to be taken for granted."
+ — Variety p18 Ag 12 '36

"The story is not a particularly profound one,
still the production has a certain haunting
quality due entirely to the personality and
facility of the vivacious little French star,
Simone Simon. ... Simone has unusual ability
and responds to moods as does a delicate in-
strument. Herbert Marshall and Ruth Chatter-
ton give excellent performances—better than
the story warrants. Mature." Calif Fed of
Business & Professional Women's Clubs

"Good. Inappropriate title. Mature." DAR

"An artistic and skillfully directed production
with a very fine cast and careful attention to
detail. Vivid and entertaining for mature
audiences." Nat Soc of New England Women

"A thoroughly psychological and convincing
social drama. Family." S Calif Council of Fed
Church Women

"Deft and understanding direction and a
gifted cast again prove their importance in the
making of a distinguished photoplay, and a
story that might easily have been ordinary is
MOTION PICTURE REVIEW DIGEST

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lifed to superior heights by the artistry with which Agnes Cumming has handled her adolescent nature; children: no." Women's Univ Club, Los Angeles

Fox W Coast Bul Ag S '36

"A rarely beautiful picture distinguished by unusually fine camera work. Especially fine directorial effects give the picture unusual entertainment value. Adults & young people." Gen Fed of Women's Clubs (W Coast) Jl 28 '36

"Best of the month. Mature." + JT Estimates Ag 1 '36

"The story is well developed by a capable cast General Flour. Nat Legion of Decency Ag 20 '36

"Outstanding." + Sel Motion Pict S 1 '36

"The new French star has an attractive personality, and is much helped by her co-stars and some excellent minor characters. Family." Wkly Guide Ag 15 '36

Newspaper and Magazine Reviews

"Mlle. Simon has an unspoil'd and ingenious manner. She is a most consistently pleasing actress. Her performance is expected to play... The moments when the picture resembles 'Maedchen in Uniform' most clearly. The attitude of a delicate study of adolescent girlhood are the best parts of the picture, but those moments are not so frequent. It is high time this picture should be seen."

+ Boston Transcript p6 Ag 15 '36

"If you like romantic drama, well acted, with a touch of European juvenile psychology running through the throes of adolescence, you will enjoy 'Girls' Dormitory.' " Laura Elston Canadian M p56 Ag '36

"Simone Simon, capable in both comedy and drama, she can become anything. She appears to deserve the outcome of the picture. The outcome should satisfy the demands of judges others." Christian Science Monitor p11 Ag 15 '36

"Simone Simon has the divine spark. If Hollywood, which has destroyed more star material than it has made stars, will treat this girl with ordinary common sense, will put her in but few pictures and select the few wisely, she can become within a short time one of the three or four leading box-office magnets. 'Girls' Dormitory' is in every way a satisfactory picture. Irving Cummings has given it masterly direction." + Hollywood Spec p8 Ag 1 '36

"European in setting, 'Girls' Dormitory' is also the censorable sort of story that the European studios generally contrive with more adult intelligence than Hollywood is willing to dare. Though, in bald outline, 'Girls' Dormitory' is no more than a mild variation of the perpetual triangle theme, the film has moments when it is truly outstanding." (3½ stars) Beverly Hills Liberty p15 S 19 '36

"Critics are accepting Mlle. Simon enthusiastically, even taking pains to assure readers that correct pronunciation of her name is 'See-nee-Moon-see.' Nothing Simon can do, nothing any critic will write, can help her so much as her first American picture, 'Girls Dormitory.'" Lit Digest p29 Ag '36

"Mlle. Simon's American screen debut is auspicious. Endowed with a vivid and arresting personality, she is capable of swift changes of mood, she dominates the picture in no uncertain manner. She is not conventionally pretty and she can make a convincing charm of a young girl with the intriguing glamour of a new talent in the world. Less work has gone into the creation of this role than in affording a setting for the new star. It pays scant heed to credible motivation or characterization. The atmosphere of the schoolroom where summation is given has been caught in too precise outline and the teachers typed to a point of caricature... If 'Girls' Dormitory' is far from being a brilliant work, this does not alter the fact that it has given birth to a star. Howard Barnes + N Y Herald Tribune Aug 29 '36

"Mlle. Simon... does not, probably because the script could not make up its mind about the film's final mood, emerge as a great actress in this her Hollywood production. She'll need a stronger picture than this to launch her into stardom, if and when she is ready for that. 'Girls Dormitory' satisfies it by much before the implications of its story. It pulls up at the brink of tragedy and laughs off, with a scene that must have been added after the final cutting, all the emotion that had gone before... There was material for a really fine picture. Some of it the cast and director have realized. There are sensitive moments, and some delicious bits of comedy. Elson Creelman + N Y Sun Ag 31 '36

"Officially this has no weight, but we suggest that Congress cancel a substantial part of France's debt in consideration of its gift of Mlle. Simon. We should not be surprised if Hollywood is known here before the picture was screened, she had become a star of the first magnitude at its conclusion. There are signs the film is inevitable occurs, even to the scene of renunciation... and a decidedly unsatisfactory happy ending. For this slight, however, as it stands, is all a poignant tale of breathless young infatuation and tragic despair." S. Nugent - N Y Times p16 Ag 29 '36

"[Mlle. Simon's] appeal is a languid kind of come hither, rather startling in her role of a teen age student, but showing a potential depth film that will fail to its picture. Her employers should take off her pinafores—make her act her aze, and go to work on her towal huskiness. 'Girls Dormitory' is, however, in the latest book 'Maedchen in Uniform' but with a happy outcome. It is an earnest travelogue of Young Woodley's 'Theater of Tyrol. It could have been a beautiful story and it still is, but the Fox people were unwise even to think of grinding it. It is a pity, it is true, that the films can do nothing about the tragedy of adolescence seen impressed in adult language. These things should be left to the unuttered stage, where they can talk grown-up." Douglas Gilbert + N Y World-Telegram p69 Ag 29 '36

"The whole thing, the quality of youth all over the place, the Herbert Marshall performance and以上内容。" in master, Ruth Chatterton's presentation of the instruction book. It is an eye on her superior, the adult note of Constance Collier and J. Edward Bromberg, and a newcomer, Simone Simon, as the whole, all shape into something unusually nice... It's a smooth and polished and touching affair. This Mlle. Simon is a childish and expert little thing who has just run over, I believe, from Paris." John Mosher + New Yorker p67 S 5 '36

"Twentieth-Century-Fox hasn't provided much of a story, but a whole of a cast makes a lot out of it. In her first American film, Miss Simon puts and puts about as productively, rather like a high-brow Clara Bow. Her acting is perfectly innocent, but her sex appeal makes up for that." News-Wk p31 Ag S 5 '36

It has received tacit and ingratiating treatment from the press. Gene Markey gives it a splendid writing job. Irving Cummings' direction is laudably delicate, causes events to flow smoothly and gracefully, continue to develop characters... A picture to be recommended and seen. Herb Sterne + Script p10 S 12 '36

"The picture is meant to be a tour de force for the new European importations. This actress named Simone Simon. The impulse to present this fresh personality in all its vitality

+ exceptionally good; + good; + fair; + mediocre; + poor; + exceptionally poor
MOTION PICTURE REVIEW DIGEST

GIRLS’ DORMITORY—Continued

Just about took the producers off their feet. We see [Herbert Marshall] in the year’s most distressing dénouement, proposing to and being accepted by [Darryl Zanuck].

Stage p10 S ’36

“Although Herbert Marshall and Ruth Chatterton are billed above her, Simone Simon is the star of this picture. Producer Darryl Zanuck designed it expressly to provide a vehicle for his U. S. debut, and Screenwriter Good May, a leading lady, has intelligently fitted the material to her talents... Helped by U. S. lighting and No. 25 makeup, Simone is more eminently convincing than in her last French picture to reach the U. S. (Lac aux Dames).”

+ Time p30 Ag 24 ’36

Trade Paper Reviews

“A competent cast, Irving Cummings’ usual convincing direction and a smart adaptation of Gene Markey give the youthful Simone Simon an impressive background for her American screen debut, a result which are promising well for her box office possibilities. Family.”

+ Box Office p25 Ag 8 ’36

“So far as the advance ballyhoo placed in back of this little French actress, it looked as if, they were out of their minds. But...”

+ Film Daily p7 Ag 29 ’36

“The film is particularly notable for the magnificent playing of its co-stars, Ruth Chatterton and Herbert Marshall, and the American debut of Simone Simon, a young French actress destined to go far. Hers is a performance unequalled in Hollywood productions. Fresh, bright and alive, her face mirrors expressions of tremendous significance. Consciousness or unconsciousness of her native talent is distinctly out of the ordinary and she is certainly to attract much attention from American audiences.”

+ Hollywood Reporter p3 Jl 25 ’36

“Miss Simon shows exceptional promise and her debut is aided considerably by the accomplished work of Marshall and the sympathetic cooperation of Miss Chatterton. The scenes reflecting the life of the girls’ school contrast pleasantly with the story’s weighty theme.”

Motion Pict Daily p6 Jl 27 ’36

“The picture should appeal to women, but its draw depends on the Simon-Chatterton-Marshall and Chatterton and Chatterton are star material. 20th Century-Fox has given the show a nice production...the picture is okay, familiar story has been well handled.”

Phila Exhibitor p36 Ag 15 ’36

“Few imported players ever were given a more auspicious buildup than this newcomer [Simone Simon]. No good reason why she should not at once become a drawing attraction. Chances are all in her favor. No Herbert Marshall does not always get the most out of his assignment as the headmaster. He is stiff and unresponsive in spots. On the other hand Ruth Chatterton is best assignment she has had recently and infuses her part as the assistant with a tenderness and understanding she has not always been permitted to reveal of late.”

+ Variety p15 S 2 ’36

“Simone Simon was launched at the Chinese last night by 20th-Fox and her launching was in much the same fashion as the Queen Mary. The French importation has everything desirable in a young screen star. With an impish naiveté that is refreshing, ability and looks that are compelling, she should reach the top in a few strides. Darryl Zanuck has made no mistake in this initial appearance. Though he surrounded her with the toughest opposition, she comes through with honors. Screen play by Gene Markey is an excellent job of writing and dialoging.”

+ Variety (Hollywood) p3 Jl 25 ’36

GIVE ME YOUR HEART. Warner 88min Jl 18 ’36

Players: Kay Francis, George Brent, Roland Young, Patrik Knowles, Frieda Inescort

Director: Archie L. Mayo

Based on the play, Sweet Alesse, by Jay Mal- lory. [Kay Francis] is the mother of a child born out of wedlock. Influenced by Roland Young, she surrenders the infant to its father’s custody. For 3 years, married to George Brent, her life is a tragic torment. On the verge of a mental crackup, which would wreck her hopes for happiness, young Brent goes to New York. Miss Francis and [Brent’s wife], Miss Inescort, visit the sleeping youngster. At peace with Miss Inescort, for whom she has always had nothing but violent, and sure that the suffering she has undergone has not been in vain, she dedicates her life to being Brent’s true wife.” (Motion Pict Daily)

Audience Suitability Ratings

“This possible but not probable chapter in high-class society gives Kay Francis an excellent opportunity to be emotional to the nth degree. It is doubtful if her efforts will prove entertaining to the usual run of theatregoers. Adults.” Am Legion Auxiliary

“The social sin is here made to appear desirable because of a situation beyond the control of either participant; hence it is destructive to ethical and social values and has a haphazard taste; family: no; 14-18: no; 8-14: no.” Calif Cong of Par & Teachers

“The picture starts with a bad situation and works its way into a solution that requires an entire new school of thought in order to appreciate it. Mature.” Calif Fed of Business & Professional Women

“Entertaining psychological drama, Adults. Good.” DAR

“Perhaps the relation between an invalid wife and the mother of her husband’s child is a theme untried to the wide distribution of the motion picture but certainly this finished production with its adroit handling of situations, its philosophical humor, its real sanity in human predicaments will delight discriminating adults.” Nat Soc of New England Women

“[It is] a dignified social drama from point of portrayal but of a sophisticated type best suited to adult audiences.” S Calif Council of Fed Clubs

“Entertaining psychological drama, Adults. Good.” FOX W Coast Bul Ag 1 ’36

“The picture is artistically produced with the interesting background of two continents, beautiful dresses and lovely music. Adults & young people.”

+ Gen Fed of Women’s Clubs (W Coast) Jl 18 ’36

“Adults.” Jt Estimates Jl 15 ’36

“Though unconventional in theme [it] nevertheless makes absorbing drama. The cast is an exceptionally well chosen one and the direc-

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
tion of Archie Mayo is skillful and understanding. Adults.
+ Nat Council of Jewish Women JI 22 '36
+ "Delicate situations competently handled by a strong cast. Adults.
+ Nat Legion of Decency JI 30 '36
+ "A: good social drama; Y: sophisticated; C: no."
+ Parents' M p68 S '36
+ "It's wise dictum that to overcome a bogie one must face it rather than bury it. It is valuable. Adults."
+ Sel Motion Pic Atg 1 '36
+ "A difficult subject handled with admirable delicacy. Maj."
+ Wkly Guide S 12 '36

Newspaper and Magazine Reviews

Christian Science Monitor p14 S 12 '36

"The picture is an intelligent use of talkie technique, one of the best examples of it ever to reach the screen. The delicate theme, which so easily could have been made censurable, is handled throughout with the best of taste, there being nothing in it to offend the most narrow-minded purist. Archie Mayo's direction is superb."+
+ Hollywood Spec p5 Jl 18 '36
+ A restrained, sleekly articulate study of thwarted lives, this is a picture of woods rather than action. And though it is at times rather dull, there is a quietly powerful emotion about the whole thought and affair that should appeal to a great number of women. . . . (It is) gently tearful diversion. (2 1/2 stars) Beverly Hills Liberty p39 Ag 22 '36
+ "It is) a mild moral lesson that one sin doesn't make a sinner... Somewhat daring in plot. It is to be hoped that the movie-public youth, the film-drama presages sympathy for the woman with a past."+
+ News-Wk p31 Ag 8 '36
+ "We remember being rather stirred by the heroine's plight on the stage. We remember being amused by Miss Francis' emotional antics on the screen. Roland Young has some fine Morley lines to say, and his disposition of them is certainly worth your hearing."
+ Stage p10 S '36

Trade Paper Reviews

"Ultra modern and sophisticated problem drama, which affords Kay Francis an opportunity to occupy a superbly-enacted emotional role, this will have a particular appeal to women. It will be generally acceptable to all. Adults."
+ Box Office p25 Jl 25 '36
+ "This will appeal especially to women. Its delicate subject has been handled with good taste and intelligence. It gives Kay Francis a strong emotional role and she does unusually good."
+ Film Daily p11 Jl 14 '36
+ "An intelligent and penetrating problem play of society lightened by a due proportion of real comedy and produced with fine insight and dignity, it gives Kay Francis a highly sympathetic emotional role in which she triumphs and it adds to the provocative ingenius elements that will make it strong box office, especially on the class level."
+ Hollywood Reporter p8 Jl 10 '36
+ "This is a fine class picture. It is a serious dramatic problem play. Based on a delicate, intimate theme, it is carefully prepared and directed with intelligent good taste and impressively acted. Essentially an adult attraction, its appeal is broadened through a spine-tingling patronage. Yet, blending distinctive drama with engaging comedy, it is of a character almost certain to make a forceful impression upon generally mature audiences."
+ Motion Pic Daily p3 Jl 11 '36

"Drama that women will like, this is adult stuff that has been handled with good taste... What the picture does depends on the women's draw."
+ Phila Exhibitor p8 Ag 1 '36
+ "Following her top performance in 'White Angel' with a role even more exciting in its dramatic demands, Kay Francis will win a new audience and increase her value as a Warners star asset in this picture. . . . Among women especially it should receive much word-of-mouth."
+ This drama, with its title name, an exceptionally fine supporting cast and an impressive production in every respect, should register substantially."
+ Variety (Hollywood) p3 Jl 10 '36

GLORY TRAIL. Crescent 65min
Players: Tom Keene. Joan Barclay
Director: Lynn Shores

"With the end of the Civil War, an unsurrendered band of Confederates, headed by Tom Keene, goes to settle in the West. On the way they meet a group of northerners of which Joan Barclay is a member. There is a natural animosity, but under Keene's leadership, everyone is being on good terms and Joan are falling in love. . . . The lovers marry in a wholesale marriage ceremony to which the southern boys have brought their girls from back east."
+ Film Daily

Trade Paper Reviews

"All of the desirable bang-bang of a typical Western, but with a story structure which takes it out of the formula category, this first E. B. Derr production of his Tom Keene series augurs well for Crescent's future as a producer of good action films. Family."
+ Box Office p25 Jl 25 '36
+ "In using the unsurrendered rebel Confederates, in the settling of the West, the producer struck on an interesting and novel idea. It makes for forceful action and dramatic entertainment. With its historical setting, audiences generally should like [Glory Trail] and [children] especially should go for it in a big way."
+ Film Daily p8 Jl 10 '36
+ "An outdoor action picture combining much that is novel with standby elements, this picture is an interested sinuates story. The picture should appeal to those who like to see their entertainment move."
+ Motion Pic Daily p4 Jl 13 '36
+ "Estimate: good."
+ Phila Exhibitor p39 Ag 1 '36
+ "Built on substantial story, with interesting motivation and away from the cut-and-dried Western pattern, without neglecting the surefire action ingredients, 'The Glory Trail' offers good entertainment for audiences at which it is directed."
+ Variety (Hollywood) p3 Jl 8 '36

GO GET-'EM HAINES. Republic 62min Je 15 '36
Director: Sam Newfield

A mystery tale in which a reporter who boards a steamer for a story about an absconding financier finds himself involved in a murder mystery.

"Objectable in part. Objection: the killer, realizing he is trapped, commits suicide."
+ Nat Legion of Decency Je 11 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; + + Exceptionally Poor
GO GET-'EM HAINES—Continued

"A and Y: fair; C: not recommended."

Parents' M p47 Ag '36

Trade Paper Reviews

"Estimate: good action murder mystery."

+ Phila Exhibitor p27 Ji 16 '36

GORGEOUS Hussy. MGM 105min Ag 29 '36

Players: Joan Crawford, Robert Taylor. Lionel Barrymore, President Tomalin, Melvyn Douglas. James Stewart. Beulah Bondi

Director: Clarence Brown

Based on the novel of the same title by Samuel Hopkins Adams, "The story ... concerns the political turmoil of states' rights and Union rights in 1823 when America was still young and 'not yet beyond an occasional growing-pain. The historical characters and events revolve—in this fictionalized version—about the Highland Boys as 'a pipe-smoking, hard-drinking inn-keeper, and finally First Lady of the White House as the niece of President Andrew Jackson."

("Pilm Daily"

Audience Suitability Ratings

"A: fine of kind; Y and C: doubtful interest."

Christian Century p123 B 16 '36

"It is very well cast and all [the cast members] contribute to the interest for the role of the historical drama. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"This picture is certainly popular entertain- ment. Order. Nat Allied Fed Calif Fed of Business & Professional Women's Clubs

"This engrossing fiction has an exceptionally convincing historical background, fine charac- terizations and expert direction. Mature. Excellent." DAR

"A worthwhile historic drama, valuable for its visualization of a day that is past and as a vital human document. Family, exclusive of young children." Nat Soc of New England Women

"This charming mixture of history and fiction should be greatly interesting to all. Family." Calif Council of Fed Church Women

+ Fox W Coast Bul S 5 '36

"Family-mature."

New York Aid of Women's Clubs (W Coast) Ag 25 '36

"Best of the month."

+ + Jt Estimates Ag 15 '36

"An all-star cast lends glamour to this very interesting and thrilling portrayal of life in the days of Andrew Jackson. Lionel Barrymore makes 'Old Hickory' live again in a performance which outshines all of his past successes, and Beulah Bondi as his pipe-smoking spouse is superb. Family. Special merit." + Nat Council of Jewish Women S 1 '36

"Any deviation from history may be forgiven a film which is an admirable recreation of the times, beautifully acted and superbly mounted. General patronage."

+ Nat Legion of Decency S 3 '36

"Magnificently produced and attention-compelling is this fascinating picture of love, jealousy and intrigue. . . . Almost unparalleled is the brilliancy of Clarence Brown's direction: meticulous attention to every detail has given beauty, life and power to his work. A dis- tinguished cast, each expertly chosen for his or her part, each giving a skillful and noteworthy characterization so realistic one really lives the story. Truly a great picture. Family mature."

+ + Sel Motion Pic S 1 '36

"Suggested for schools and libraries. Family. Outstanding."

Wkly Guide Ag 29 '36

Newsprint and Magazine Reviews

"Metro-Goldwyn-Mayer have produced a most engaging picture. . . It is a happy blending of fact and fiction, a film which, although it may have been more dramatic had truth been adhered to, but, one that is, nevertheless, intriguing. with the longest characters and incidents and cleverly written dialogue. The film cannot be weighed as an historical document, certainly not as a certain portrayal. However, it is a diversion, it is highly satisfactory. And so this Peggy, so long as one does not refresh one's memory by digging up the facts." Mor- daunt Hall

+ + Boston Transcript p4 S 12 '36

"Many fine qualities flavor 'The Gorgeous Hussy,' a vivid play of human life that skillfully blends dramatic and romantic American fact with fiction. . . There is evidence everywhere of authenticity of reproduction, and it is well-rounded entertainment by an excellent cast."

J. P. Cunningham

+ + Commonweal p457 S 15 '36

"'The Gorgeous Hussy' is, I believe, the most expert job Director Brown has turned out. . . Clarence gives us a new Joan Crawford, an attractive, senior and gentle girl without false eye-lashes and extravagant make-up that in previous pictures suggested the actress playing a part. . . Barrymore never appeared on the screen to better advantage. Beulah Bondi gives a superb performance, by long odds the greatest career on screen career."

+ + Hollywood Spec p10 S 12 '36

"It cost a sum to turn a counting-house clerk pale, it surrounds Joan Crawford with a failure-proof cast. But it accomplished the filming of a glamorous, quaint incident in American history and gave Miss Crawford the best opportuni- ty she ever has had in motion-pictures. Fact and fiction have been expertly meshed to make the story of impetuous Peggy Eaton a cinema romance of impressive stature. Barrymore was never better than in this rôle. The younger men are no less powerful. Director Clarence Brown is another actor who often in his usual cunning. It emerges [as] one of the finest pictures of the year, actually the best Miss Crawford has made. Her dignity and composture are noteworthy."

+ + Lit Digest p17 S 12 '36

"A colorful and heart-warming saga of Amer- ican history has been re-captured on the screen in 'The Gorgeous Hussy.' The Handsome Red-headed regulars of the stage and screen are again brought to life. The production is well staged and persuasively acted, the motion pic- ture translation of Samuel Hopkins Adams's sad but true novel forms a rich and entertaining pageant of life in the Andrew Jackson era. . . There has been no great adherence to docu- mentary evidence in the work. . . As a matter of fact, it is Andrew Jackson and his pipe-smoking wife, Rachel, who dominate the most captivating passages in 'The Gorgeous Hussy.' . . In the title role Joan Crawford is handsome, although century-old costumes do not go well with the daintily powdered air of person- ality. . . Mr. Brown has staged the piece with a keen eye for its color and pageantry, per- mitting it to achieve a romantic and attractive interaction as they will with the recreated history in a show that is rich with trappings and supported by moments of moving intensity. Howard Barnes

+ + N Y Herald Tribune p6 S 5 '36

"'The Gorgeous Hussy' is regulation MGM box office stuff . . . what with a bit of flag wav- ing here and there. 'The Gorgeous Hussy' is no bad picture either for a glossy pulp-paper fiction type of show. The story of Mrs. Eaton and her lovely daughter is not even very interesting as Miss Crawford plays it. The drama of Andrew Jackson and his Rachel is real. This picture in the plot really belongs to these two characters, to the fire- eating frontiersman who became a president,
and to the pipe-smoking backwoods woman who married him in Cicero can.

It's 'Gorgeous Exhibitors'. Variety "Gorgeous'. The NY Hollywood. President NY Douglas

with of physical 1823. Andrew best lack

ers ever in romantic Peg. Peggy bit less to 'That It mature impressive

impressive

of screen's the 1- year-old 5 of

joins and gives her portrayal of Fothouse Peg? Well, just a bit. What we have here, and you might as well make the best of it, is a thoroughly romantically
censored biography in which Miss Crawford is gorgeous, but never a hussy... Miss Crawford's Peggy is a belligerent Anne of Green Gables, a persecuted Pollyanna, a dismayed Dolly Dimple... Most of it has an incredible ring and the players never are quite convincing in their political or emotional arguments." F. S. Nugent

+ NY Times p7 S 5 '36

"That hectic era when Andrew Jackson became seventh President of the United States... serves as a colorful and exciting setting for an entirely melodramatic melodrama. Whatever the film lacks in historical accuracy is more than made up for by the entertainment its romantic and colorful story provides. After a slow beginning the film gets under way in full stride and its interest never flags for a moment." - New York World-Telegram.

Reviewed by John Mosher
New Yorker p95 S 12 '36

"In Joan Crawford's latest, Robert Taylor, the screen's No. 1 glamour boy, forsakes his usual role of a doctor for that of a sailor of 1823. Fortunately, he dies early in the picture. Miss Crawford, perfectly cast as Peggy O'Neal... The film is a bad adaptation of a Samuel Hopkins Adams novel."

+ New York Post S 12 '36

"In this picture a large group of early Americans became living, breathing people. Two, especially—John Randolph and Daniel Webster. Both play old Andrew Jackson up to the hilt, his performance somewhat edited by a too-faithful attempt at physical resemblance, resulting in an oversized wig and putted brows that sadly interfered with his facial expression... It is Joan's finest part in years and she enacts it superbly. Not the least of her triumphs is her makeup, or lack of it... Douglas not only gives the best performance of his career but just about the best in the picture. He makes you believe his uncompromising political opinions. The big band songs to Clarence Brown, director, and Joseph Mankiewicz, producer." - Rob Wagner

+ Script p16 S 5 '36

"[It] forms a pattern which balances in entertainment whatever it may lack in educational value. Surrounded by youthful matinee idols who seem a shade too chipper in the roles of Lionel Barrymore's main players, Peggy O'Neal and Beulah Bondi as Mrs. Jackson, the film is a p42

Trade Paper Reviews

"Boasting enough stars for six pictures and with a patriotic and historic background, this picture will register solidly at the turnstiles. While Joan Crawford has top billing and gives an impressive portrayal, Lionel Barrymore's de-
piction of President Andrew Jackson is undoubtedly the high spot of the film." + Box Office p23 S 12 '36

"This is a superb production in every department... It gives Miss Crawford the best acting opportunity she has had in a long time and she takes full advantage of it. However, she is surrounded by such able supporting performers that this review is devoted to the patrons who so far have not been '\'Gussey'." - Film Daily p5 S 1 '36

"In 'Gorgeous Hussy', Metro-Goldwyn-Mayer has a fine picture and a swell piece of entertainment for its stars, Joan Crawford and unquestionably a box office hit. 'Gorgeous Hussy' will certainly bounce Joan Crawford back to top fan favor, as this is easily the best picture she has had for some time, giving her acting opportunities that brought out the real Crawford and should invest any box office with record ticket sales. She has a well-written part cast with a cast whose combined performance and fan magnetism would be hard to equal in another picture."

+ Hollywood Reporter p4 Ag 25 '36

"This film is undoubtedly one of the most beautiful and most pictorial examples of entertainment yet produced. Rich in color, heart interest, drama, humor and action, it is a film so emotional, it is headed for glorified rendezvous at the nation's box-offices... Exhibitors throughout the country who have seen the film, foretell for the first time a name drawn from a human story which fully lives up to the name power of the picture."

+ Motion Picture Daily p5 S 1 '36

"Exhibitors should look at the star assembly to find out whether this is a box office click. The answer, apparently, is that it is. With Taylor at a peak, with Crawford top money, with the other names as insurance, with a production that rates with Metro's best, 'The Gorgeous Hussy' is a sure thing."

+ Phila Exhibitor p10 S 1 '36

"With four marquee names topping the cast, an historical fictional story that's familiarly known, and a particularly clay money-making name, 'Gorgeous Hussy' is a money picture. Beyond the names of Joan Crawford, Robert Taylor, Lionel Barrymore and Franchot Tone, the film was well supported with interesting male and female players and the almost unbelievable angles for special exploiting. Once the story gets over the trivia of slow-moving costume moments, it builds up with a swell without let-up. Picture is primarily Lionel Barrymore's... He's the Barrymore of old in the best role of his career in a long time."

+ Variety p16 S 9 '36

"'Gorgeous Hussy' is gorgeous entertainment, superlative in every dimension, destined to rank among the best pictures of the season and a money offering of smash caliber by every right of draw names, story and directorial merit and showman's intelligence. Challenged by dramatic opportunity in rich roles of a superb screen play, Joan Crawford and at least half a dozen brilliant stars and supporting players turn in their top performances... Miss Crawford displays a new compusre, dignity, ripeness which opens up entirely new channels for her at Metro and which will enhance her box office value still more. For emotional power she has never done anything to touch this role."

+ Variety (Hollywood) p3 Ag 25 '36

GRAND JURY, RKO 60min Jl 24 '36
Players: Fred Stone, Louise Latimer, Owen Davis, Jr. Moroni Olsen
Director: Albert S. Rogell

The plot turns on a small town citizen who undertakes single-handed to round up a band of murderous gangsters who have taken over control of the town.
GRAND JURY—Continued

Audience Suitability Ratings

“..."A: amateurish; Y: harmless; C: little interest."

Christian Century p1026 S 9 '36

“A: a trite story of the gangster versus the citizenry dutifully directed and indifferently cast except for the brilliant work of Fred Stone. Fair entertainment for adults & young people. calif cong of parents teachers.”

“It is] a mildly entertaining newspaper-gangster picture. Family.” Calif Fed of Business & Professional Women’s Clubs

Fred Stone’s wholesome commonsense and the pertinent facts involved make this worth seeing. Mature.” DAR

“Adults & young people.” Nat Soc of New England Women

“A rather hackneyed, over-acted, non-ethical picture, yet not demoralizing enough to exclude it from the family.” S Calif Council of Fed Church Women

“The production is fair entertainment. Adolescents; passable; children: no.” Women’s Union Church of Los Angeles

Fox W Coast Bui Ag 8 '36

“While the picture lacks conviction and is slow moving, the work of Fred Stone is humbly satisfactory.” — + Gen Fed of Women’s Clubs (W Coast) Jl 25 '36

“Mature.”

It Estimates Ag 1 '36

“General patronage.”

Nat Legion of Decency Ag 6 '36

“Family.”

Sel Motion Pict Ag 1 '36

Newspaper and Magazine Reviews

“Fred Stone deserves a better story assignment than repeated presentation as an elderly homespun gentleman who isn’t as bright as could be expected, considering Mr. Stone’s own intelligence... Entertaining after its own too simple fashion.” Christian Science Monitor p13 Ag 8 '36

“The proceedings at the Palace this week, where ‘Grand Jury’ is the new screen offering, are not of a kind to rout a filmgoer’s ennui and infect him with the pleasant fervors of expectation. The results are far from satisfactory. Nor do the players help matters much.” William Boehnel

— N Y World-Telegram p12 Ag 3 '36

“Grand Jury” is just another weak link in a long chain of sissy cop-and-robbers operas. The film leans heavily on the likeability of Fred Stone, a chap who can squeeze appeal from even the holiest material.” Herb Sterne

— + Script p12 Ag 8 '36

Trade Paper Reviews

“Below-average racket expose film which will have a struggle carrying its end on even an average dual program. Family.”

— Box Office p25 Ag 6 '36

“Nice wholesome entertainment for the entire family, combining human interest, comedy and romance.”

— Film Daily p7 Ag 1 '36

“(It is] a synthetic crime comedy... The trite story is tricked out with amusing gags for a fair grit of laughs, but they do not raise it above the level of average program fare. Fred Stone plays his part for its comedy moments, but it has not breathed into it the breath of life and will scarcely add to his laurels. A good supporting cast is similarly obscured in a world of stock unreality, few of the characters being clearly enough drawn to register anything much.”

+ Hollywood Reporter p3 Jl 25 '36

“This is one for the Fred Stone fans who like his brittle brand of humor. He uses his opportunities well.”

Motion Pict Daily p6 Jl 27 '36

“Fred Stone again comes to the fore in a program designed to please small towns, neighborhoods. Cast is filled with feature faces who will insure satisfaction for audiences.”

— Philadelphia Inquirer p1 ag 1 '36

“Below par production. Story is silly to start with and grows worse as it unfolds... It’s jerky continuity throughout and the villains are never believable. Handling of the actors is stiffled and awkward and even the camera angles are old-fashioned and abrupt. Stock material, sloppily reworked, do not produce either laughs or tension.”

— Variety p16 Ag 5 '36

“The combination of a fast-moving, logical story, not at all cast and capable direction makes ‘Grand Jury’ a better than average picture in every respect. It is the type of entertainment the whole family can enjoy.”

— Variety (Hollywood) p3 J1 25 '36

GREEN PASTURES. Warner 90min Jl 25 '36

Players: Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson

Directors: Marc Connelly, William Keighley

Choral music: Hall Johnson Choir

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

A Photoplay Study Guide on Green Pastures, prepared by Mabel A. Bessey, is obtainable from Educational and Recreational Guides, Inc. 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents a copy. The guide is one of a series of aids to the critical appreciation of photoplays.

Audience Suitability Ratings

“A: notable; Y: very good; C: probably beyond them.”

Christian Century p1047 Jl 29 '36

“This month brings us another epochal film. Needless to say, ‘Green Pastures’ will make its advent through the sponsorship of Negro women’s clubs, civic organizations and church groups throughout the United States. Pastors will refer to suitable occasions for screening. Teachers will draw ethical lessons from it for the benefit of their students, for ‘Green Pastures’ has a simplicity, a richness of thematic material and an underlining philosophical soundness and sweetness that take it far out of the class of an ordinary film.”

+ + Motion Pict & Family Je 15 '36

“A and Y: grand entertainment; C: Bible story graphically told.”

Parents’ M p14 Jl 36

“This picture... has been the subject of some criticism on the part of people who hold that the screen should not trespass on religious grounds in this manner. On the other hand, there are those who see, not an offense against religious feeling, but a thing of great beauty and celestial charm in this simple narrative of what heaven is like when pictured by a Negro Sunday School teacher to his class of little children.”

+ Scholastic p17 S 19 '36

“Here is as unusual a film as one is likely to come across, because of its material. A great deal of the film, from a quality that is usually called ‘squalid’ or ‘vulgar,’ in a tender and lovable way; but much of it is profoundly moving, touching fundamental things in the human heart. It is a film that every teacher and every parent should see. It may seem, out of it comes a conception of the Creator in the throes of creation,
always evolving onward to something higher, that has its place in every religious instinct, of whatever creed.'

**+ Wky Guide Ag 7 '36**

**Newspaper and Magazine Reviews**

"Under the guiding hand of Marc Connelly, 'The Green Pastures' has been brought intact to the screen, preserving the simple quality, the imaginative humor and the homespun element of unaffected 'goodness'—there is no other word for it. When the characters achieve the characteristic marks of the original work. Even for the stage 'The Green Pastures' was an illusion of form. Here the picture a slight carbon-copy quality, but it avoids the potential pitfalls admirably and the result is that the characters have a simple magnificence that the drama possessed is never lost. I admired the work of every actor whose name appears in the cast of over thirty and had not been properly played the work of all of them would have been in vain. The whole production of the 'Warner Brothers.' Richard Watts, Jr.

+ + N Y Herald Tribune p16 Jl 17 '36

"If motion pictures needed any justification, the Music Hall's current picture provides enough to last for a decade or so. Not only Marc Connelly, all three Warner brothers, and W. G. Van Schmus can point with pride this time. The whole human race may like itself, and understand itself, quite a little better after watching the 'Warner Brothers'.' William Keighley, with a wisdom that should surprise none who knows his work, refuses the temptation to squelch. Here is no spectacle, no Hollywood glamour, or varnished lavishness. The cast is, as might be expected, the portrait of the di-appearing in the original play. The character, the directors, they deserve all praise for the making of a 'Warner's' masterpiece, and the direct exciting cause was the fact that no profane hands have been allowed, in the words of the Second Cleanng Angel, to 'gold up' its marvelous and unforgettable felicities. It still has the rough beauty of homespun, the irresistible compulsion of simple faith. H. E. Connelly.

+ + N Y Sun p7 Jl 17 '36

"That disturbance in and around the Music Hall yesterday was very much the olution, and the sound of motion-picture critics dancing in the street. The occasion was the opening of the novel of Marc Connelly's, naive, ludicrous, sublime and heart-breaking masterpiece of American folk drama, 'The Green Pastures.' The and the directors of the original have been transferred to the screen with fidelity... That no outstanding camera imagination has gone into the screen transformation of this beautifully wrought Biblical story will not be denied here. But therein, it seems to me, lies the secret of its great power and beauty. Given just such a simple and heart-warming story and every other director—well, nearly every other director— 'In Hollywood would have gone off on a camera angle spree.' William Boehnel.

+ + N Y World-Telegram p25 Jl 22 '36

"The 'Green Pastures' is a careful photograph of the play. Above all, it didn't see the original and who want to know what all the excitement is about. Those who have seen the play are aware of the value of preserving the picturesque qualities, the quaint attributes, but not the power of the play. Either because of screen liberties or not. The picture is a patriarchal Richard E. Harrison but the much younger Mark Herron, who plays the part, is no such stirring climax in 'even a God must suffer' as there was in the stage production. This is directly and passionately; and no tremendous sensation.' John Mosher.

+ + New Yorker p18 Jl 18 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
GREEN PASTURES—Continued

"It is to be doubted whether the film version of Marc Connelly's legend is an improvement over the stage version. This is mainly due to the role of De Lawd, which Rex Ingram played with dignity and restraint but with total lack of conviction. He could have, with profit, traded some of his pictorial sweetness for an adequate share of internal force. . . Green Pastures' will have an interest in history. We must consider it as an adventure in the art-film classification. But regardless of its success or failure at the boxoffice, it must stand as a major achievement of William Keighley, the director." José Rodríguez

Script p19 Ag 22 '36

"The film, with but few concessions to the camera's inexorable demands for scope, has preserved most of the simplicity and appealing grandeur of the play, and the present, as near as it is humanly possible, an honest interpretation of a great story in another medium. . . The Green Pastures' is a notable film achievement, and an inspiring one."

+ + Stage p8 Ji 1 '36

"One of the strong features of the play was the poverty-stricken bareness of the Heaven it portrayed. One of the principal dangers of the cinema was that Heaven would either be improved beyond any Southern pickaninnny's dream or else the whole thing might seem condescending. The producers have avoided both these pitfalls. Heaven has been improved, but only slightly."

Time p38 Je 29 '36

Trade Paper Reviews

"[It is] a production that is certain to make screen history. Your reviewer was one of a very few who did not care for the play, but for ten hours and a half I sat in the private screening room at the Film Exchange here in Toronto, spell-bound as I watched a beautiful production, masterfully directed, capably acted and artistically mounted."

+ Canadian Moving Pict Digest p7 Ji 4 '36

"Not only has 'Pastures' been motivated into a prestige film for the Warners, but it's a simple, enchanting, audience-captivating cinematic fable which should reach the masses and surpass the theatre history-making run of the show. . . Pastures' in cooler weather would be a mop-up hit for a summer release, even as a summer release, it's headed for big grosses, fortified by the fact that the current dearth of stock film product gives it an exclusive for concentrated attention. . . It's a critic's picture if ever there was one, and that's not going to hurt, either. That doesn't mean that 'Pastures' can coast in, sans selling. It'll require plenty of ballyhoo, considering the two major mass-mentality handicaps—the all-colored cast and the complete absence of anything resembling a marque name."

+ + Variety p17 Jl 22 '36

GUNS AND GUITARS. Republic 56min Je 19 '36

Players: Gene Autry, Dorothy Dix, Smiley Burnette. Tom London

Director: Joseph Kane

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 25 '36

"It follows the customary action picture formula and presents fine outdoors photography, presents little that is new to that type of cinema. Family."

+ + Sel Motion Pict Jl 1 '36

Trade Paper Reviews

"With an abundance of the usual cowboy story elements which make this a cut-and-dried Western, Dick Foran succeeds, by his pleasant manner, in adding a note of class to the picture. Family."

+ — Box Office p25 Ag 8 '36

"This tale of the Texas Rangers in the early days of their history, adds considerably to the gun play and hard riding. .. Foran renders his songs pleasingly and may build into a popular singing star with somewhat better story material."

+ — Motion Pict Daily p6 Ji 27 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
"The trouble with Foran is that he hops in, out of the saddle, appearing in the better Warner productions, then hopping back into the stands and having it come back in the saddle to be built up. If Foran is to become a Western dancer, he will have to stay away from the society dramas, etc. While the Westerns in which he is appearing are okay from the production, musical, etc., standpoint, Foran, himself, is the problem."

— Phila Exhibitor p33 Ag 1 '36

"Texas locale with the rip-snorting shooting range will not help this one at the box office. Dick Foran and Eddie Acoff try hard to make the best of things to aid the yarn, but it is a weakening in Harold Fackler's screen play from the original of Anthony Coldeway is a little amateurish. It's been done too many times, and the Texas' line lacks the glamour not hissed and sneered at many of the episodes."

— Variety (Hollywood) p3 Ji 26 '36

**Gypsies.** Amkin 53min Ji 29 '36


**Directors:** E. Schneider. M. Goldblatt

Russian dialogue film with English sub-titles. "'Gypsie's' tells about the efforts of a member of a ragged band of Gypsies to settle down and become collective farmers. Loath to give up their freedom, the gypsies listen patiently to the government representative and eat the food given them by the authorities, but make no real effort to give up their wandering life." (N Y World-Telegram)

**Newspaper and Magazine Reviews**

"All done in good humor, with delightful acting—especially that of Alexander Granach, a German exile. . . . It is a film decidedly worth seeing."

— Nation p166 Ag 8 '36

"With all its faults, the most wholesome movie fare of the month. . . . To say that the Russians are past masters at this sort of thing is to put it trivially. . . . The film has faults— at times, bad continuity, a discontinuity of acting styles although the actors are all in their way superb . . . but these faults are as nothing in the face of its fine lyrical qualities, and the greatness of its theme—the regeneration of a people."

— New Theatre p23 S 8 '36

"While presented in plot form, the piece is really thinly propagandized. Although its performance is theatrical enough, since the cast includes chiefly professional actors. But it lacks that tradition attaches to it, and the emphasis laid on the Kolholz (Collectivists) in their reform of the wandering nomads strips it of even elementary enchantment. However, every now and then touches of characteristic, Russian humor flow through the script, and certain of the characterizations possess a comic spirit helpful to the treatise. Marguerite Tazeauar

— Tribune p27 and World Tribune p27 '36

"The subject of 'Gypsies' is one that has given plenty of headaches to even the most optimistic Soviet officials. . . . While the circum-stances of their conversion to the Soviet idea doubtless are less dramatic than the action of the photoplay, this highly entertaining picture probably conveys a general notion of how it is being done. . . . The film gathers speed as it progresses and moves into an exciting and dramatic climax which yet would have been more impressive had it been a little less in Hollywood. H. F. T."

— N Y Times p22 Ji 30 '36

"My guess is that 'Gypsies' will appeal to filmgoers who, sated with the current mediocrity from Hollywood, look for entertainment to a film studied with first-rate acting and excellent photography. . . . Were its con-tinuity better and were it shorter, it would stand high up on the list of Russian films. . . . If you are interested in the life and habits of a group of picturesque Russian nomads as well as the efforts of the government to make them settle down, you will find 'Gypsies,' interesting but uneven in quality."

— William Boeheal

**Trade Paper Reviews**

"There are elements of interest in this latest importation from Russia. . . . But again the Soviet people cannot refrain from injecting into its screen material pointed implication of the good life which is to be enjoyed under the kindly guiding hand of the collective state. With occasional flashes of good photography, the film as a whole appears to have little outstanding appeal for any but those patrons who are particularly drawn to Russian films."  
— Motion Pic Daily p11 Ji 31 '36

"Except for a series of clips showing the nomads, primed with a drunk or two of vodka, in native dances, costumes, and choral executions, the picture is largely standardized Soviet fare of the mission-festival stripe. Which means that by American forms it isn't far from being a rousing ousa opera. . . . Of gypsy history, folklore, etc., they show to the gypsies got that way—there is not one hint."

— Variety p16 Ag 5 '36

**HALF ANGEL.** 20th century-Fox 65min My 15 '36

**Players:** Frances Dee. Brian Donlevy. Charles Butterworth. Helen Westley. Etienne Girardot

**Director:** Sidney Lanfield

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

**Audience Suitability Ratings**

"Suitability: adults & adolescents."

— Mo Film Bul p103 Je 36

"A and Y: reasonably entertaining murder mystery; C: possible."

— Parents' M p41 Ji 36

**Newspaper and Magazine Reviews**

"Romantic and comic murder mystery for adults who don't mind the introduction of a mentally deranged person as a pivotal figure."

— E. C. S.

**Christian Science Monitor** p13 Je 29 '36

"Despite some of the screen's best writing and acting talent, this too-often-told tale by Doss Meredith and Gene Fowler drags badly. . . . Etienne Girardot, doing his familiar madman part, Helen Westley, and Charles Butterworth waste some good acting."

— News-Wk. p42 Je 6 '36

**HARD LUCK DAME.** See Satan met a lady

**Harvester.** Republic 65min My 1 '36

**Players:** Alice Brady. Russell Hardie. Ann Rutherford. Frank Craven. Cora Sue Colans

**Director:** Joseph Santley

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

Newspaper and Magazine Reviews

"Granting that Gene Stratton Porter's novel, 'The Harvester' had little to offer the cinema, the Harvester' has been subjected to preparation by its central character. The production is one in which nearly all the participants have failed. Alice Brady and Frank Craven, two comedians, are adept at turning awkward corners in a script, contribute some interludes of pungent humor to the work, but for the most part the plot plods through banal situations in a manner that can scarcely be construed as entertaining." — N Y Herald Tribune p6 Jl 4 '36

"The Harvester" [is] frankly a period piece... Because of the extreme simplicity of production, direction and action, the story is rather entertaining." — Ellen Croedman

"The amount of your patience with 'The Harvester,' will depend more on your taste for sweetness and sentiment than on your desire for screen drama... It is a pretty (tire-som) film. It is a hard job to get in and out of the core in dialogue and situation." — William Boednel

"The most one can ask for in the revival of these Westerns is a feeling of nostalgia... Less able hands might have bungled the story. Director Joseph Santley does a painstaking, affectionate job of recreating the detail of the period. But he is lax in guiding individual performances... Alice Brady (who is given top billing although he doesn't warrant it) acts as though she were on the verge of renouncing these roles in favor of the dramatic stuff in which she triumphed on the stage. I'll bet audiences would welcome the changes." — Molly Lewin

Trade Paper Reviews

"'The Harvester,' is a long yarn. Based on the Gene Stratton Porter novel of two decades ago, it is creaky, tedious film fare for today's audience. In addition to that, the picture suffers from lack of ingenious direction and from a cast which, except for Alice Brady, doesn't acquit itself sparkingly. Producers have always found it difficult to put over pictures dealing with farm life and farm people... Its place distinctly is the smaller, unimportant theatres, and on the off days." — Variety p15 Jl 6 '36

HEART OF THE WEST. Paramount 60min Jl 10 '36

Players: William Boyd, Jimmy Ellison, George Hayes, Sydney Blackmer, Lynn Gabriel

Director: Howard Bretherton

A western melodrama.

Audience Suitability Ratings

"[It is] a routine Western. General patronage..." + Nat Legion of Decency Jl 30 '36

"[It is] a genuinely entertaining production. Family." + Sel Motion Pict As 1 '36

Trade Paper Reviews

"Maintaining the high entertainment standards established by its five predecessors, this last of the 'Hop-a-long Cassidy' series winds up the current series in a blaze of glory. It has the same action and thrill appeal as the others and introduces some new touch in the form of a hit theme song. Family." — Box Office p25 Jl 25 '36

"This Hop-a-long Cassidy number tends more to comedy than have the previous releases in the series. At the same time there are enough of the regular Western ingredients to make it welcome to the outdoor fans. There are a number of good action situations with a stampeade that highlights the picture. Although the picture may not reach the high standard of some of the other Hop-a-ongs, it still is one of the better Westerns and makes very pleasing entertainment."

+ Film Daily p6 Jl 7 '36

"The sixth and last of the present series of Hop-a-long Cassidy Westerns drops under the high average of the series. It will serve as one of six but will scarcely add lustre to this popular brand. The picture shows evidence of haste... The serial-type stampeade, which is not as carefully developed as it should be. Also there is more than a fair allowance of incongruities and some weak spots in casting." — Hollywood Reporter p5 Jl 3 '36

"A formula Western, introducing nothing that is new or novel, this provides only average secondary entertainment. Merely repeating the old story of honest ranchers at war with cattle rustlers, the only change in the standard brand of thrill action is the idea of using dynamite to halt a cattle stampede."

+ Motion Pict Daily p5 Jl 7 '36

"Estimate: fair." + Phila Exhibitor p26 Jl 15 '36

"Weak Western with all departments, exclusive of photography, responsible for its lack of entertainment. As one of the 'Hop-a-long Cassidy' series, it will have to fight for what it gets. Story lacks sock, is old fashioned in construction and particularly in dialogue." — Variety (Hollywood) p3 Jl 3 '36

HEARTS DIVIDED. Warner 76min Je 20 '36

Players: Marion Davies, Dick Powell, Chester Conklyn, Edward Everett Horton, Arthur Treacher

Director: Frank Borzage

Music and lyrics: Harry Warren, Al Dubin

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

Audience Suitability Ratings

"A: fair; Y: rather good; C: little interest." — Christian Century p912 Je 24 '36

"There is something vitally lacking in this lavish film. The stars play their roles in an unconvincing manner, and are quite eclipsed by the splendid characterization of Napoleon by Claude Rains... Taking many liberties with the facts of Napoleon's French- American history... has left much to be cleared up in the minds of seekers of true historical facts. Adult." — Am Legion Auxiliary

"Picturque sumptuous and lavish production add greatly to a picture ably directed, well enacted, and artistically photographed. Dick Powell is in fine form in a good vehicle as the prince incognito. Adults: very good: 14-15: good: 8-14: good." — Calif Cong of Par & Teachers
Photographically beautiful, but a thin story and unhappy casting give the screen version of 'Glory of the Betty' the feeling of insincerity. The dramatic theme and delightful romance are all but lost because of the farradic treatment of the whole by the Board of Business and Professional Women's Clubs.

"Colorful, gay, and amusing romance. Based on history. Mature-family. Good." DAR

"[It is] a picture of fine entertainment for the family." S Calif Council of Fed Church Women

"Glamorous, light, amusing entertainment. Family." Mrs T. G. Winter

"FAMILY LJ Estimates Je 15 '36

"This had all the makings of a most entertaining picture but it did not realize its possibilities. . . This is due in part to the in- spiration Miss Davies, and Mr. Powell in their romantic roles, and in part to an inadequate setting of the two scenes, 12-15: probably entertaining; children, 12+: no interest."

— Motion Pict R J 1 '36

"[It is] a very stilted historical romance...

Family

+ Nat Council of Jewish Women Je 19 '36

"A and Y: glamorous historical romance with music; entertaining. Parent's M p17 Ag '36

"Not entirely true to historical events, but sufficiently so as to prove good entertainment for the family.

+ Sel Motion Pic Jl 1 '36

Newspaper and Magazine Reviews

"Miss Davies is seen to the best advantage in her more playful moments during the earlier portions of the story. She is less appealing when she faces the big moment of her great renunciation... She might be well advised by her true friends to cultivate the lighter humor and leave to others the parts which call for emotional tooting. Frank Borzage and Mr. Powell in their roles, and in part to an inadequate setting of the two scenes, 12-15: probably entertaining; children, 12+: no interest."

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"A and Y: glamorous historical romance with music; entertaining. Parent's M p17 Ag '36

"Not entirely true to historical events, but sufficiently so as to prove good entertainment for the family.

+ Sel Motion Pic Jl 1 '36

"In spite of the fact that Marion Davies, the star of 'Hearts Divided,' may not deserve the rating, this picture because of its lavish production, careful direction and attractive settings, not to mention the splendid supporting cast does deserve mention among the month's better pictures. . . If you love pictures glowing with romance, youth, beauty and southern allure, you will adore 'Hearts Divided.' Whatever her histrionic failings may be, Marion Davies as Betsy Patterson, is good to look upon. Dick Powell as Jerome Bonaparte is reasonably effective and his master-of-ceremonies-mannerisms and looks quite handsome in his gold braided uniforms and coat apparel." Laura Elston

+ Canadian M p31 Jl 1 '36

"Miscoasting throws this romantic melodrama so much away that there is no telling whether or not its story could have been made more than mildly interesting." E. C. S

— Christian Science Monitor p13 Je 20 '36

"The fluffy Marion Davies' performance is all too much in the histrionic vein that might be expected from a student of high-school theatricals after her second lesson from a correspondence school of the 'dramas.' Arrogantly and heartlessly, she flattens, even flattens the grand collection of supporting players." J. P. Cun- ningham

Commonweal p287 Jl 19 '36

"An exceedingly tedious offering. . . When [Marion Davies] plays herself, she can draw from an audience the same mixture of adoration which is more than likely accounted for by those who come in personal contact with her. In 'Hearts Divided' she has a role which demands a finished acting of a Claudette Colbert, a Norma Shearer, a Luise Rainer; a role which she tries hard to translate into believable terms but does not make convincing. Her task was made more difficult by the presence in the cast of some of the screen's most accomplished players."— Hollywood Spec p10 Je 29 '36

"Warner's have strained every muscle in a Herculean effort to make 'Hearts Divided' a hit... Some of these embellishments can quite overcome the miscasting of Marion Davies, a comedienne, and Dick Powell, a crooner, in heavily romantic roles... In short, 'Hearts Divided' is topheavy." (2 stars) Beverly Hill

Liberty p48 Jl 18 '36

"A wide-mouthed purse has been opened to surround a faintly crocky plot with enough glamour and musical-comedy trickery to keep it alive and bubbling for 1936 audiences. The result is a romantic picture in which Miss Davies is lovely. Dick Powell sings with his usual brio and a New York stage actor, Claude Rains, steals the show to achieve a long, carefully chested exhibition. Maryland audiences will react warmly to the film's involving plot taking off in old Baltimore. The cinema seldom has created such a completely likeable story, customs and wistful loveliness of an old and romantic city."— Lit Digest p19 Je 20 '36

"An innocuous performance by Dick Powell is somewhat counteracted by an excellent portrayal of Napoleon by Claude Rains and some diverting dialogue which, while not entirely in the Louisiana Purchase idiom, remains its most refreshing feature."— p8 Jl 36

"'Hearts Divided' turns out to be a particularly inept little costume piece in which Marion Davies proves unable to furnish first-rate entertainment even when directed by Frank Borzage and surrounded by such players as Dick Powell, Charles Ruggles, Edward Everett Horton, Henry Stephenson, Arthur Treacher, Claude Rains."

— Time p37 Je 22 '36

Trade Paper Reviews

"Lavishly mounted, intelligently directed and with an abundance of cast names, Marion Davies' features feature that America will fare well with the fans. Family."

+ Box Office p45 Je 20 '36

HEROES OF THE RANGE. Columbia 51min

Mr 28 '36


Director: Spencer Gordon Bennett

A western melodrama.

Audience Suitability Ratings

"Family." E Coast Preview Committee

Fox W Coast Bul Ap 11 '36

"A, Y, and C: one more Western."— The Motion Pict Ap 12 '36

"A generally mediocre production, totally lacking in novelty, treating of Western outlaws and their apprehension by a cowboy turned G-Man. The beautiful white horse, Tura, gives the one praiseworthy touch to an innocuous story which otherwise must be classified as 'just another Western.'— Familiar Review

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — Exceptionally Poor
HEROES OF THE RANGE—Continued

Trade Paper Reviews

"Following the old formula route, this Western manages to hold the interest with a fast action story that keeps things pep-ped up from the start. Ken Maynard is in the saddle most of the time, and when he is standing on his feet he is usually engaged in gun work or using his fists handily, so all in all it is a lively drama of the open plains that will please the young-at-heart." + Film Daily p16 Ag 18 '36

"This is an entertaining Western that is sure-fire fare for the enthusiasts. As usual with Ken Maynard films there are a few musical interludes in outdoor fashion that are quite pleasing." + Motion Pict Daily p12 Ag 20 '36

"This time Ken Maynard is a G-man. It's a new role for him, but he's still in chaps riding Tarzan, that nice big white hoss of his, and the background is the same as in most Westerns. Although crammed with action, pounding hoofs, a lot of gunfire and plenty of fisticuffs, it is still the usual recipe. "Heroes of the Range" is only fair to middlin'. It shouldn't expect to arouse more than passing interest." + Variety p16 Ag 19 '36

HIGH TENSION. 20th century-Fox 62min Je 26 '36

Players: Brian Donlevy, Glenda Farrell. Norman Foster, Helen Wood

Director: Allan Dwan

A roistering under-sea diver who repairs ocean cables is continually in scrapes with his pal and boss. He battles also with his sweetheart, a pulp magazine writer who uses his adventures for plots. Finally, after a thrilling rescue in the best picture tradition, he saves his pal's life and wins the girl.

Audience Suitability Ratings

"A: poor; Y and C: no." Century p1239 S 16 '36

"Unnecessary drinking and two roughhouse episodes make this unsuitable for children. Adults." Am Legion Auxiliary

"Too much drinking and too prolonged slapstick fighting. Adults: matter of taste: family: no: 14-15: no: 8-14: no." Calif Cong of Para & Teachers

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

"Waste of time. Adults." DAR

"Adults." Nat Soc of New England Women

"Marvelously photographed under-sea sets and capable acting and dialogue, combine to bring very good entertainment to the family." S Calif Council of Fed Church Women Fox W Coast Bul Jl 4 '36

"There is plenty of action, often verging on slapstick, but the total value of the film is dubious. Adults." + Jt Estimates Jl 1 '36

"Adolescents, 12-16: no; children, 8-12: no." Motion Pict R S Jl 36

"There is interesting photography of men at work on the bed of the ocean and a story which is somewhat different. However unimaginative direction which fails to click loses an opportunity for clever results. Family." + Nat Council of Jewish Women Je 24 '36

"General patronage." Nat Legion of Decency Jl 9 '36

"A, Y and C: fair comedy." Parents' M p69 S '36

"Adults." Sel Motion Pict Ag 1 '36

News Paper and Magazine Reviews

"High Tension is a loud and funny comedy written almost entirely in the vernacular, which is well suited to Miss Glenda Farrell's aptitude for robust comedy. Here she is aided and abetted by Brian Donlevy. "High Tension" may be recommended to the not too finicky as a better than average hot-weather screen fare." T. M. P. + NY Times p11 Jl 11 '36

Reviewed by William Boehnel

N Y World-Telegram p10 Jl 13 '36

Trade Paper Reviews

"Rapidly paced story, weak on the action and strong on the comedy. The Western plus the comedy talents of Glenda Farrell and the physique of Brian Donlevy. Family." + Film Daily p24 Je 16 '36

"Moving at a high rate of speed with scene after scene loaded with bang-up action, characters who are amusing and exciting, hilarious comedy, and clever talk, this show makes first class program entertainment and should be at home in any house using any type of action fare. The handling of the fight scenes sets a new style and they are knockouts in more than one sense of the world." + Hollywood Reporter p3 Je 13 '36

"Treating deep-sea diving in a farcical rather than a dramatic manner, this picture emerges as a fast-moving comedy which should click in smaller houses. . . Comedy is the best selling angle and should produce satisfactory results if emphasized." Motion Pict Daily p11 Je 15 '36

"Estimate: for neighborhoods, twin bills." + Phila Exhibitor p72 Jl 1 '36

"Speedy, actionful comedy, which looks as strong fare on any dualer, and may get by in some single spots. Chief weakness is lack of heavy name appeal. . Technical phases of deep-sea diving in repairing cables are touched on lightly, making story doubly effective. . This should build on word-of-mouth to sizable portions. It will be an audience-pleaser." + Variety p55 Jl 15 '36

"In the B class it is as good as comes along, should hold its own on any dual bill and will stand by itself in many single spots. Donlevy the comedy talent steps out in front as a fast-talking screen personality. . He's in character all the time, tossing off many a wisecrack worthy of better pictures. This effort should win him a flock of new followers." + Variety (Hollywood) p3 Je 13 '36

"HILL TILLIES. MGM 18min Ap 4 '36

Players: Patsey Kelly, Lyda Roberti, Toby Wing

Director: Hal Roach

In order to attract publicity so they may get theatrical offers, a prominent agent arranges for Patsey Kelly and Lyda Roberti to live for ten days in the woods without food.

(30)
Audience Suitability Ratings

"Family."
Sel Motion Pict Ag 1 '36

"[It is a] farcical comedy, Family."
Wkly Guide JI 11 '36

Trade Paper Reviews

"Although there are stretches of dialogue that are zany, this comedy is deep enough to arouse an amused reaction from lighthearted patrons."

Box Office p27 JI 25 '36
Film Daily p3 JI 11 '36

"This is an amusing comedy by that hair-brained trio, Lydia Robert, Patsy Kelly and Toby Wing, which has some clever lines and funny situations... It has some fresh twists. Entertaining."

Motion Pict Daily p9 JI 15 '36

HIS BROTHER'S WIFE. MGM 90min Ag 7 '36 Players: Barbara Stanwyck, Robert Taylor, John Eldredge, Jean Hersholt, Joseph Calleia Director: W. S. Van Dyke Taylor portrays a playwright-science who is about to leave for some medical research in tropical jungles. He meets a dying man in a gambling house who persuades him to give up the research but his brother convinces him and he leaves. For revenge the model marries the brother.

Audience Suitability Ratings

"A: mediocre; Y: unwholesome; C: no."
Christian Century p1119 Ag 19 '36

"Entertaining but not convincing. The scenes of desperation in the city are not consistent with the self-sacrificing loyalty of which both hero and heroine are capable when in the wilderness. Adults only."
Calif Cong of Par & Teachers

"An unusually good cast and expert direction obscure a story which should not be too closely analyzed. Enjoyed. Mature."
Calif Pict of Business & Professional Women's Clubs

"Adults. Good."
DAR

"Peculiar motivations, but the action is interesting, involving an expedition into southern jungles to bring down a fever germ. Mature."
Nat Bd of R

"A technically superior picture, vivid, convincingly acted and sympathetically interpreted. Adults & young people."
Nat Soc of New England Women

"Adults & young people."
S Calif Council of Fed Church Women
Fox W Coast Bul Ag 15 '36

"Adults & young people."
Gen Pict of Women's Clubs (W Coast) Ag 5 '36

"Mature."
Jt Estimates Ag 1 '36

"Although the direction is fast moving and logical, the story is highly improbable and unconvincing. Special mention should be made for fine performances on the part of Robert Taylor, Jean Hersholt, and John Eldredge, Famly."

Nat Council of Jewish Women Ag 5 '36

"Adults."
Nat Legion of Decency Ag 12 '36

"Mature."
Sel Motion Pict SS 1 '36

"Peculiar motivations, but the action is interesting. Mature."
Wkly Guide Ag 7 '36

Newspaper and Magazine Reviews

"In 'His Brother's Wife' the juxtaposition of caddishness and nobility becomes somewhat confusing to the plodding patron of the arts... The film's weaknesses are one done by John Eldredge, as that helpless pawn of fate, Chris's worried, conscientious brother. Miss Stanwyck seems a little over-histrionic and throaty."
B. L.

+ — Boston Transcript p3 Ag 15 '36

Christian Science Monitor p44 Ag 15 '36

"'His Brother's Wife' is an example of the adroit making of acceptable screen entertainment out of a poor script. The story is full of holes, its motivating incidents being merely mechanical contrivances to keep it going irrespective of psychological soundness. The kind of girl Barbara plays would not do the things she does. The inexplicable heroism of this brother of the man she loves can not be reconciled with her herosim toward the end of the picture. In the picture is a lot of entertaining, thanks chiefly to Barbara Stanwyck's charm. The screen is alive every moment she is on it. Even though we can not approve the things she does, we approve highly her manner of doing them."

+ — Hollywood Spec p6 Ag 15 '36

"Grimly painful and heavily dramatic by turns. 'His Brother's Wife' is a disconcerting melange of muscle-bound whinny and bosom-heaving drama. There is hardly a realistic moment in the film, and the story jumps from episode to episode with little regard for logic."
(12 stars) Beverly Hills Liberty p9 S 12 '36

"[It is] a safely old-fashioned photoplay triangle that suffers from two flaws in addition to its curious lack of vitality. That lack of vitality is particularly surprising because the film was directed by W. S. Van Dyke, who is popularly supposed to be the high priest of directorial vigor. The other chief defects I found in the film are (1) that each climax in the story can be anticipated at least ten minutes before the director gets around to it, and (2) that the characters are the most ana
gorizing and generally unpleasant of the sea
son. I think this is a handicap in romantic tales."
R. H. Watts, Jr.

— N Y Herald Tribune p6 Ag 15 '36

"Incredibly romantic, grossly produced, expertly directed and peopled by the sort of players most often encountered on the covers of the fan magazines, 'His Brother's Wife'—even to its title—has been so astutely aimed at the box office that we can but stiffen resignedly and wait long for cringeworthy dithyrambs. A triumph of machine-made art, it is a picture that will succeed no matter how we, in our ivory tower, rail against it for its romantic absurdity... For all its outrageous implausibility, the spotted-fever-brother's wife saga has been so smoothly directed that Van Dyke that it probably will hold your attention, even though it does not reward it."
F. S. Nugent

N Y Times p6 Ag 15 '36

"Among the actors in a polished performance are such adroit people as lovely Barbara Stan
wyck, Robert Taylor, Jean Hersholt, John Eldredge and Joseph Calleia. In these circumstances it is a little bewildering to have to report that the result is astonishingly in
sufficient. I must admit that not only pretty torpid about it but full of sorrow on behalf of everybody in it, even the apparently the audience is unable to take its soap melo
dramatics any more seriously than I can... Faring worse of the Capitol exercised its prerogative seldom used and laughed right out loud at several of the film's most dramatic episodes. Loyal admirer though I am of the
HIS BROTHER'S WIFE—Continued

director and everybody in the cast, I cannot—

Indeed, declare to—call it even a moderately

good entertainment. Robert Taylor will

— N Y World-Telegram p15a Ag 15 '36

" 'His Brother's Wife' is a somewhat agonizing

film, partly because of the peculiarly awk

ward situation in which the characters find

themselves and John D. B. Goodman's

heuristic flippancy with which they express their painful

opinions as to the fact that they appreciate the

spite marriage of the heroine to the brother of the

man she loves, and will hardly feel entirely

reassured with respect to the suitability of a

wife in the way for future adjustments." John Mosher

— New Yorker p50 Ag 22 '36

A superabundance of plot becomes bewildering;
at times the motivation smacks of Miss Gertrude

Stein, and there's a sour taste... no

matter how hard the dialogue strives to keep

the situation clean. Robert Taylor offers a

performance that is as neat as the handkerchief

he sports in his breast-pocket. Right now his

profile is enough to satiate the matinee girls

but bits of business, the reading of single lines,

show he's improving as an actor." Hero Sterne

— Time p48 Ag 17 '36

Trade Paper Reviews

"Definitely a money picture, what with three

sure draw names, an entertaining story, a

goodly sprinkling of comedy and superior
direction and production. Family." +

— Box Office p25 Ag 8 '36

"Robert Taylor and Barbara Stanwyck, long

co-starred romantically in fan magazines and
collected provokingly in real life, 'His Brother's Wife' stimulates what is possibly the best

performance of each to date, in spite of

moments when Michael & Leon Gordon's screen

play buckles under heavy alternately

loads of whimsy and melodrama." +

— Hollywood Reporter p3 Jl 29 '36

"Here is one with all the elements of a great

box-office success. It has smash performances...

and a story filled with the kind of

hokum that is always certain of audience ap

peal. But—and this is a big BUT—the picture in its

preview form is so over-plotted as to seem overlength. The time is actually less than

an hour and a half, yet additional editing is
called for... All of which adds up to too much

plot for any one picture. With some of the

confusing motivations eliminated, the improve

ment would be marked." +

— Hollywood Reporter p3 JI 29 '36

"The chief appeal of this handsomely pro

duced film lies in the performances of Robert

Taylor and Barbara Stanwyck in essentially

unsympathetic roles, which yet somehow fail to

gain the sympathy of the audience for faulty,

but human, characters." +

— Motion Picture Daily p3 Jl 30 '36

"With hero Taylor riding the crest of the

wave, 'His Brother's Wife' should be respon

sible for big dough at the box office. Backed

by a dramatically light story, capable of

upon Taylor to act for a change, the picture is

saleable, with Taylor's draw insurance." +

— Hollywood Reporter p33 JI 30 '36

" 'His Brother's Wife' puts Robert Taylor

over the top and re-establishes Barbara Stan

wyck... Taylor, as a potential No. 1 male
draw for the feminie, clinches himself in this

un. And Miss Stanwyck, who has been carry

ning dubious messages to Garcia and shooting

Annie Oakleys, likewise does all right for her

immediate film future which, for a time was on uncertain shoals.

Basically of course, both the [heroine] and the hero

aren't of [the] Elizabethan or the Elizabethan stan

dard. He's a bit of a shallow playboy and the fact

that she becomes a steerer for a clip joint—but

what a clip joint!—isn't exactly Rover Boy

timber, but then it's that sort of a story."

+ Variety p16 Ag 19 '36

"A cast of big names, a fair story and dialog

that has plenty of punch, fail to put 'His Brother's Wife' into the class of outstanding

pictures. In many cases, the picture lags, a

factor which can be remedied to a great degree

in the cutting process." + — Variety (Hollywood) p3 Jl 29 '36

HOLLYWOOD BOULEVARD. Paramount

Players: John Halliday, Marsha Hunt, +


Director: Robert Florey

"The interwoven story concerns a has-been

actor, once at the top and famous for his

amours, who is now struggling to come back.

He is presently involved in writing the story of his

love-life for a pulp magazine and on the strength

of the yarn gets back into pictures. But the magazine stuff threatens the happi

ness of various women, including his estranged

wife and daughter, and toward the end there

comes some genuine conflict." Hollywood Repor

ter

Audience Suitability Ratings

"Mediocre. Mature." DAR

"Fox W Coast Bul S 5 '36"

"There is a vague feeling of sadness seeing once again on the screen the stars of yesterday

who lost their popular appeal years before it

seemed they should. Mature. Cali Fed of Business & Professional Women's Clubs

"The fact is brought out that the public sees

the type of movies which it will support and

thereby aids in production. Intelligently
directed and except for one excessive

drinking, very interesting for adult audiences." Nat Soj "England Woman"

"The picture is distinctively constructive in value and should be enjoyable to all except the very

young children. Family." S Cali' Council of

Fed Church Women

"Fox W Coast Bul S 5 '36"

"The picture is well cast, acted and directed

with its chief interest the return to the screen

of many of the old time favorites, the colorful

background of Hollywood and beautiful Santa

Barbara, studio scenes, and the excellent use

made of staging, lighting, and photography.

Family-mature." +

— Gen Fed of Women's Clubs (W Coast)

"In an effort to bring back to the screen some

of the favorites of the silent screen, Paramount

has produced an exceedingly interesting picture... Hollywood and its interesting bits of

local color and well known spots. Santa Bar

bara sustain veracity and authenticity to the production.

— Nat Council of Jewish Women S 1 '36

"Adults."

— Nat Legion of Decency Ag 20 '36

"The plot emphasizes the meteoric glory of

fame and the inevitable passing of the popular

ity of a public entertainer. Adults & young

people." +

— Sel Motion Pictr S 1 '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
**Newspaper and Magazine Reviews**

"'Hollywood Boulevard' is an expert piece of direction, away above what we find in ninety per cent of the movies these days. Big pictures made by the big directors... [It] is good enough to be shown anywhere. It is interesting from the start of the first introductory title... Do not let the fact of its appearance on some double bill keep you away from 'Hollywood Boulevard.' Single bill houses that show a better conception of the public..."

+ **Hollywood Spec** p7 Ag 29 '36

"Veteran picturegoers should get a certain pleasure out of spotting the old-time performers who glit through the film's gaudy background... [It] is a film that is at all times interesting, both in its heavy plot and frivolous decorations." (2½ stars) Beverly Hills

**Liberty** p11 S 12 '36

**Trade Paper Reviews**

"A highly entertaining picture with a good story, excellent acting and direction, and enough shots of the film capital to sell it to any moviegoer. Although the story is played a bit too grimly to be realistic, there are enough sly digs taken at the film colony to offset any heaviness." + **Box Office** p25 Ag 8 '36

"The Hollywood background should be interesting to those who have read and heard about the different spots shown. They should serve well in exploitation. The old-timers should also help to make the picture a good program number. Robert Florey, the director, has gotten as much as possible from the material, which is none too strong. It lacks punch and has a tendency to ramble without hitting any real high spots." + — **Film Daily** p7 Ag 4 '36

"An engaging idea went wrong in the dramatizing of this minor saga of professional life in Hollywood and it emerges as neither comedy, sound drama nor even tragedy, though the last comes nearest to the result. A rather footless and episodic story that arrives close to interesting. It is spotted with Hollywood locations and personalities and anti-Hollywood philosophy. These supply exploitation angles that will help get the picture across in the less critical fields... John Halliday, sterling trouper though he is, is too restrained and well-posed for the flamboyant director, and Robert Cummings, excellent juvenile, is scarcely at home as a poet in a studio-writing straight-jacket."

+ — **Hollywood Reporter** p8 Jl 31 '36

"The presence of former film stars and the background of the film capital combine to make this picture an exploitation natural even though the story drags and is never as interesting as the shots of the Brown Derby, Sardi's, the Trocadero and other spots which are shown." + — **Motion Pict Daily** p4 Ag 1 '36

"An oddity in that it tells a story of Hollywood, with some old time faces that will make a lot of movie patrons realize how old they are, this is exploitable even if short on star draw."

— **Philas Exhibitor** p36 Ag 15 '36

"Good exploitation picture with many a sales angle that should appeal to the fans who have a yen for Hollywood information and would like a glimpse of this Big Bad World. Two angles stand out; Hollywood itself and the inclusion of some former stars who are still interesting to many a picture-goer. The inclusion of the former stars is a bit muddled, with several of them unrecognized, but however, most will be familiar to the generation which went to pictures nightly some years back." + — **Variety** (Hollywood) p3 Ag 1 '36

**HOT MONEY**. Warner 70mm Jl 25 '36

Players: Ross Alexander, Beverly Roberts, Joseph Cawthorn, Paul Graetz

**Director**: William McGann

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

**Audience Suitability Ratings**

"[It] is a fairly entertaining program picture. .. Adults: fair; 14-18: fair; 8-14: involved." Am Legion Auxiliary

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

"Family," S Calif Council of Fed Church Women

Fox W Coast Bul Je 20 '36

"Mature." Jt Estimates Je 15 '36

"Suitable family." Mo Film Bul p116 Jl '36

"It is undoubtedly far-fetched, but there is sufficient originality in treatment to make it lightly entertaining. Adolescents, 12-16: fair; children, 8-11: Good." + — **Motion Pict R Jl 36

"Fast-moving, expert direction and a well chosen cast somewhat redeem this otherwise mediocre farce comedy. The actors struggle hopelessly to make the production other than dull and uninteresting. Family." + — **Nat Council of Jewish Women Je 10 '36

"General patronage." Nat Legion of Decency Jl 2 '36

"A and Y; good farce; C: mature." Parents' M p69 S '36

"Farcical situations, good dialogue, an exuberant young hero and an attractive heroine. Mature." Sel Motion Pict Jl 1 '36

"Family." Wkly Guide Je 27 '36

**Newspaper and Magazine Reviews**

"Patterned somewhat along the lines of 'Get Rich Quick, Willingford,' with the new film as neither particularly good nor conspicuously poor fare. Thanks to competent editing and direction, it falls quite gracefully into that niche reserved for 'amiable entertainments.'" T. M. P.

+ — **N Y Times** p16 Jl 25 '36

"In spite of one or two genuinely comic performances and an idea that has possibilities for routine entertainment, the intrigue, stock figures and stereotyped phrases of 'Hot Money' spare the audience excessive pleasure. If the piece had been competently written and staged with the technique and lucidity required by farce comedy the work of Ross Alexander, Joseph Cawthorn and Paul Graetz would have stood out to better advantage and the audience might have been fairly well served. As it stands now 'Hot Money' is monotonous fare." William Boehne.

+ — **N Y World-Telegram** p20 Jl 27 '36

**Trade Paper Reviews**

"Another addition to the light summer frivolities that has little in the general lineup to recommend it. The entire action is based on so many improbabilities and far-fetched situations that it holds little appeal to intelligent audiences." — **Film Daily** p4 Jl 25 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
HOT MONEY—Continued

"It is not played as straight farce nor burlesque comedy, so what was intended is anybody's guess. Nevertheless, it manages to extract a fair share of laughs solely through some absurd situations and spontaneous humor provided, by Joe Cawthorn and Andrew Tomkins."

— Variety p15 JI 29 '36

I LOVE YOU ONLY. Nuovo mondo. 75min JI 15 '36
Players: Milly, Vittorio de Sica. Enrico
Viariiso. Giuditta Rissono
Director: Mario Mattioli
An Italian dialogue film with English subtitles. Known also as Amo Te Sola. Against a background of the turbulent days of 1848 when the Grand Duke Leopold of Tuscany was driven from Florence by the liberal party, this musical drama tells the story of a titled girl in love with a composer.

Newspaper and Magazine Reviews

"This latest production from the Rome Cines Studios is a romantic farce, with music, a bit of opera, and a liberal background that doesn't disturb it in the least... These Italian talkies are improving all the time. The photography is still uninteresting, and the direction sometimes too hurried, occasionally too slow. The romantic leads, Milly and Vittorio de Sica, are a good-looking pair... "I Love You Only" is cheerful hot-weather entertainment designed of course for Italian audiences."

Elleen Creelman
— N Y Sun p22 JI 21 '36

"Delightful scenes in city and country, excellent acting and pleasant musical bits make 'Amo Te Sola' well worth seeing." H. T. S.

+ N Y Times p11 JI 20 '36

Trade Press Reviews

"[It is ail generally pleasing romance with music, well acted and directed in the beautiful background of Florence and surrounding suburban country."

Film Daily p8 JI 22 '36

"This Italian importation appears to be entertaining fare, but with an appeal limited almost entirely to those audiences understanding the language. This is true since neither situations nor performances, although capable, are sufficiently outstanding to overcome the importance of the dialogue in providing the entertainment."

Motion Picture Daily p8 JI 24 '36

"This import is effective in its lighter and musical moments. Because musical angle has been made predominant it should satisfy foreign language spots where they may be. The mixture of dialog partially lost in English captioning... Leisurely manner in which plot is developed and overall casualness of endless talk undoubtedly will annoy average American audience. Music and musical background are most commendable features of film."

+ Variety p34 JI 21 '36

I STAND CONDEMNED. United artists-Korda Films, Inc. JI 16 '36
Players: Harry Baur, Laurence Olivier, Penelope Dudley-Ward
Director: Anthony Asquith
See issue of March 30, 1936 for other reviews of this film under title of Moscow Nights and issue of June 29, 1936 under title I Stand Condemned. Released in England under title Moscow Nights

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

Audience Suitability Ratings

"A: fairly good; Y: perhaps; C: no interest."

Christian Century p99 JI 15 '36

"[Harry Baur] as the peasant-merchant, cruel and kindly by turn, and willing to sacrifice himself to bring happiness to the girl he loves, evokes sympathy and admiration for a fine performance. The direction is most capable and understanding, the photography is exceptionally fine, and there are some very interesting Russian dances."

+ Nat Council of Jewish Women JI 22 '36

"Adults."

Nat Legion of Decency Je 25 '36

"A: rather slow-moving but interesting; Y: possible; C: no interest."

Parents' M p59 S '36

"Adults & young people." Sel Motion Pic Ag 1 '36

"Mature." Wkly Guide Je 20 '36

Newspaper and Magazine Reviews

"In the film Mr. Olivier, though he is a capable young man, is overshadowed by Harry Baur, the accomplished French actor. The interest of the film lies not so much in the story as in the acting. There are too many familiar ingredients in the plot for it to be completely successful. The players, however, are up to the mark."

— Boston Transcript p3 JI 18 '36

"The play does have in its favor a new Russian dress, a wealth of authentic song-and-dance pleasantries, and some excellent acting, especially by Milly."

J. P. Cunningham
Commonweal p307 JI 17 '36

"To those who saw Harry Baur's extraordinary performances in 'Poil de Carotte' and 'Crime et Châtiment' it seems incredible that in his first English movie he should be dull."

Nat Council JI 28 '36

"It is certainly one of the poorest imports of several years. Harry Baur's inflated performance as the love-deranged capitalist who plots the death of his rich, coming-of-age daughter is markable Porphyry in 'Crime et Châtiment' is an illuminating comment on the importance of direction in the movies." Robert Stebbins

— New Theatre p22 Ag '36

"'I Stand Condemned' betrays most of the virtues and faults of British film-making... It has moments of stirring suspense and cinematic beauty but it lacks the cunning timing and sharp conflict of character that is so necessary to a realization of its fanciful theme. Anthony Asquith has directed it with more than a passing glance at Soviet motion picture technique... The most brilliant acting in 'I Stand Condemned' is done by Laurence Olivier... Eric Slepman has gone in too heavily for atmosphere. A motion picture of this type needs swift telling with nothing but significant detail to register with impact on the screen. Much of 'I Stand Condemned,' while pleasantly produced, gives the impression that the director is merely marking time." Howard Barnes

— N Y Herald Tribune p16 JI 2 '36

"[It] is an exciteable piece, keyed up to the performance of Harry Baur, as vivid a characterization as any screen has offered this season anyway... Hollywood may yet have to start worrying again about British competition."

Elleen Creelman
+ N Y Sun p10 JI 2 '36

"There is a somewhat poignant study in moods in the new London Films production 'I Stand Condemned,' that permits the virtuose
MOTION PICTURE REVIEW DIGEST

French character actor, Harry Baur, to exhibit, despite definite handicaps, considerable of the wide emotional range for which he is noted in his own land. ... Penelope Dudley-Ward, as Natasha, resembles Hollywood’s Mary Astor in many ways. Her performance is a tempered one in a part that might easily have been overdone. ... Laurence Olivier’s portrayal of Ignaz Novák is too clipped and offbeat, and his voice cracked a couple of times just when folks were expecting great things in the way of acting to complete his resemblance to Ronald Colman.” — J. T. M.

"Although it grieves me to say so, ’I Stand Condemed’ isn’t going to make any great stir, yet it has its points. ... The fast pace helps the sketch a lot, and you may even find it superior to the average.” — John Mosher

"Whoever titled ’I Stand Condemed,’ London Films production of a World War Russian-

spy story, perpetrated a film at the expense of a famous character star. ... Chief impression: Baur’s acting with his eyebrows.” — NEW YORKER 5/6/37  J. S. E.

" ’I Stand Condemed’ has been lauded as a vehicle for the acting prowess of Harry Baur, but it is Olivier who really gives the outstanding performance, his graceful wit and agile behavior coinciding regularly with the best moments of the film. These two actors present the picture’s main weaknesses—its histrionic technique—and the picture is an excellent stand-by for the event.” — Stage 12/13 36

Time 5/3 12 ‘36

Trade Paper Reviews

“Adults.” — Box Office 5/23 11 ‘36

Canadian Moving Pic Digest 5/9 1936

“This is a remake of ’Nuits Moscovites’ (’Moscov Nights’), one of last season’s best French films. The weakness was the story; translated into English the story is an even worse stumbling-block... Its leisurely procedure... won’t help it in this market. Camera, work and other technical production is fine. — + Variety 5/15 8 ‘36

I WAS A CAPTIVE OF NAZI GERMANY. Malvina $9.98 mg 2 ‘36

Producers: Isabel Steele and an anonymous cast

Director: Alfred T. Mannon

The picture is an account of the arrest and imprisonment for espionage of an American girl, Isabel Steele, by Nazi officials and her detention in a prison under unbelievably harsh circumstances for four months until her release through the intervention of Senator William E. Borah.

Audience Suitability Ratings

“Frankly propagandist in nature, it nevertheless has a sufficient background of fact to give an audience some knowledge of life under a dictatorship.” — Nat Legion of Decency 5/9 36

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

Newspaper and Magazine Reviews

"The document of Isabel Steele, made with bad actors and worse equipment. Unlikely to persuade anyone who is not already convinced Germany is the proper government.” — Nation 5/16 8 ‘36

"While the picture is pure propaganda exposing a vicious affair, if it is true, it deserves to be watched. If it is not, if it is not an apology for Nazism, it is still a fascinating study of the methods the Nazis used to obtain information, and to determine to which persons acting, too, is for the most part inexperienced, although certain characters, a prosecutor in the trial scene, for example, are fine. This cinema will not entertain audiences, but rather leave them angry.” — Marguerite Tazelaar

N Y World-Telegram 5/11 2 ‘36

"For all the elaborate precautions of the film’s makers to ward off (what we are led to believe would be) Hitler’s retaliation—the cast, with its large number of remaining anonymous, and the producer, Malvina Productions, being just a Hollywood Jane Doe—the picture is not an experience that will linger longer than a mirror for Miss Steele’s rather amazing unsophistication. This inference we had drawn first after Miss Steele’s rather German experiences; there is no doubt about it any longer.” — F. S. Nugent

N Y Times 5/11 2 ‘36

“Although I am all on the side of the author, I must confess that the film is a little too pretentious to be an effective protest. As performed on the screen of the cinema, it is so loosely written, ineptly cast and indifferently acted that its ’idea’ is bungled. At heart a skilled entertainer, it is so logically planned that it fails both as propaganda and entertainment... Frankly, this is the sort of film which, to be effective must be a good not only in its convolutions but in its presentation. To be anything less serves to weaken the cause it espouses. It is with regret that I report that ’I Was a Captive of Nazi Germany’ is a showy affectation, amateurishly produced and acted.” — William Boehnel

N Y World-Telegram 5/11 4 ‘36

Trade Paper Reviews

"As the experiences of Isabel Steele in Germany during 1934 are presented in sequences of this film, the screen has displayed some sympathy for her alleged treatment at hands of Nazi authorities. Audiences enjoying inflammatory propaganda at one time or another will find a good deal in the episodes to fan indignation. Isabel Steele herself plays the leading role, a surprising skill, and her presence adds interest to the picture.” — Film Daily 5/7 4 ‘36

"Actually, the film is neither more nor less than a pictorial record, and, as such, must be reckoned of limited appeal for general audience consumption. For those who feel strongly on the situation which exists in Nazi Germany the film offers something definitely of interest. For all others interested in the extent to which a political conspiracy may or may not be exercising absolute power, the picture likewise should be worthwhile.” — Motion Pic Daily 5/5 4 ‘36

"This is typical inferior independent stuff. Miss Steele’s experiences are put on thick, the set is cluttered with Keystone cops, snarling Germans with no name. — Estimate: limited.” — Phila Exhibitor 5/17 15 ‘36

"Possibilities of making a gripping screen yarn were muffed through the inclusion of extraneous material, faulty pacing and bad acting. Proper cutting job might enhance its possibilities. Despite these and other flaws, there is no question but the picture being a strong preachment against the Nazi rule. Hence, it
I WAS A CAPTIVE OF NAZI GERMANY—Continued
will be up to the individual exhibitor to decide whether he wants to play the film and whether it would be suited for his particular type of patronage. It is too prolonged to fit nicely on many double bills and too weak to stand alone.

+ — Variety p17 Ag 5 '36

I'D GIVE MY LIFE. Rowland-Paramount 80min Ag 19 '36
Players: Sir Guy Standing, Frances Drake.
Director: Edwin L. Marin.
Based on the play, The Noose, by H. H. Van Loon and Willard Mack. Filmed previously in 1928. It is being shown by some theatres under title of The Noose. "It is the story of a µtheed by a high-grade crook and who chooses to go to the gallows in silence for the crook's murder rather than save himself by revealing that he is the post-marital son of the governor's wife by the man he has murdered in defense of her name." (Hollywood Reporter)

Audience Suitability Ratings
"A: depends on taste; Y: better not; C: no."
Christian Century p175 S 2 '36
"[This is a] heavy topical film. Adults." Am Legion Auxiliary.
"Unusual lighting effects, symbolism, and splendid photography. Adults: good; family: no; 14-15: no; 8-14: no." Calif Cong of Par & Teachers.
"Mature." Calif Fed of Business & Professional Women's Clubs
"Logical situations. Adults. Mediocure." DAR
"Ethically, it is satisfactory but there is little relieving comedy and the film as a whole is heavy and rather harrowing. Adults." Nat Soc of New England Women.
"Clever use of symbolism and lighting effects, enhance the tenesness of suspense and give a true ethical tone to a near tragedy. Family." S Calif Council of Fed Church Women.
Fox W Coast Bul Ag 8 '36
"[It is a] vividly portrayed human interest picture. Picture is so unlike the romantic type this is an engrossing story, well developed, acted with sincerity, and directed with skill and understanding. Adults & young people." Gen Fed of Women's Clubs (W Coast) Jl 28 '36
"This production is given a degree of plausibility by the sincerity of the acting and capable direction. Mature." Jt Estimates Ag 1 '36
"Adults." Nat Legion of Decency Ag 13 '36
"Mature." Sel Motion Pict S 1 '36

Newspaper and Magazine Reviews
Christian Science Monitor p17 S 5 '36
"It remained for Edwin L. Marin to give us the first picture in which every line of dialogue is given its real meaning by the tone in which it is uttered. In their love scenes Frances Drake and Tom Brown exchange affectionate expressions almost in whispers, and in the entire picture not a line is spoken above a conversational pitch, the result being that 'I'd Give My Life' is one of the most convincing bits of entertainment the screen has shown this year. Talking in natural conversational tones curbs the disposition of a player to over-act, consequently the performances are smooth, easy and entirely convincing."
+ — Hollywood Spec p8 Ag 29 '36

"Produced none too effectively, although with high emotion. Much of its plausibility due to the animated performances of Mr. Brown and Frances Drake, the piece seems dated, not alone because it deals with the prohibition era and its nightclub and speakeasy backgrounds, but because the lines and situations have the slightly stale aroma of a past season's hit or an old newspaper's headlines. . . . Director Marin has treated the melodrama with sufficient gloss but unfortunately in a fairly standard manner. The performances are far better than the script. We must voice an objection to Tom Brown as Nickie, feeling that Mr. Brown, a very nice young man, (this—probably because of his niceness—to convince us he could be a reform school alumnus or even a half-hearted lieutenant in charge of the evil Mr. Gordon.) F. S. Nugent.
— — N Y Times p9 Ag 17 '36

"Somewhat blurred and out of proportion, 'I'd Give My Life' pulls its dramatic punch and deserves no better rating than middling melodrama. The performances are far better than the script. We must voice an objection to Tom Brown as Nickie, feeling that Mr. Brown, a very nice young man, (this—probably because of his niceness—to convince us he could be a reform school alumnus or even a half-hearted lieutenant in charge of the evil Mr. Gordon.)" F. S. Nugent.
— — N Y Herald Tribune p6 Ag 17 '36

"[It is] a sound, standardized melodramatic idea, moderately well worked out (and) makes for a tolerable hour or so in the cinema." William Boeing.
+ — World-Telegram p5a Ag 15 '36

"[It is] too farayed of a piece of yarn to hold up as modern screen fare. The dialogue is hi-falutin', the minions-of-the-law as well as the gangsters are depicted like so much, produce from a really good finishing school." Herb Sterne.
— Script p19 S 12 '36

Trade Paper Reviews
"Heraldng his reentry into the production field, Richard A. Rowland brings forth a picture that promises well for his new venture. Brilliant, convincing acting under the sympathetic direction of Edwin L. Marin has developed melodrama that will pull at the heartstrings of any audience. Family." Box Office p29 Ag 1 '36

"Richard A. Rowland's first contribution to the Paramount has been unusually rich in a double program asset. It is an adroitly devised melodrama strong in tearful suspense that, without the aid of big production, would be an excellent subject, and build on word-of-mouth in the neighborhoods to good profits."
+ — Hollywood Reporter p3 Jl 24 '36

"An emotion-stirring melodrama through which runs a strong thread of suspense, this makes for acceptable average entertainment. . . . Though serious in tone, the picture seems to be of a character that will appeal to general audiences and be of particular attraction to women."
+ — Motion Pict Daily p4 Jl 25 '36

"This shapes up as a nice job but short on what the marque needs. Estimate: fair program."
+ — Phila Exhibitor p35 Ag 1 '36

"It's a low-budgeted film and creditable on its production. Picture is a bit shy on what it takes for a top-notch grosser. While it is built for the top name, though Tom Brown has the lead. Other names are less important to the box office. Everything in the play has been unusually well cast and deftly directed, although handicapped by too deliberate exposition of the premises, indicating a slowing down in the amount of dialogue that can correct. There is not sufficient plot material to warrant this diffuseness. . . . The picture should play fairly well in most spots as the top liner in a twosome."
+ — Variety p16 Ag 19 '36

++ Exceptionally Good; + Good; — Fair; — Mediocure; — Poor; —— Exceptionally Poor
for the summer cinema, when standards are pretty mediocre," William Boehnel
\P29 World-Telegram\p8 Ag 7 '36

" 'Jailbreak' belongs to a familiar school of culture. It's a fast, tough picture with a
certain ingenuity hinted at in the working out of the mystery which is built up in the story.
All the types are usual—the loyal girl, the kindly warden, the bright young newspaper-
man, the gangsters and gangsters of screen melodrama." John Mosher
New Yorker p48 Ag 15 '36

Trade Paper Reviews

"It should not be offered to discriminating audiences, however, as the story is loaded with
absurdities only partly camouflaged by a cer-
tain speediness which Director Nick Grinde has
achieved. Rates as a 80-minute companion
for stronger pictures on dual bills. . . [The]
two leads, Craig Reynolds and June Travis,
are not only obscure newcomers but major
weaknesses of the production on the score of
poor performances. Girl is especially stilted
and unconvincing." Variety p18 Ag 12 '36

Newspaper and Magazine Reviews

"The documentary evidence . . . has not been
adroitly organized with the underlying account
of Fascist aggression. The Vertov 'camera
eye' method requires consummate weaving to-
gether of real and imagined scenes. In 'Der
Kampf,' the former are unquestionably authen-
tic but they tend to interrupt and confuse the
main exposition. . . Curiously enough, there are
none of the Jewish persecutions that have been
identified in most American minds with Hitler's
climbing into the saddle. . . Gustav Wangen-
heim has staged parts of the photoplay bril-
liantly, but he has not been able to make it
either a piece of arresting rapportage or a
credible straight drama." Howard Barnes
N Y Daily News p15 S 11 '36

"By far the most vigorous and the most ac-
curate condemnation of the Nazi scheme of
things, the film is betrayed by the very fervor
of its makers. When a speaker permits himself
to be carried away by his own emotion, he be-
comes incoherent; 'Der Kampf,' produced by a
group which has reason to regard the Nazis
with intense hatred and the Soviet with loyalty
and hope, becomes confused, fastidiously
fancied and, at times, maudlin. If the propaganda
film is to be a telling instrument against the
Hitler regime it must be used with the icy precision
of a surgeon's scalpel, not as a butcher's clea-
v." F. S. Stuen
N Y World-Telegram p29 S 11 '36

"If I may be permitted to divorce my critical
judgment from my sentiments I shall straight-
way have to report that "Der Kampf" is a
pretty poor film, largely because it wants to

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DER KAMPF. Aminoko 90min S 10 '36
Players: Lotte Loebingar, Bruno Schmits-
dorf, Gregor Georg, Ingeborg Franke
Director: Gustav Wangenheim

German dialogue film with English sub-titles,
made in Moscow by exiles and refugees from
the Hitler regime in Germany. "[It] tells of
the beginnings of Hitlerism in Germany and
how the Nazis try to blame outrages that they
have committed on their enemies. More specifi-
cally, it tells how one Fritz Lenke, more fond
of football than of justice, finally comes over to
the side of some gallant protesters who are all
fighting for their lives, their religion, their poli-
tical belief—in short, their birthright." (N Y
World-Telegram)

KELLY OF THE SECRET SERVICE. Prin-
cipal 69min
Players: Lloyd Hughes. Sheila Mannors.
Fuzzy Knight
Director: Robert Hill

Based on a short story. On Irish Hill by Peter D. Kyne. The plot deals with a scien-
tist who has perfected an aerial bomb to keep
enemies fleets from our shores. After the plans
are stolen by an exiled scientist through hyp-
notism, the government agents step in and
after numerous exciting adventures unscramble
the facts.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Jl 2 '36

Trade Paper Reviews

"While lacking strength for larger ker-cy-
first runs this is diverting amusement for
average moviegoers. . . It has a good plot full
of intrigue and thrills." + Film Daily p3 Jl 22 '36

"Estimate: for action houses." Phila Exhibitor p65 Ag 1 '36

KING OF THE ROYAL MOUNTED. Principal-
20th century-Fox 60min S 11 '36
Players: Robert Kent. Rosalind Keith. Alan
Dinehart. Frank Morgan. Lynne Darnell.
Director: Howard Bretherton

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

Audience Suitability Ratings

"Family." Gen Fed of Women's Clubs (W Coast)
S 2 '36

"Family." Nat Council of Jewish Women S 2 '36

"General patronage." Nat Legion of Decency S 17 '36

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
**KING OF THE ROYAL MOUNTED—Continued**

**Newspaper and Magazine Reviews**

"King of the Royal Mounted" contains all the ingredients that make for success, glorious scenery, cast capable and cast, and usual story, but Howard Bretherton's direction makes a poor thing of it. The dialogue is just lines spoken without any regard for the significance of scenes... It is direction at the peak of its stupidity and which robs the picture of all conviction. Nevertheless, direction was all it needed to make it entertaining."

— **Hollywood Spec** p6 Ag 29 '36

**Trade Paper Reviews**

"That old master of action dramas, Sol Lesser, turns in another picture sure to hit pay dirt at the box office. Family."

**Box Office** p25 S 5 '36

"A lightweight get-your-man yarn for people who think slowly, fabricated from run-of-the-mill Zane Grey ore. In fact, its materials are so familiar that the ore seems more like the tellings from that famous story mill. Earl Snell's screenplay gives it one or two new twists, but its slow, matter-of-fact telling must, to make it support duty in the lower brackets."

— **Hollywood Reporter** p3 Ag 21 '36

"This has everything necessary to please those with enthusiasm for Westerns and action pictures. The film's principal quality is the magnificent mountain scenery photographed with unusual effectiveness. The story, which should make excellent lobby displays for a selling angle, and while it may make stuff for the small towns and neighborhood trade, is lacking in the sophistication necessary for the deluxe spots."

**Motion Picture Daily** p3 Ag 22 '36

"Estimate: fair; best for neighborhoods, twin bills."

— **Philra Exhibitor** p41 S 1 '36

"With a fairly strong yarn, Howard Bretherton's direction manages to keep story moving at a pace that holds interest throughout, yet at times continuity is somewhat marred by use of many abrupt cuts that put the actors in the awkward position of having to walk in and out of scenes in mechanical fashion as the whole is fair entertainment and should please the family trade and be acceptable to audiences appreciating outdoor fiction dramas."

— **Variety** (Hollywood) p3 Ag 21 '36

**KING STEPS OUT.** Columbia 75min My 15 '36

**Players:** Grace Moore, Franchot Tone, Fredric March, Elizabeth Risdon, Frieda Inescort

**Director:** Josef von Sternberg

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

**Audience Suitability Ratings**

"[It] is an excellent vehicle for accentuating the loveliness and beauty personality of the star, but leaves something to be desired in vocal execution, as one hears less of her rich powerful voice in this picture than in former productions... Excellent collaboration on the part of Howard Jackson who revised the original story, and Sidney Buchman who [wrote] the screen play, are responsible for this very enjoyable picture for the family."

— **San Francisco Chronicle**

**Fox W Coast BuI Je 13 '36**

"The film shows evidence of hasty construction. [Miss Moore] sings three or four songs, all of which are coarsely recorded and her fans will be disappointed with such a meagre allowance."

"In all, pleasant light entertainment which does not attempt to emulate Grace Moore's earlier successes, marred by poor production."

— **Mo Film BuI p104 Je '36**

"A and Y: diverting musical romance; C: if interesting."

— **Parents' M p44 JI '36**

**Newspaper and Magazine Reviews**

"Delightful acting by Grace Moore, with some lovely music, plenty of light frothy comedy, and Franchot Tone doing his familiar serious characterization, with Walter Connolly thrown in for good measure against an elaborate and colorful background, make this good summer movie fare."

— **Laura Elston**

**Canadian M p32 JI '36**

"After the heights she touched in 'One Night of Love,' almost any Grace Moore picture is bound to be a trifle disappointing. Still, if 'The King Steps Out' is no cinema jewel, it remains a pleasant little excursion to one of those occasional musical-comedy kingdoms."

(3 stars) **Beverly Hills Library p3 Je 27 '36**

"The King Steps Out" is a fair example of a Hurriean musical. Grace Moore delivers a far more intelligent and effective characterization than we have been assured lies within her powers."

— **New Theatre** p12 JI '36

"Grace Moore is the only American star presented to her screen audiences with a Miss Moore before her name, an act intended no doubt to fill us with respect and happy anticipation. Alas, 'The King Steps Out' fulfills no such promise. Miss Moore, despite her own efforts to hide her inherent defects under tempo and Herman Bing. It is an inglorious duty, however, in the case of Miss Moore, to endure his electronic, Mr. Tone's stiff interpretation of a Rover Boy King, and the year's most emphasized beauty."

— **Stage** p8 JI '36

**Trade Paper Reviews**

**Canadian Moving Pic Digest** p6 Je 20 '36

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**LADY BE CAREFUL.** Paramount 67min S 4 '36

**Players:** Lew Ayres, Mary Carlisle, Benny Baker, Larry Crabbe, Grant Withers

**Director:** Theodore Reed

Based on the play Sailor Beware by Kenyon Nicholson and Charles Robinson. "The story concerns the battle of Lew Ayres, known in the navy as Dynamite, to capture the heart of Mary Carlisle, nicknamed Stonewall because of her ability to resist masculine advances. Ayres' shipmates and Mary's friends, meanwhile, wager on the outcome, showing their influence in the direction of their bets. As expected, the couple fall for each other and a romantic conclusion caps the courtship."

— **Motion Pic Daily**

**Audience Suitability Ratings**

"A: hardly; Y: better not; C: no."

**Christian Century** p123 S 16 '36

"Family. Am Legion Auxiliary

"If it bores the more serious-minded, it will undoubtedly delight the younger contingent in the picture audiences. Family."

**Calif Fed of Business & Professional Women's Clubs**

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; — Poor; — Exceptionally Poor
“Mature-family. Good.” DAR

“[It is] a light, inconsequential film that will be tiresome for any audience of average mentality, though it is as harmless as milk toast.” Nat Soc of New England Women

“Interesting scenery with glimpses of the navy, make good entertainment for the family.” 5¢ O¢ & 7¢ at a Peninsula Women’s Club. Fox W Coast Bul S 5 ’36

“This light comedy, will amuse those who enjoy watching the antics of sailors. Family.” Gen Fed of Women’s Clubs (W Coast) Ag 25 ’36

“A completely ‘white-washed’ version of the stage play, ‘Sailor Beware,’ this light, romantic comedy of sailors on shore leave manages to be both entertaining. Family.” + Nat Council of Jewish Women S 1 ’36

“Adults.” Nat Legion of Decency Ag 27 ’36

“Adults & young people.” Nat Soc of Nat S 1 ’36

“A swell farce, bubbling over with clever dialogue and amusing situations. Family.” + Wky Guide Ag 22 ’36

Newspaper and Magazine Reviews

“The surprising thing about this screen translation is that it turns out to be such amiable amusement. . . . [It] provides as much light, unpretentious, pleasure as we have come across this season. It’s a treat.” (3 stars) Beverly Hills Liberty p35 S 6 ’36

Trade Paper Reviews

“Straight, light, fast-moving nautical comedy, the picture will bring chuckles from the most critical audience. Excellent casting is evidenced. Family.” Box Office p61 Ag 22 ’36

“Playing, direction and writing unite to present one of the year’s surprise packages of sheer entertainment. The smartest thing Paramount can do is to forget that ‘Lady Be Careful’ was ever thought of as a B picture. If the studio gets behind it with an A campaign, it is likely to be a clean-up everywhere. . . . Banned as too risque for the screen, the original has been kicking around for many moons. Obviously the right writers for the screen plan were not found until Dorothy Parker, Alan Campbell and Harry Ruskin tackled the job. They proved to be just the right writers. It is a superb piece of work, sparkling with swell dialogue and punchy situations.” + Hollywood Reporter p3 Ag 8 ’36

“[It is] a light comedy which holds the interest. . . . Benjamin Glazer’s production has maintained good taste throughout the story. As light entertainment, the picture is suitable for showing with a more serious subject.” + Motion Pic Daily p11 Ag 10 ’36

“Mild program, devoid of what the marquee orders, but somewhat pleasing, this makes no appeal to entertainment; the picture is milk. However, its comedy moments will help overshadow some of the disadvantages caused by lack of names.” + Phila Exhibitor p36 Ag 15 ’36

“Smart showmanship. . . . bright business and lines . . . plus sparkling performances by all hands, have converted the play ‘Sailor Beware’ into one of the sprightliest comedies of the season. It should be welcomed with open arms by any exhibitor, either for solo billing or to grace the top of the program for prosperous returns. . . . Altogether, ‘Lady Be Careful’ sends forth a much deserving recommendation.” + Variety (Hollywood) p3 Ag 8 ’36

LADY JANE GREY. See Nine days a queen

LAST OF THE MOHICANS. Reliance-United artists 90min Ag 13 ’36

Players: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot. Heather Angel

Director: George B. Seitz

Based on the novel of the same title by James Fenimore Cooper. The saga of the days of the French and Indian and English War when the Huron Indians aided the French against the British defenders of the newly settled American continent.

Alice P. Sterner has prepared a Photoplay Study Guide & Map of the Mohicans. The Guide is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

Audience Suitability Ratings

“A: fine of kind; Y: very good; C: too strong.” Christian Century p126 S 9 ’36

“This picture is adapted to the entire family, for it is one of our American classics told in a beautifully fitting manner.” Am Legion Auxiliary

“Eleven months of extensive research were required before this thrilling drama went into production in order that history might be accurately brought to the presentation of the well-known book. . . . So well has it been edited that it is thrilling without being emotionally exhausting. Soulbonding, soul-stirring, without shedding any of the real and sounding or dressing up of the artistry of this production. Educational and entertaining with universal appeal.” Calif Cong of Par & Teachers

“The story moves swiftly, benefiting by intelligent direction and good casting, and gives a clear, concise picture of that part of the French-Indian War which it depicts. . . . Emphasis is placed on the noble traits of character, such as chivalry, sense of duty, strict code of honor, and when these virtues dominate the spirit of a picture, it deserves approbation.” Calif Fed of Business & Professional Women’s Clubs

“Despite its educational worth, the film is too horrifying for children, unless incidents of Indian cruelty are cut. Good. Mature.” DAR

“The film is notable for striking contrast, great scenic beauty and finished portraiture. A superior production which will meet enthusiastic response from appreciative audiences. Family.” Nat Soc of New England Women

“Exceptionally well cast; and one cannot but be impressed by the womanly women of the picture as compared with the characteristically ‘wooden females’ of the Leather Stocking Tales. The picture is also notable for excellent photography thus giving to the world another valuable historical drama. Family.” S Calif Council of Fed Church Women

“Exceptionally Good; Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor

DOUBLE BONUS

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
KING OF THE ROYAL MOUNTED—Continued

Newspaper and Magazine Reviews

"King of the Royal Mounted" contains all the ingredients that make for success, glorious scenery, a capable cast, and the usual story, but Howard Bretherton’s direction makes a poor thing of it. The dialogue is just lines spoken without any regard for the significance of scenes . . . It is direction at the peak of its stupidity which robs the pictures of all conviction. Intelligent direction was all it needed to make it entertaining.

— Hollywood Spec p6 Ag 29 '36

Trade Paper Reviews

"That old master of action dramas, Sol Lesser, turns in another picture sure to hit pay dirt at the box office. "Family".

+ Box Office p25 S 5 '36

"A lightweight get-your-man yarn for people who think slowly, fabricated from run-of-the-mill Zane Grey ore. In fact, its materials are so familiar that one seems more like the tailings from that famous story mill. Earle Snell’s screenplay gives it one or two new twists, but its slow, matter-of-fact telling must continue to support duty in the lower brackets."

Hollywood Reporter p3 Ag 21 '36

"This has everything necessary to please those with enthusiasm for Westerns and action pictures. The film’s principal quality is the magnificent mountain scenery photographed with utmost effectiveness. The stills should make excellent lobby displays for a selling angle. The story, while it will make good stuff for the small town and neighborhood trade, is lacking in the sophistication necessary for the de luxe spot." + Motion Pic Daily p3 Ag 22 '36

"Estimate: fair; best for neighborhoods, twin bills."

— Phila Exhibitor p41 S 1 '36

With a fairly strong yarn, Howard Bretherton’s direction manages to keep story moving at a pace that holds interest throughout, yet at times continuity is somewhat marred by use of many abrupt cuts that put the actors in the awkward position of having to walk in and out of scenes in mechanical fashion. + Picture as a whole is fair entertainment and should please the family trade and be acceptable to audiences appreciating outdoor action drama.

— Variety (Hollywood) p3 Ag 21 '36

KING STEPS OUT. Columbia 75min My 15 '35

Players: Grace Moore, Franchot Tone, Walter Connolly, Elizabeth Risdon, Frieda Inescort

Director: Josef von Sternberg

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

Audience Suitability Ratings

"[It] is an excellent vehicle for accentuating the splendor of beauty and sprightly personality of the star, but leaves something to be desired in vocal exhibition, as one hears less of her rich, warm voice in this picture than in former productions. . . . Excellent collaboration on the part of Howard Jackson who revised the original scenario, and Sidney Buchman who [wrote] the screen play, are responsible for this very enjoyable picture for the family."

Calif Council of Fed Church of Christ + Fox W Coast Bul Je 13 '36

"The film shows evidence of hasty construction. [Miss Moore] sings three or four songs, all of which are croakily recorded and her fans will be disappointed with such a meagre allowance. . . . In all, pleasant light entertainment which does not attempt to emulate Grace Moore’s earlier successes, marred by poor production, suitability: + — Mo Film Bul p104 Je '36

"A and Y; diverting musical romance; C if interesting."

Parents’ M p44 Jl '36

Newspaper and Magazine Reviews

"Delightful acting by Grace Moore, with some lovely music, plenty of light frothy comedy, and Franchot Tone doing his familiar characterization, with Walter Connolly thrown in for good measure against an elaborate and colorful background, make this good summer mer-mare."

— Canadian M p32 Jl '36

"After the heights she touched in ‘One Night of Love,’ almost any Grace Moore picture is bound to be a trifle disappointing. Still, if ‘The King Steps Out’ is no cinema jewel, it remains a pleasant little excursion to one of those mythical musical-cowboy kingdoms."

(3 stars) Beverly Hills Liberty p13 Je 27 '36

"The King Steps Out is a fair example of a Runyon musical. Grace Moore delivers a far more intelligent and effective characterization than we have been assured lies within her powers."

— New Theatre p12 Jl '36

"Grace Moore is the only American star presented to her screen audiences with a Miss before her name, an act intended no doubt to fill us with respect and happy anticipation. Alas, The King Steps Out fails to fulfill no such promise. + Director Josef von Sternberg tried hard to hide its inherent defects under tempo and Herman Bing. It is an inglorious duty, however, in the place of Miss Moore’s hit-trionics, Mr. Tone’s stiff interpretation of a Rover Boy King, and the year’s most emphasized beer-gobbling."

Stage p8 Jl '36

Trade Paper Reviews

Canadian Moving Pic Digest p6 Jl '36

LADY BE CAREFUL. Paramount 67min S 4 '36

Players: Lew Ayres, Mary Carlisle, Benny Baker, Larry Crabbe, Grant Withers

Director: Theodore Reed

Based on the play Soldier Beware by Kenyon Nicholson and Charles Robinson. "The story concerns the battle of Lew Ayres, known in the navy as Dyanmite, to capture the heart of Mary Carlisle, nicknamed Stonewall because of her ability to resist masculine advances. Ayres’ shipmates and Mary’s friends, meanwhile work on the outcome, throwing their influence in the direction of their bets. As expected, the couple fall for each other and a romance. Solution caps the caper."

(Motion Pic Daily)

Audience Suitability Ratings

"A: hardly; Y: better not; C: no."

Christian Century p239 S 16 '36

"Family," Am Legion Auxiliary

"If it bores the more serious-minded, it will undoubtedly delight the younger contingent in the picture audiences. Family." Calif Fed of Business & Professional Women’s Clubs

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; Poor; — Exceptionally Poor
“Mature-family. Good.” DAR

“[It is] a light, inconsequential film that will be tiresome for any audience of average mentality though it is as harmless as milk toast.” Nat Soc of New England Women

“Interestingly scenic with glimpses of the navy, make good entertainment for the family.” S Chicago Council of Jewish Women

“Fox W Coast Bul S 8 ’36

“This light comedy, will amuse those who enjoy watching the antics of sailors. Family.”

Gen Fed of Women’s Clubs (W Coast) Ag 25 ’36

“A completely ‘white-washed’ version of the stage play, ‘Sailor Beware,’ this light, romantic comedy of sailors on shore leave manages to be fairly entertaining. Family.

+ Nat Council of Jewish Women S 1 ’36

“Adults.”

Nat Legion of Decency Ag 27 ’36

“Adults & young people.”

Nat Council W 8 ’36

“A swell farce, bubbling over with clever dialogue and amusing situations. Family.”

Wkly Guide Ag 22 ’36

Newspaper and Magazine Reviews

“‘Lady Be Careful’ interested me chiefly by virtue of its being the first directorial job of Theodore Reed who has been a long time in various branches of picture-making. There is nothing in Ted’s direction to indicate a first attempt. . . . The script being extremely loquacious, did not permit him to make a motion picture, but he has made an entertaining talkie.”

Hollywood Spec p8 Ag 15 ’36

“The surprising thing about this screen translation is that it turns out to be such amiable amusement. . . . [It] provides as much lightly unexpected pleasure as we have come across this season. It’s a treat.” (3 stars) Beverly Hills Liberty p35 S 26 ’36

Trade Paper Reviews

“Straight, light, fast-moving nautical comedy, this picture will bring chuckles from the most critical audience. Excellent casting is evidenced. Family.”

Box Office p61 Ag 22 ’36

“Playing, direction and writing unite to present one of the year’s surprise packages of sheer entertainment. The smartest thing Paramount can do is to forget that ‘Lady Be Careful’ was ever thought of as a B picture. If the studio gets behind it with an A campaign, it is likely to be a clean-up everywhere. . . . Banned as too risque for the screen, the original has been kicking around for many moons. Obviously the right writers for the screen, the material had not even found until Dorothy Parker, Alan Campbell and Harry Ruskin tackled the job. They proved to be just the right writers. It is a superb piece of work, sparkling with swell dialogue and punchy situations.”

Hollywood Reporter p3 Ag 8 ’36

“It is] a light comedy which holds the interest. . . . Benjamin Glazer’s production has maintained good taste throughout the story. As light entertainment, the picture is suitable for showing with a more serious subject.”

Motion Pic Daily p11 Ag 10 ’36

“Mild program, devoid of what the marquee orders, but somewhat pleasing, this makes no appeal to entertainment, the picture is suitable for showing with a more serious subject.”

Phil Ex Librarium Film Notes p11 Ag 10 ’36

“Smart showmanship . . . bright business and lines . . . plus sparkling performances by all hands, have converted the play ‘Sailor Beware’ into one of the sightliest comedies of the season. It should be welcomed with open arms by any exhibitor, either for solo billing or to grace the top of the program for prosperous returns. . . . Altogether Lady Be Careful isn’t a complete loss of time.”

 Variety (Hollywood) p3 Ag 8 ’36

LADY JANE GREY. See Nine days a queen

LAST OF THE MOHICANS. Reliance-United artists 90min Ag 13 ’36

Players: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Bruce Cabot, Heather Angel

Director: George B. Seitz

Based on the novel of the same title by James Fenimore Cooper. The saga of the days of the French and English Wars in the 1750’s. The Huron Indians aided the French against the British defenders of the newly settled American continent.

Alice P. Sterner has prepared a Photoplay Study Guide for Last of the Mohicans. The guide is obtainable from Educational and Recreational Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

Audience Suitability Ratings

“A: fine of kind; V: very good; C: too strong.” Christian Century p1026 S 9 ’36

“This picture is adapted to the entire family, for it is one of our American classics told in a beautifully fitting manner.” Am Legion Auxiliary

“Eleven months of extensive research were required before this thrilling drama went into production in order that history might be accurately told in the presentation of the well known book. . . . So well has it been edited that it is thrilling without being emotionally exhausting. Symbolism, fantastic effects, heightened shadow as well as exquisite photography and deft direction enhance the artistry of this production. Educational, emotional and entertaining with universal appeal.” Calif Cong of Par & Teachers

“The story moves swiftly, benefiting by intelligent direction and good casting, and gives a clear, concise picture of that part of the French-Indian War which it depicts. . . . Emphasis is placed on the noble traits of character, such as chivalry, sense of duty, strict code of honor, and when these virtues dominate the spirit of a picture, it deserves approbation.” Calif Fed of Business & Professional Women’s Clubs

“Despite its educational worth, the film is too horrifying for children, unless incidents of Indian cruelty are cut. Good. Mature.” DAR

“The film is notable for striking contrast, great scenic beauty and finished portraiture. A superior production which will meet enthusiastic response from appreciative audiences. Family.” Nat Soc of New England Women

“Exceptionally well cast; and one cannot but be impressed by the womanly women of the picture as compared with the caracteristically ‘wooden females’ of the Leather Stocking Tales. The picture is also notable for excellent photography thus giving to the world another valuable historical drama. Family.” S Calif Council of P&Cs

Fox W Coast Bul Ag 22 ’36

Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
LAST OF THE MOHICANS—Continued..."Pretentious and authentic in production, forceful and dramatic in direction and convincingly portrayed by able cast, each one making a worthy contribution, this picture, attention compelling in its appeal, merits wide acclaim..."

+ Gen Fed of Women's Clubs (W Coast) Ag 19 '36

"Best of the month. Family, generally..."

+ Nat Legion of Decency Ag 20 '36

"In bringing this classic to the screen the producers have retained much of the glory and thrill that went into the making of this successful Broadway play and film. It is vital, horrifically exciting... Some gruesome scenes detract from its adaptability for small children, but it should prove most enjoyable for the family generally..."

+ Nat Council of Jewish Women Ag 19 '36

"Realistically portrayed, a battle to the death of many modern times, and distillation of their devotion to the ideals and legends of an earlier age..."

Legion of Decency Pl S 1 '36

"Suggested for schools and libraries. Family—juvenile..."

Wkly Guide Ag 22 '36

Newspaper and Magazine Reviews

"If interest has lapsed in James Fenimore Cooper's Leatherstocking Tales, the film version of 'The Last of the Mohicans' will revive it, and probably cause a run on many a public library, probably one of the few places where the author's works are to be found in their entirety. The film has a story, more fresh and stirring than the book. TheAdapter, George B. Seitz, one swipe fast, that the audiences often find themselves on the edge of their seats, along with the Indians on the screen..."

M. E. P. + Boston Transcript p3 S 5 '36

"Good costume melodrama with Indians returning to the screen as major ingredients of a film spectacle..."

+ Christian Science Monitor p15 Ag 29 '36

"The Last of the Mohicans' arrives true to the author's idea of the bitter struggle of a new world that was literally torn from the hand of a grudging destiny. Some of the characters are more polished than Mr. Cooper would have them, but at no time is there any mistaking their tradition-encrusted representations... The grimy massacres and wallowing rescues occur with expediency, but even so their arrival assumes dramatic importance in the fine treatment of George B. Seitz, one director who knows the values of panorama vistas to outdoor stagecraft of this style..."

J. P. Cunningham + Stage p67 pl 11 '36

"The films have done very handsomely by the 'Last of the Mohicans,' and playgoers with a hankering for straightforward melodrama, convinced by the film, aren't overpowered with the whole arrangement, will do well to file themselves to the Rivoli for an hour and a half of vibrant hair-raising doings. It makes first-class frontier drama, and if its producers don't clean up on it there is somethingingly wrong with the boxoffice. It can't have cost any very great fortune to put the film together, but the result is a gratifying study in fidelity to the legends of the Mohicans and Mohican..."

Paul Moore + News-Wk p62 S 12 '36

"In a great confusion of Indians, redcoats, snuff, and dubious dialogue, the old story renews itself as a happy if unorthodox ending. Bruce Cabot as the evil Major Munro does his best to make an exact replica of the book, and even is so in the eyes of the producers, who say he is not so well done as though he already held his B.A. from Carlisle College..."

New Yorker p86 S 12 '36

"Here is a melodramatic hodge-podge of frontier life made to order for Boy Scouts and Girl Reserves. Youthful enthusiasts of wood lore will undoubtedly thrill to its tomahawking and fort building. For everyone else, alas, it is a screenplay with all its parts neatly labelled and laboriously played out... The film, even more than the novel, is replete with sacrifice and sportsmanship, and the last of the Mohicans' is wholesome entertainment which does good credit to the superiority of the white man, whose leadership is not here so deftly displayed..."

+ Stage p40 S 10 '36

"A danger of James Fenimore Cooper's works as cinema material is that, without his sombre prose (admired by Maxim Gorki and imitated by Joseph Conrad), they become merely antique dust..."

+ Time p19 S 7 '36

++++++++ Exceptionally Good; + Good; — Fair; ——— Mediocre; —— Poor; ———— Exceptionally Poor
Trade Paper Reviews

"Beautifully photographed and wisely cast, this expert adaptation of the James Fenimore Cooper historical classic will leave a lasting impression on younger audiences and also will prove a good entertainment for the more mature patron. Family."

+ Box Office p55 Ag 29 '36

"[It is a] good drama of early American frontier ways, centered in plenty of action for popular appeal."

+ Film Daily p9 Ag 12 '36

"As entertainment it is a gorgeously glorified Western as only as history it is an authentic adventure tale that every red-blooded American will thrill to. As a production it is of major quality and fit to solo in the key spots. Despite its light name pull it will register vigorously at all box-Offices. The picture's one marked fault at present is its length. Chiefly compounded of battle, murder and sudden death, its 96 minutes of suspenseful action develops a letdown from sheer exhaustion."

+ Hollywood Reporter p3 Ag 8 '36

"James Fenimore Cooper's story may be a tradition-encrusted literary classic, but the entertainment it provides is just as modern and as compelling as tomorrow's headlines. The first attraction of its kind to come to the screen in some time, 'The Last of the Mohicans' is a thrill-action drama, rivalling the most vividly conceived gangster film in excitement-provoking quality... [It] swept a preview audience into enthusiastic applause."

+ Motion Picture Daily p10 Ag 10 '36

"With strong historical angles, strong sentimental moments, this has plenty of action for all. Production is a good one, with audiences likely to forget some of its faults. It is still Hollywood. This is strong fare for kids, family trade. Estimate: good job, highly exploitable."

+ Phila Exhibitor p37 Ag 15 '36

"'The Last of the Mohicans' is obvious box office. Its potentialities in spots west of the Mississippi are predicated on a natural yearning to see something exciting... while in larger metropolitan areas they're likely to go for it simply because it's an 'Injun Pitcher.' The James Fenimore Cooper historical fiction story is transferred to the screen with surprising fidelity, though the two love stories are accentuated, quite naturally, for screen purposes... 'Last of the Mohicans' will mean plenty of box-office at the week-end. It's geared to adult patronage with added appeal for younger generation."

+ Variety 5 S 9 '36

"There was hearty and sustained audience response... The juvenile audiences will pack the theatres when 'Mohicans' comes to town. At the same time, the entertainment appeal is broad enough to attract the whole family, since the story and its presentation have been handled in a splendid manner."

+ Variety (Hollywood) p3 Ag 8 '36

LAST OF THE WARRENS. Supreme 59min My 10 '36

Players: Bob Steele. Margaret Marquis. Charles King

Director: Robert N. Bradbury

A western melodrama.

Audience Suitability Ratings

"A. Y and C; slow-moving Western."

Parents' M p47 Ag '36

Trade Paper Reviews

"It is all done in a wide, free and fancy style, without much rhyme or reason in certain situations, but it is chock full of thrills, action and suspense, and after all that is what the fans want."

+ + + Philadelphia Inquirer pl7 Jl 2 '36

"Estimate: good."

+ + Phila Exhibitor p30 Jl 15 '36

"Except for a novel opening... 'Last of the Warrens' is just another Western, one that employs most of the familiar plot situations of this type of current fare. Though there's a lot of action, 'Warrens' breaks no records as saddle-leather entertainment... Picture's short running time of fifty-nine minutes makes it ideal as the No. 2 feature for duals."

+ - Variety p25 Jl 8 '36

LAST OUTLAW. RKO 72min Je 19 '36


Director: Christy Cabanne

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

Audience Suitability Ratings

"A: depends on taste; Y: good; C: perhaps."

Christian Century p1071 Ag 5 '36

"The old and new tactics of outlaw capture are well compared in this Western that children will enjoy and flock to. Family." Am Legion Auxiliary

"Adults: fair; 11-15: fair; 8-14: little interest. Family." Calif Cong of Par & Teachers

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

"A good cast and direction but while the film is all right for family audiences, it is far too intense for young children." Nat Soc of New England Women

"This rapid action picture has an ethical value which marks it for good family enjoyment." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 13 '36

"Suitability: family; especially children under 16."

Mo Film Bul pl17 Jl 36

"A. Y and C: unusually good Western."

Parents' M pl7 Ag '36

"Well produced, this picture, satisfactory from an ethical standpoint, is well directed and the capable cast includes many old time favorites. Family, exciting for young children."

+ Sel Motion Pict Jl 1 '36

Newspaper and Magazine Reviews

"John Ford, who wrote the original story, and Christy Cabanne, who directed the film, have collaborated to produce a Western that is so genuinely exciting and diverting that it is a decided ascent from the average horse opera." Am Legion Auxiliary

+ + N Y World-Telegram p14a Je 13 '36

"The treatment is disarmingly humorous, the development contains some adroit comedy, the climax is thoroughly amusing... Christy Cabanne's direction hustle the proper trail and goes a long way toward making the merits that the film contains." Herb Sterne

+ + Script p11 S 5 '36

++ Exceptionally Good; + Good; - Fair; --- Mediocre; Poor; ---- Exceptionally Poor
LAWLESS NINETIES. Republic 57min F 15 '36
Director: Joseph Kane
See issue of March 30, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"Just as it looked as if present-day Westerns had forgotten all about the lassos Bill Hart and Tom Mix used to throw with such dexterity, 'The Lawless Nineties' proves they haven't, and a prettier lasso is not to be found in the archives of Western than the one (with which) Mr. Wayne trips up a thundering herd of villains... If a person likes Westerns this one is exciting. The riding is thrilling, the wide spaces inviting, and the flights so realistic Joe Louis's trainers should look them over."

Marycote Tasccar

+ N Y Herald Tribune p8 Je 29 '36

"The thinness of Wyoming's population to this very day perhaps may be due in part to the number of strong men who bit the dust, according to 'The Lawless Nineties,' when the virgin territory was struggling for statehood against outlaws and obstructionist politicians. The cast is kept so busy that it can find very little time for such luxuries as romance and convention, and, of course, is entirely as it should be." B. R. C.

+ N Y Times p11 Je 29 '36

"A decided ascent from the Western-melodrama average is recorded in 'The Lawless Nineties,'... Speed is the essential merit of this first-rate 'horse opera,' which has plenty of thrills and excitement in it and which is acted in a first-rate manner." William Boehnel + N Y World-Telegram p17 Je 30 '36

Trade Paper Reviews

"'It is] a fairly exciting drama. It all hews close to the accepted horse opera pattern, with lots of shooting, hard-ridding and fistfighting. On a dull platter it will make spicy dressing." + Variety p25 Ji 1 '36

LION'S DEN. Puritan 59min Jl 6 '36
Players: Tim McCoy. Joan Woodbury. Arthur Mellette
Director: Sam Newfield
A western melodrama.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Jl 9 '36

Trade Paper Reviews

"The original twists and surprises keep this one steaming all the way, and it will get over easily with the fans who want plenty of the thrill stuff." + Film Daily p4 Ag 25 '36

"There is excitement, action and suspense in this Western. The story contains a good degree of novelty deviating from the routine." + Motion Pict Daily p5 Ag 25 '36

"Estimate: okay McCoy." + Phila Exhibitor p8 Ag 1 '36

"Tame mixture of east and west with Tim McCoy first as a night-club entertainer and then as a two-gun man of the open spaces. Very little action in the opus, sole thrills confined to a single gun fracas. For the neighborhood dualers." + Variety p21 S 2 '36

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

LITTLE MISS NOBODY. 20th century-Fox 72min Je 12 '36
Players: Jane Withers. Jane Darwell. Ralph Morgan. Sara Haden
Director: John Blystone
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: doubtful." Christian Century p912 Je 24 '36

"The film is interesting and absorbing throughout except for the rather heavy crime development at the end. Suitability: family." Mo Film Bul p117 Ji '36

Newspaper and Magazine Reviews

"'Little Miss Nobody' is basically concerned with the essential novelty of a small and distinctly unprepossessing orphan. As played by the round-faced little Jane Withers, this characterization never quite comes off, but since Miss Withers is very young, the fault may be attributed more to the director than to the player, and undoubtedly, more to the story itself than to either player or director." B. L.

— Boston Transcript p1 Ji 27 '36

"Cheerful family entertainment with laughable pranks by Jane and a contrasting touch of melodrama involving jewel thieves." + Christian Science Monitor p15 Je 27 '36

"It is regrettable to see Miss Withers sugar-coated for coast-to-coast consumption, when she had such promise of becoming our one child film star, G. Robinson." Don Berold Life p28 Ag '36

"It is a superannuated fable about peewees at the poor farm, a mixture of practical jokery, youthful fixations and hokey melodrama." + Time p37 Je 22 '36

LOVE BEGINS AT TWENTY. Warner-First national 60min Ap 22 '36
Director: Frank McDonald
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ag 20 '36

"[It is] a] pleasant domestic comedy-drama. Family." + Wkly Guide Ag 15 '36

LUCI SOMMERSE. See Crooked love

MARY OF SCOTLAND. RKO 123min Ag 28 '36
Director: John Ford
Music director: Nathaniel Shilkret
Based on a play of the same title by Maxwell Anderson. Against a tapestry of political
and religious conflict Katherine Hepburn portrays the ill-fated Mary Stuart who in the late years of the sixteenth century paid with her life for her queenliness. She seems to hint that a Stuart would ascend the throne of England.

Audience Suitability Ratings

“A: excellent; Y: very good; C: mature.”

Christian Century p1119 Ag 15 '36

“Absorbing in interest and flawless in artistry and technical achievement is this elaborate film. . . Mr. Nichols, and Mr. Ford, have scored a worthy successor to their outstanding successes, 'The Informer.’ Adults: good; family: good; 14-15: good; 8-14: beyond.”

Calif Cong of Par & Teachers

“Unusual photography, expert direction, and the stirring musical theme all deserve praise and add greatly to the high standard of the picture. ‘Family.’”

Calif Fed of Business & Professional Clubs Women’s Film

“Don’t miss this beautifully enacted film. . . Remarkably fine interior sets, photography, and musical scoring; a distinguished cast. Mature-family. Excellent.”

DAR

“Family, exclusive of young children.”

Nat Soc of New England Women

“A large and exceptional cast, aided with the embellishment of realistic scenic effects, make vivid an interesting episode in English history, and a living picture both educational and entertaining. ‘Family.’”

S Calif Council of Fed Church Women’s Film

“Fox W Coast Bul Ag 1 ‘36

“Outstanding.”

+ + Jt Estimates Jl 15 ‘36

“The picture is highly recommended for the family as a valuable, educational, and artistic film.”

+ + Nat Council of Jewish Women Jl 22 ‘36

“The artistic and architectural beauty of the settings from the lavish splendor of Elizabeth’s court to the fog-bound seacoast of grim Scotland make the intense story of Katherine Hepburn and her entire cast are excelled only by the gripping romance, drama and tragedy of this historical production. General patronage.”

+ Nat Legion of Decency Jl 30 ‘36

“An exciting movie, well above the average photoplay but oversimplified by being too completely confined to the tragic love story of Mary and the Earl of Bothwell.”

Scholastic p11 S 19 ‘36

“Best of the month.”

+ + Sel Motion Pict Aq 1 ‘36

“There will probably always be contention about Mary Stuart—what kind of a woman she really was, how much a mere victim and how much to her own tragic troubles. . . Historically there is no need to quarrel with the conception of Mary herself for biographers and historians are too uncertain about it though there is every likelihood that she was a much more forceful person than Anderson has chosen to make her. But there is no historical justification for making Bothwell such a villain. And last of all, the sad tale of an easy love-story, with complete appeal to audience sympathy, a ruthless border brigand, dominated sometimes by passion but always by ambition, is changed into a brusque and hearty sort of boy-friend, completely and selflessly devoted to her. Miss Hepburn’s Mary has a little the air of being acted by Alice Adams. It is touching and appealing, but a bit school-girlish, and that will probably make a lot of people like it better than something deeper and more mature.”

Wkly Guide Ag 7 ‘36

Newspaper and Magazine Reviews

“Maxwell Anderson’s play, which Helen Hayes did so successfully the season before last, becomes a moving and highly spectacular motion picture. . . It evokes murmurs of praise and interesting comment. . . In the main the casting is excellent; several actresses whom one might rather see in this role than Katherine Hepburn.”

Laura Elston

+ + Canadian M p28 S ‘36

Christian Science Monitor p13 Ag 29 ‘36

“Historians quibblers, loyal students of the stage and followers of Helen Hayes . . . will detect with ease some flaws in this newer version, but the fact cannot be denied that . . . Mary of Scotland is not satisfactory screen entertainment. It is too impersonal to become widely popular. The picture does not stir our emotions, as screen entertainment, it cannot be successful. . . . It concerns itself too much with already established facts and not enough with its human phases.”

+ + Commonweal p407 Ag 21 ‘36

“Perhaps it is because it tries to tell us too much about the affairs of Mary and her court, tries too much to interest us in life as a whole; but I think it is because it presents us with a woman who is struggling to remain a queen and in so doing becomes less a woman than a symbol—but, whatever the reason, ‘Mary of Scotland’ is not satisfactory screen entertainment. It is too impersonal to become widely popular. . . The picture does not stir our emotions, as screen entertainment, it cannot be successful. . . . It concerns itself too much with already established facts and not enough with its human phases.”

+ + Hollywood Spec p8 Aq 1 ‘36

“A lavish, impressively mounted spectacle, an utterly lifeless in its characterizations, ‘Mary of Scotland’ must be listed as one of the major cinema disappointments of the current season. . . The story has been a shifted, loosely assembled treatment that receives no great aid from the costumed players, Katherine Hepburn’s interpretation of the title role, tasking Miss Hepburn, and Miss Eldridge depend upon ‘mouth-twitching’ as the usual Hepburn mannerisms, even if her portrayal is not at all times historically correct enough. . .”

Ag 21 ‘36

“Pictorially lovely, literate in the writing, and containing a number of stirring scenes, ‘Mary of Scotland’ offers too much juggling for some audiences. The film opens with a series of powerful scenes which later become diluted, due to an apparent effort to keep history at its best and tell the story from three viewing-points Mary’s, Bothwell’s and Queen Elizabeth’s. Both Miss Hepburn and Miss Eldridge depend upon ‘mouth-twitching’ as the usual Hepburn mannerisms, even if her portrayal is not at all times historically correct enough. . .”

Liberty p57 S 5 ‘36

“This powerful figure [Elizabeth] has become, in ‘Mary of Scotland’ a petulant harpy, Dudley Nichols—one presumes the scenarist is responsible—for much of history’s and Maxwell Anderson’s practiced, but it is the right, and to the lady and jealous step-sister of Mary Stuart’s Chicken. Nichols had the story-teller’s right to tamper with what he will, the film is actually more accurate than the play—but what did he hope to gain by the change? . . Miss Hepburn is the right, but her Mary Stuart reminds one of nothing so much as the Elizabethan ‘Little Minister’—both are Scottish, in love, and doomed all. . . As an object the film makes an impressive appearance. The Informer”

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
MARY OF SCOTLAND—Continued

proved the abilities of director John Ford and scenarist Dudley Nichols as story-tellers, but they have not repeated 'The North Star.' To N Y Times Nichols which I have suggested is added the further one of undistinguishable portraits. [It] is mainly good as superior and handsome melodrama, I think; or call it the triumph of history over story — this — this serves only as a romantic storehouse from which may be requisitioned the necessary matter of a sentence. It is picturesque, clear and there are scenes which lack the vitality they possessed in the play. There is this definite lack of excellent narrative adequacy in the new picture which curbs our tongue when we would use the word 'magnificent.' It is, in my opinion, a one-time performance, a gas, and there were characters that were conscious of definite defects in her inspiration.

‘Mary of Scotland’ must be considered one of the year’s notable photoplays. . . . Yet there are times when the characters—Mary Stuart, James V, and others—are not clearly and there are scenes which lack the vitality they possessed in the play. There is this definite lack of excellent narrative adequacy in the new picture which curbs our tongue when we would use the word ‘magnificent.’ It is, in my opinion, a one-time performance, a gas, and there were characters that were conscious of definite defects in her inspiration.

New Statesman & Nation p299 Ag 29 '36

So crossed and criss-crossed is this period with diverse and clashing interests, with a simultaneity of dozens of actions and conflicts, that regardless of a poet’s skill and courage, it would appear impossible to be compressed within the framework of the conventional three act play. ‘Mary of Scotland’ is uncompromisingly a melodrama, and with the exception of a few excellent scenes, the whole film is a regrettable waste of time. And if we are to use the word, a waste of the viewer’s time against the indiscriminate taking over of unsuitable stage-successes to the screen.”

New Theatre p21 S 76

“This is a most excellent picture of the Sir Walter Scott-Hervey Allen-Alexander Dumas school, romantic, hearty, showy and not at all obtrusive, but keenly touched by the beauty and fire of the original. Maxwell Anderson stage play, seem a great place. Not, perhaps, the supreme shining of one tense, provides a lovely and touching characterization of the hapless Mary, while Fredric March has never been finer than he is, as the bold, dashing and romantic Bothwell. ‘Mary of Scotland’ is a fine motion picture, admirably produced and admirably acted. Fortunately its faults, not particularly as drama, but as cinema. For one thing, it is too long, and I certainly do not know just where it should have been cut. . . . In addition, there is perhaps an excess of dialogue and, although it is always excellent talk, the picture does suggest garrulousness upon occasion.”

Richard Watts, Jr. in the Herald Tribune p12 Jl 31 '36

“Many of these scenes are played in the accompaniment of perfectly thunderous incidental music: put in, probably, in the hope of 'pointing up' the action, I think that just annoys most people. . . . I don’t think [Katharine Hepburn] quite fulfilled the demands of the role. In the hands of Hepburn, Hervey’s character is something for a grown-up actress.”

Russell Maloney in the New Yorker p52 Ag 8 '36

Those who bumped their way in through the crowds and started them on the way into Hans' smart, cozy, yellow bar were easily forgotten by Haynes’ study interpretation of the fire-hearted Queen, Philip Merivale’s stubborn Edinburgher, Merivale’s putting on a maddening, black Elizabeth; and for that reason they should stay at home and read a good book when the Hollywood version gets around to the neighborhood theater. Others, unprejudiced by the stage production, will find in John Ford’s screening an exceedingly pleasant and slightly mad muddle evening. What was once drama has suffered a change into melodrama, and what was once acting has become in the hands of Katharine Hepburn, Fredric March, and even Florence Eldridge, mere mugging. Yet the play is fool-proof. Its original forceful structure remains, and has, if anything, gained rather than lost power in its adaptation to a more flexible medium.

News-Wk p22 Ag 1 '36
glamour, unfolds a new range, an ability to electric-shock spectators legitimately. One of these days, Mary plays Lady Macbeth; her character's strength emerges from the depths and the advent of a new label, traditional names of the theater." Herb Sterne

+ Script p10 Ag 8 '36

"The story of Mary, Queen of Scots, is exciting stuff no matter how you take it—almost. The way it must be taken in the current cinema is a branch to a tree that no one. We found it all pretty retable. The story has been telescoped into chaos, and the two principal characters in the way captured the glamour and majestic stature of their historic prototypes. "Mary of Scotland," through an admirable denunciation of the casting, has become merely a costume heyday for Hollywood hairdressers." — Stage p10 8 '36

+ Motion Pict Daily p8 JI 23 '36

"Slow in spots, long, this has, however, magnificent settings, a great cast to help sell it. Estimate: nice production; depends on Hepburn draw, buildup."

Philis Exhibitor p38 Ag 1 '36

"[It tells] the story beautifully, artistically, delicately, with meticulous attention to detail and portrayal—but with perhaps some doubt on the strains of the office angle. The film has become merely a costume heyday for Hollywood hairdressers."

— Time p27 Ag 10 '36

Trade Paper Reviews

"[It is] an outstanding picture. A feature with almost perfect exploitation ramifications, it should fare well in all showings. Pandro S. Berman's production is intelligent and sympathetic, with exactly enough pomposity and panthony."

+ Box Office p31 Ag 15 '36

"Once in a while, it is in this reviewer's privilege and pleasure to witness a production that is superior in every way... In this class must be placed RKO's Radio's production of 'Mary of Scotland.' It has been carefully filmed and is projected to heroic proportions by their reflections in history, have a validity which not even the hitherto of faulty narration can totally destroy."

— Time p27 Ag 10 '36

Audience Suitability Ratings

"It has] beautiful views of Stratford. Interesting. Family."

+ Sel Motion Pict Ag 1 '36

Trade Paper Reviews

"Not until you see this short will you believe that it's possible to cram so much content into so little a production. The story is remarkably well-knit and packs a human interest that should appeal not only to the upper strata but to the masses... Sum total: an enchanting film."

+ Box Office p27 JI 25 '36

"It is magnificently produced with all the accurate costuming and scenic design of the Shakespearean period. The atmosphere produced and maintained throughout lifts this into the class of Screen Gems. It will prove a treat to the literary, and all the intelligentsia, besides having a decided popular appeal."

+ Film Daily p3 JI 11 '36

"A serious yet entertaining short in which a small portion of the Bard's life is portrayed, this is an effort of unusual appeal. It is tasteful and sober. Altogether it will please the multitude of the bard's admirers."

+ Motion Pict Daily p8 JI 15 '36

"Excellent."

+ Philis Exhibitor p38 Jl 24 '36

MEET NERO WOLFE. Columbia 72min Ag 1 '36


Director: Herbert J. Biberman

Based on the novel, Fer-de-Lance, by Rex Stout. Nero Wolfe, a tight-fisted detective,
MOTION PICTURE REVIEW DIGEST

MEET NERO WOLFE—Continued

solves the mystery of Professor Barstow's death without leaving his home. The mystery begins when the professor dies on the golf course, presumably of a heart attack. Nero drinks beer, tends his orchids, while the amiable Archie Goodwin handles the details.

Audience Suitability Ratings

"A: fair; Y: perhaps; C: hardly."

"General patronage."

Nat Legion of Decency JI 16 '36

"A and Y: good murder mystery; C: no interest."

Parents' M p59 S '36

"Suspense is well maintained, though the production, humorous in spots, lacks somewhat in pace and excitement. Adults & young people.

+ Sel Motion Pict Ag 1 '36

Newspaper and Magazine Reviews

"Superior mystery-story diversion of the talkie sort, but only fair for those who like to see a story told with action."

Christian Science Monitor p13 Ag 1 '36

Reviewed by Don Herald

"The first and we trust the last in a projected series. We hope that Mr. Arnold, Stander and Herbert Beriman, (the latter directed the film), will be spared connection with the next in the series." Robert Stebbins

New Theatre p22 Ag '36

"I would set down 'Meet Nero Wolfe' as passable middlsummer cinema fare: something neither to cheer for nor hoot at with any particular violence. The story ... plays pretty fair with the spectator and if not excesively exciting or gruesome is quite workmanlike in its execution." Richard Watters, Jr.

+ N Y Herald Tribune pl2 JI 16 '36

"'Meet Nero Wolfe,' in spite of three murders and a bit of shooting here and there, has rather a static quality. The story ... seems pretty phoney. 'Meet Nero Wolfe,' to audiences recently delighted by such murder melodramas as 'The Ex-Mrs. Bradford,' seem lacking in ease and authority. It never stoops to grossness, however." Eileen Creelman

Sun JI 16 '36

"A most comforting sort of detective for these humid days is 'Nero Wolfe.'" J. T. M.

+ N Y Times p20 JI 16 '36

"'Meet Nero Wolfe' is considerably less than satisfactory coffeshop entertainment ... [and] hasn't the speed and action usually found in a murder film, William Boehnel

-- N Y World-Telegram pl5 JI 16 '36

"[It] ought to offer some entertainment. It's no knockout thriller and it depends a little too much on the eccentricities of its leading character for its major value. Edward Arnold handles Nero easily, and I suppose one can foresee a series built around the part. In my opinion this is one of those mystery stories which depend too much upon a lot of things that have happened years before to a lot of people whom we have never heard of before, however, don't object to a little fogginess in their plots, and these folk will be thoroughly content, I should think, with 'Meet Nero Wolfe.'" John Moescher

+ New Yorker p56 JI 25 '36

"Very lazy but also very funny is Nero Wolfe, who bows to the mystery-story public in Columbia Pictures' production 'Meet Nero Wolfe.' ... Columbia may have started a cycle of Nero Wolfe films with this invention of Rex Stout's novel 'Per-de-Lance.' Magazine stories about the fat and fabulous sleuth provide plenty of material."

+ News-Wk p29 JI 25 '36

"[Nero Wolfe], less dashing than Philo Vance and less whimsical than Charlie Chan, but more mercenary than either, will be a highly successful introduction to the screen's growing corps of private operatives."

+ Time p40 JI 27 '36

Trade Paper Reviews

"Entertaining and interesting mystery that is enhanced by the rib-tickling performance of Lionel Stander. Family."

+ Box Office p25 JI 25 '36

"This detective thriller belongs to the better type of mystery pictures. Its story moves swiftly, maintains suspense, has much good comedy, and introduces a new type of detective in the fat, beer-drinking criminologist. Nero Wolfe ... Edward Arnold as the criminologist gives a swell performance, entirely in the spirit of Rex Stout's detective; it is suave and subtle; at times jocular and menacing." + Film Daily p8 JI 16 '36

"From the fictional concoction of Rex Stout has been developed a new and delightful detective character for the screen, Nero Wolfe. If the title of this film indicates that others featuring Nero Wolfe are to follow, an interested and eager film public would seem to be assured."

+ Motion Pict Daily p19 JI 16 '36

"Estimate: enjoyable program."

+ Exhibitor p15 JI 15 '36

"Edward Arnold's characterisation of the Pallalstrian private dick who solves [mysteries] without leaving his easy chair should strike the general fancy favorably and rate well with the box office. The comedy and the guesing elements have been deftly mixed, the well-knit narrative precludes any drooping in interest and the cast disport itself in crack [mystery story] fashion."

+ Variety p17 JI 22 '36

MINE WITH THE IRON DOOR. Columbia-First Nat 60min MY JI 3 '36


Director: David Howard

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

Audience Suitability Ratings

"Family."

E Coast Preview Committee Fox W Coast Bul Je 6 '36

"The acting is good and the plot, although a little incredible, is not so strain the imagination too far. Suitability: family."

Mo Film Bul p118 JI 36

Newspaper and Magazine Reviews

"Richard Arlen is, I think, a pleasant enough young man (I'll trade him for Gable, with Montgomery thrown in) and he sets a nice, easy-going pace in 'The Mine With The Iron Door' but the sum-total effect is hardly exciting enough to warrant my yanking at your coat-tails on behalf. If, however, don't object to a little fogginess in their plots, and these folk will be thoroughly content, I should think, with 'Meet Nero Wolfe.'"

+ Life p31 S '36

"'The Mine With the Iron Door'... is a straightforward performance, and [has] considerable directness. The performance of Mr. Walthall is a finely shaded one, while Miss Parker, even in her juvenile role, compensates restraint with understanding of the character. Mr. Arlen is his usual pleasant self, natural and sincere, while Stanley Fields as the belligerent Dempsey adds comedy to the piece. The out-
Trade Paper Reviews

"Because of a rather trite story idea and lack of ingenuity or punch in development, this production never lifts its head above the routine action melodrama class."
— + Film Daily p3 Jl 11 '36

"Although classed as melodrama, this adaptation of Harold Bell Wright's yarn isn't beyond box office possibilities. It's strictly a program picture for secondary spots, with production, mounting and music of minor dimensions."
— + Variety p31 Jl 15 '36

MISTER CINDERELLA. Roach-MGM 55min
Players: Jack Haley, Betty Furness, Monroe Owsley, Raymond Walburn
Director: Edward Sedgwick
When a barber impersonates a millionaire, he finds himself enmeshed in many highly ludicrous situations.

Audience Suitability Ratings
"General patronage."
+ Nat Legion of Decency S 10 '36
"A, Y and C: unobjectionable but silly farce."
Parents' M p69 S '36

Newspaper and Magazine Reviews

"If you are one of those hearty souls, one who thrills to bed-room chases and mixed identities, Mister Cinderella is made to order for you. If, on the other hand, you have sensitive ears and an aesthetic soul, don't even walk past the theatre which plays it: the racket will produce a neurosis. 'Mister Cinderella' is rough rowdiness with a punch. If you are too refined and the children—they will love it."
Paul Jacobs
Hollywood Spec p10 Ag 1 '36

"[It is] an old-fashioned but effective comedy that makes a vigorously unsuitable attack on the mirth centers...Mister Cinderella affords just cause for loud guffaws." (2½ stars)
Beverly Hills Liberty p39 Ag 22 '36

Trade Paper Reviews

"Combining an array of old-but-still-good slapstick pranks, this picture will bring the laughs. Director Edward Sedgwick makes the most of the situations, and Arthur Treacher turns in an excellent performance with his inimitable butler characterizations. Family."
+ Film Daily p3 Jl 11 '36

"This is a Class A comedy, built solely for laughs—and getting them."
+ Film Daily p3 Jl 11 '36

"Built for audience laughter, 'Mister Cinderella' succeeds honestly in its sub-rose pose. It makes no bid for sophisticated appeal, but rather is content to get belly-laughs with out-and-out slapstick... Nor a trick was overlooked in the workmanlike job of this exceptionally comical constructionist. What if a deal of tried-and-true formula material is evident? The preview reception proved all of it good audience stuff."
+ Hollywood Reporter p3 Jl 8 '36

"Hal Roach, with an original story and capable cast, has turned out one of the funniest pictures in the current season. Although about a thousand feet too long, the film can be trimmed down so as to make it amusing all ages. The preview audience at the Orpheum laughed and giggled throughout the first showing. The concept angle plus the name players should be exploited."
+ Motion Pic Daily p16 Je 30 '36

"Estimate: good comedy."
+ Phila Exhibitor p34 Ag 1 '36

"Fast moving comedy with sufficient laugh angles to please any audience. 'Mister Cinderella' should prove a good investment for the Roach studio... Audiences will accept it with more than average interest. As double bill fare, it's near perfect."
+ Variety (Hollywood) p3 Jl 8 '36

M'LISS. RKO 65min Je 17 '36

Players: Anne Shirley, John Beal, Guy Kibbee, Pauline Dunnville, Moni Olsen
Director: George Nicholls, Jr.
Based on the short story and play of the same title by Bret Harte. Previously filmed as a silent picture about eight years ago. Anne Shirley portrays the childlike mountain girl who grows up in the rough, riotous atmosphere of California's gold rush. Surrounded by her drunken father, her poky-plump guardians, she is befriended by an idealistic young school teacher who wins her love.

Audience Suitability Ratings
"A: hardly; Y: perhaps; C: doubtful value."
Christian Century p1095 Ag 12 '36

"Family." Am Legion Auxiliary

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

"The tempo of the picture is slow with the sentimental sequences a bit pressed. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"With a positive ethical value—the ability of two characters to live above their conditions—we recommend the picture. Family." S Calif Council of Fed Church Women
+ — Fox W Coast Bui Jl 11 '36

"Family." Jt Estimates Jl 1 '36

"This Bret Harte classic, popular thirty years ago both as a story and as a play, preserves its screen appearance much of the flavor of the original but it is elaborated for the demands of the screen and the additional material is not always in good taste nor up to the standard of the original. Adolescents, 12-16: passable; children, 8-12: no."
— + Motion Pic R Jl 1 "36

"Bret Harte's simple, direct and unsophisticated story is admirably adapted by Mr. Dunnville. Millions will delight those who enjoy refreshing entertainment. Family." + Nat Council of Jewish Women Jl 1 '36

"General patronage." Nat Legion of Decency Jl 16 '36

"A and Y: mild entertainment; C: no."
Parents' M p69 S '36

"[It] will delight those who enjoy refreshing entertainment. Family." + Sel Motion Pic Ag 1 '36

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —— Exceptionally Poor
**M'Liss**—Continued

"Family-junior.

**Wkly Guide** JI 4 '36

**Newspaper and Magazine Reviews**

"RKO Pictures evidently concluded at the start that the million-copy circulation of Bret Harte's 1863 novel *M'liss* deserved the considerable care that a picture of its kind must receive. The producers have delivered a talkie, one of the most notable, well directed, and well performed that Hollywood has delivered. Miss Shirley is the 'America's Sweetheart' successor to Mary Pickford."—J. P. Cunningham

Commonwealth p947 JI 31 '36

"Radio gives us this in a notable picture, notable for its splendid direction and acting, its flawless writing and its fine photography and art direction. It is charming entertainment and a sufficiently worthy example of screen craftsmanship to warrant my suggesting that those interested in the cinema as a medium see and study it. While this is definitely a talkie, it leans not infrequently on the camera as a story-telling aid. The dialogue is utterly realistic, confines itself to essentials and is delivered at all times with the highest possible degree of craftsmanship..."—**Hollywood Spec** p17 JI 4 '36

"There is not another Hollywood actress quite like Anne Shirley. Her playing is imbued with an inclusive quality—an adolescent sincerity and a fragile comedy flavor—that makes this young performer as distinctive in her way as Garbo or Garvey. In *M'liss*, her latest and a typical vehicle, Miss Shirley once more scores in a role that seems ridiculous on the page. It manages to come as a gently persuasive item for your more relaxed moments." (2½ stars) Beverly Hills Daily Reporter p29 Ag 5 '36

"The film trade press gave 'M'liss' high praise as a 'family' picture; predicted it would charm even urban audiences."—**Lit Digest** p15 JI 11 '36

"There is an audience, no doubt, for pictures like 'M'liss', 'Ann of Green Gables' and 'The Harvester,' or producers would not continue making them. But they are simple, sentimental and rustic for this taste proves nothing, of course; therefore you may conceivably enjoy 'M'liss' like Rosy. You may not laugh in a bawl of tears... To one who remembers Bret Harte for his Poker Flat stories, the picture 'M'liss' comes as a surprise. Mr. Harte's colorful and adult episodes have been changed into something childish and saccharine... Miss Shirley is not our idea of an actress and John Beal is wasted as Thorne."—Marguerite Tazelaar

N Y Herald Tribune p4 Ag 8 '36

"'M'liss' is based on Mr. Harte's story, but the pioneer West it describes is the West of Hollywood films, a Hollywood closely watched by the real days and years. So absent is sin from the picture that this yarn of the roaring, gambling West becomes a mild, sugar-and-water Western, not to be indulged in a coffee house. It is not much of a drama nor its production one to stir enthusiasm..."—Eileen Creelman

N Y Sun p15 Ag 10 '36

"There is little or nothing left of the hard-bitten picture that Bret Harte drew. The youthful Anne Shirley's characterization of the M'liss of the screen version has its moments."—J. T. M.

N Y Times p8 Ag 8 '36

"Although it is difficult to write with any degree of fairness about the narrative of 'M'liss,' the film possesses a really skillful physical production, has freshness and individual style and emerges as a considerably more likable photoplay than you might suspect from a brief digest of its story... Charming, romantic, nostalgic, expertly acted and directed, 'M'liss' is more than just a tolerable screen entertainment."—William Boehmel

++ — N Y World-Telegram p12 Ag 10 '36

"Bret Harte's quaint sampler has been embroiled in the leisurely attitude of the talkie; a film as it is thoroughly old-fashioned and just as thoroughly enjoyable... It's warm, it has holes in it but it gets under the skin. The sequence in which the star sings 'There's a Tavern in the Town' accompanied by gentle playing and dance is certain to be talked about."—Herb Sterne

+ — Script p12 JI 11 '36

"The brisk early days of California have taken on a pastel hue in p2 Jc 22 '36 from novel to screen. No longer is Smith's Pocket the roaring locale of tender love... 'M'liss' is a well washed daughter of the lot, hair coiffed in the latest fashion, eyebrows neatly plucked, eyes open wide in the engaging manner of her screen predecessors. Saloon scenes take up some two fifths of the total footage, violating the Bret Harte tradition in each foot."—St. Louis Post Dispatch p113 Ag 30 '36

"'M'liss' is... dragged down from the shelf now for no better reason than to show that it should have remained there... Cinematography is notable... the daughter of Anne Shirley, who played the name part, in popular esteem and box office importance..."—**Hollywood Reporter** p2 Jc 25 '36

++ — Box Office p27 JI 4 '36

"This is a faithful transcription of the old Bret Harte story... John Beal is real and believable, and carries the picture along convincingly, and at all times holds the attention. The trouble with the production is that it fails to build to any real suspense and a thrill climax such as a story with this background demands..."—**Film Daily** p9 JI 8 '36

"Bret Harte's sentimental comedy of frontier days, now more than half a century old and the model for a whole school of American fiction, is brought to life with all the special effects in its class... It is headed for fat grosses in all neighborhoods and will solo on many Main Streets this month with profit. Mr. Harte's daughter Anne Shirley, who plays the name part, in popular esteem and box office importance..."—**Hollywood Reporter** p2 Jc 25 '36

++ — Box Office p27 JI 4 '36

"Unusually well produced and performed, this backwoods romance should appeal to family audiences. It marks a definite step forward for Anne Shirley."—**Motion Pict Daily** p4 Jc 24 '36

"This should bring Anne Shirley back after she slipped in her last effort. 'M'liss' is no record for the family entertainment that small towns, neighborhoods should like. Guy Kibbee's presence should help..."—**Hollywood Reporter** p2 Jc 25 '36

++ — Exhibitor p17 Sep 24 '36

"Heavy doses of mush are mixed with a sprinkling of sarsaparilla in this one to make up an hour of what is generally passed off under the pretense of family entertainment. With no names to help it at the box office it will have to get in line for double-feature spotting. It is just the kind of story which can stand up under sincere treatment in this day and age..."—**Variety** p18 Ag 12 '36

"Intelligent production by Robert Sisk, with emotional and comic elements neatly balanced to prevent descent into maudlin and caricature pitfalls, appropriate direction by George
Audience Suitability Ratings

"Family" Calf Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Labored humor, antiquated gags, a few interesting camera angles, in a film that as a whole is tiresome and unfunny." Nat Soc of New England Women

MOTION PICTURE REVIEW DIGEST

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Nicholls, Jr., and restrained playing by Anne Shirley and able cast have shaped the tale as excellent entertainment for general audience level. Homespun quality fits it best for the family trade, but it should take care of itself on any program where substance rather than names count."

Variety (Hollywood) p3 Je 23 '36

+ (4) MOVING DAY. United artists sm in Jl 22 '36

Director: Walt Disney

Produced in Technicolor. When Mickey Mouse and Donald Duck are dispossessed, they try to move their furniture out and run into tremendous difficulties.

Audience Suitability Ratings

"Family" Sei Motion Pict Jl '36

"Family-Junior." Wkly Guide Je 20 '36

Newspaper and Magazine Reviews

"Latest Mickey Mouse release in which an erratic piano is the star and Donald Duck's humbly follows up, comes among the best." + Nation p110 Jl 25 '36

"By all means see the current Mickey Mouse. . . There's an upright piano in it, doing some of the most sinister things I've ever seen on a movie screen." Russell Maloney + New Yorker p53 Ag 8 '36

Trade Paper Reviews

"Donald Duck once again overshadow Mickey Mouse as star of Walt Disney's latest Technicolor cartoon to the delight of audiences who have long since allowed the quack-voiced little fellow to replace the squeaky rodent in their affections. . . The laughs, in fact, come so fast during Donald's slip and seek with a stubborn piano as to leave one almost breathless. Filled with fast and furious fun, 'Moving Day' is tops in the cartoon field."

Box Office p51 Ag 1 '36

"[It] contains a barrelful of laughs. . . Donald Duck undergoes a series of absurd adventures that elicit one laugh on the heels of another. In fact, Donald is the hero, Mickey a sort of stooge (and often forgotten)."

Film Daily p5 Jl 16 '36

MUMMY'S BOYS. RKO 62min

Players: Bert Wheeler, Robert Woolsey, Barbara Pepper, Moroni Olsen

Director: Fred Guiol

"Bert Wheeler and Bobby Woolsey are a pair of ditch diggers who go to Egypt with a group of scientists to excavate the tomb of an ancient king. Expedition is jinxed with a number of members marked for death." Variety (Hollywood)

Audience Suitability Ratings

"A complete farce with too many 'unfunny' situations. Best left unseen." Am Legion Auxiliary

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

"Mediocre. Mature." DAR

"Labored humor, antiquated gags, a few interesting camera angles, in a film that as a whole is tiresome and unfunny." Nat Soc of New England Women

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

+ — Gen Fed of Women's Clubs (W Coast) Ag 25 '36

"By far the worst vehicle in which this pair of comics have been cast, 'Mummy's Boys' is nil as far as entertainment values are concerned. A waste of anyone's time."

— Nat Council of Jewish Women Ag 26 '36

"General patronage."

Nat Legion of Decency S 16 '36

Newspaper and Magazine Reviews

"When the team first came to the screen I enjoyed its pictures, but it did not take me long to get tired of them. One can stand just so much of Woolsey's cigar and Wheeler's continued dumbness until last Saturday evening. It had been three years since I saw Wheeler and Woolsey on the screen. I wanted to see if I could figure out the secret of their box-office strength, so I attended a preview of 'Mummy's Boys' and was bored excessively by the picture as entertainment but interested in it as a subject for study. My study, though, did not get me far, for I still can not see why the public year after year should pay handsomely to have two characterizations repeated for it at regular intervals."

Hollywood Spec p8 Ag 15 '36

Trade Paper Reviews

"This provides a better-than-usual frame for their mad capers, which seldom leave the well-beaten track, and the juvenile sense of humor will respond heartily in the well-established 'Whoosey' areas."

Hollywood Reporter p3 Ag 10 '36

"The new Wheeler and Woolsey film is no better than their last few offerings and will appeal only to fans whose loyalty cannot be shaken. Several individual members of the cast turn in a lot of work, struggle with patrician futility to do justice to the poor material. . . The exhibitors will take his plays for the Wheeler and Woolsey fans by emphasizing the background of the comedy and the value of the second picture on the program."

Motion Pict Daily p6 Ag 11 '36

"Comedy moments are sprinkled through occasionally, with the boys milking old and new gags in the best manner possible. In the final analysis, it will depend on the boys themselves."

Phil Exhibitor p41 S 1 '36

"'Mummy's Boys' is a poor effort in entertainment, holds little to recommend it other than as a filler in twin bills. It would be hard to pick out any whole human being for the picture for recommendation. Story and direction are weak throughout. Gags are poorly developed. Picture will have to struggle for trade, even with the Wheeler and Woolsey fans."

Variety (Hollywood) p3 Ag 19 '36

MURDER IN THE RED BARN. Olympic 60min

Ag 15 '36

Players: Tod Slaughter, Sophie Stewart. D. J. Williams. Clare Greent

Director: Milton Rosmer

Dialogue film produced in England by MGM's English unit as a quota picture. This is a revival of the famous old English melodrama
MOTION PICTURE REVIEW DIGEST

MURDER IN THE RED BARN—Continued by an unknown author. "Its setting is England of sixty years ago and its principal characters a countryman, his squerity and ingenuous flirtations village maiden. The squere seduces the girl, then, to settle his gambling debts, becomes a rich widow. When the girl, ordered from home by a stern father, pleads for his help, Squire Corder murders her in the red barn." (N Y Sun)

Audience Suitability Ratings
"Adults." Nat Legion of Decency Ag 27 '36

Newspaper and Magazine Reviews
"Although the picture is as much of a burlesque as the actors can make it, it lacks the fun of the flesh-and-blood kind. Yet it is amusing enough. . . The chief interest of the piece lies in exaggerated action, done with an appearance of complete correctness. The treatment is old-fashioned, with backdrop sets, deliberate pace and scenes taken directly from the play. However, the great theatrical red barn, both within and without is impressive. The score has a humorous touch and the high-falutin' specious are often comical." Marguerite Tazelaar

+N Y Herald Tribune p12 Ag 19 '36

"The matinee audience watched the picture quietly, yet they held the atmosphere. This kind of drama needs a noisy audience, perhaps a beer-drinking audience, ready to love and believe at a jump seat with excitement. . . If Gilbert Josephson could somehow persuade his audiences to join in the fun, "Murder in the Red Barn" would be more jolly. Its British producers and cast have wisely decided not to burlesque it. The play is presented on the screen probably much as it was on the stage in its heyday, some sixty years ago." Elizabeth Creighton

+N Y Sun p18 Ag 19 '36

"Tod Slaughter, the Corse Payton of London, is quite perfect as the ogling, lip-curling, 104 per cent impure Squire. Sophie Stewart will melt even the most adamant heart as Maria. . . All have been assembled at great expense as the characters in the prologue confides—for your amusement. To make it really perfect, though, the World Cinema should install a little clapping claque." F. S. Nugent

N Y Times Ag 19 '36

"The company of players assembled at the World Cinema is admirable, delineating skillfully and with the help of the talented folk. Especially is Mr. Tod Slaughter to be commended for his realistic histrionics in the role of the recrux Squire. . . In conclusion may we congratulate Mr. Josephson of the management for a pertinent and profitable evening." Douglas Gilbert

+N Y World-Telegram p19a Ag 19 '36

Trade Paper Reviews
"[It is] suited chiefly to the smaller theaters. While produced by British Lion in a more serious vein, it is generally accredited to the stage revivals of the melodramas of long ago, this well-known story has many interesting moments as program pictures go. A capable cast of English actors give it a lively tempo despite the fact that the character parts are played in the old school acting. Those scenes showing the murder of the heroine and her interment by the villain in the old red barn have a gruesome touch as vivid as the sordid scenes in Frankenstein." Daily Variety p5 Ag 19 '36

"There is none of the downright burlesque of the old 'miller' which so pleased the stage audience, nor, on the other hand, is there the complex and serious playing of it which must also be reckoned genuine entertainment—of a sort. Rather there is a combination of both. The character bits are done in the time-honored heavy style, almost with a touch of burlesque, while much of it is played straight. A word for Tod Slaughter's performance as Corder, the villain. It is easily the outstanding feature of the film."

+ + Motion Pic Daily p12 Ag 20 '36

"Foreign made, this will serve as a novelty for an audience. A burlesque house can sell it as a burlesque. . . Audiences, told this is a burlesque, might enjoy it more. As a freak attraction, it can be pushed." Phila Exhibitor p44 S I '36

"This screen version of the 50 to 75 year old American stage melodrama is becoming entertaining again for the Stage. The makers of this film may have been minded to benefit from the occasional revival of old stage melodramas of the gaslight era, over here as travesty. Perhaps this film may be offered as a travesty for it will go better with beer and pretzels. The performers are serious and the stuff is just dated costume matter. And very humorless. Picture is equally deficient on the technical side, neither the photography nor the sound being very apt." Variety p21 S 2 '36

MURDER WITH PICTURES. Paramount 75min S 18 '36

Playing: Lew Ayres, Gail Patrick, Paul Kelly, Benny Baker

Director: Charles Barton

"Lew Ayres is the crack photographer of a daily who gets mixed up in a murder-mystery endeavoring to protect a photo of Gail Patrick who is the chief suspect." Motion Pic Daily

Trade Paper Reviews
"Newspaper murder yarn enhanced by smart dialogue and Lew Ayres briskly entertaining performances. The not-too-heavy mystery is well developed and will be found acceptable. Family."

+ + Box Office p25 S 8 '36

"'Murder With Pictures' is a better than average program mystery yarn, with more emphasis on smartly-dialed up-to-date comedy through the mystery. With a background of newspaper photography, affording a number of new twists, both in story treatment and in the fantastic murder technique, it's an all-around craftsmenlike job that should please many audiences." Hollywood Reporter p2 Ag 27 '36

"As a typical mystery melodrama, this picture succeeds in keeping the audience guessing. The formula proves—everbody in the cast is under suspicion. The picture will stand up on a dual bill and is satisfactory entertainment for the audiences that like the murder-mystery theme." + + Motion Pic Daily p4 Ag 28 '36

"Long time ago 'twas said plots for the mystery story' industry had been depleted. This picture more or less proves the statement. Despite the fact that the identity of the killer, the suspense, the drama, the thrills are all jumbled up in a maze of incidents, one does not particularly care to learn said identity. While the story is weak and the direction in many cases in need of strong bolstering, the cast comes through with a splendid performance." + Variety (Hollywood) p27 Ag 27 '36

MY AMERICAN WIFE. Paramount 65min J1 31 '36

Players: Francis Lederer, Ann Sothern, Fred MacMurray, Billie Burke, Ernest Cossart

Director: Harold Young

The yarn concerns a wealthy western pioneer family grown socially ambitious. The daughter marries a count in Europe and brings him

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

home to a round of lavish entertainments. He organizes himself and cultivates the friendship of the grandfather, a tough old Indian fighter.

Audience Suitability Ratings

“A and Y: amusing; C: doubtful interest.”

Christian Century p1175 S 2 '36

“Excellent. Mature-family.”

DAR

“Amusing. Family.”

Nat Bd of R

Fox W Coast Bul Ag 8 '36

“Good dialogue and bits of splendid outdoor photography. Family.”

Calif Cong of Par & Teachers

“Francis Lederer plays the role of the count with his usual charm and sincerity, ably aided by Fred Stone. Other members are not so happily cast and are rather ‘stagey’ in their parts.”

Calif Fed of Business & Professional Women’s Clubs

“Excellent. Clever from startling opening sequence to finale, this exceptionally well-produced, social satire glorifies a fundamental American democratic principle. Mature. Family.”

DAR

“The entire production is a smooth, light comedy in excellent taste. Constructive in tone for the entire family.”

Nat Soc of New England Women

“This sparkling Western comedy will interest every type of audience of any age because the original, by Elmer Davis, is good writing. Family.”

S Calif Council of Fed Church Women

“While periodic visits to One-Eyed-Joe’s saloon serve to counterbalance rather large portion of the young man’s effort to be an American, the appealing naïve of Francis Lederer keeps the picture in its proper light and comedy vein throughout. Adolescents, 12-16; entertaining; children, 8-12; probably not interesting.”

Women’s Un. Club, Los Angeles Ag 8 '36

“Fox W Coast Bul Ag 22 '36

“The picture is excellently directed, skillful use having been made of all material, clever dialogue and amusing situations, with many subtle thrusts at American snobbery. Delightfully amusing for all.”

Nat Assn of Women’s Clubs (W Coast) Ag 10 '36

“Constructive in tone for the entire family.”

Jt Estimates Ag 15 '36

“This highly entertaining comedy, with many amusing situations and bright dialogue gives Francis Lederer a rare opportunity for a fascinating portrayal. Excellent direction and good photography. Family.”

Nat Council of Jewish Women Ag 12 '36

“General patronage.”

Nat Legion of Decency Ag 6 '36

“The cast is exceptionally well suited for the comedy roles and does excellent work under skilful direction. Outstanding entertainment value. Family.”

Nat Council of Jewish Women Ag 12 '36

“Excellent patronage.”

Nat Legion of Decency Ag 6 '36

“The cast is exceptionally well suited for the comedy roles and does excellent work under skilful direction. Outstanding entertainment value. Family.”

Nat Council of Jewish Women Ag 12 '36

Newspaper and Magazine Reviews

“[It is] a neatly turned domestic comedy. . .

Christian Science Monitor p13 Ag 29 '36

“Light and amusing.”

Christian Science Monitor p13 Ag 29 '36

“My American Wife” [is] as neat a little picture as I have seen recently. For the first time since he won a place in pictures by his stage performance in ‘Autumn Crocus,’ Francis Lederer captures much of the charm which first drew attention to him as a screen possibility. . . The picture will do more to establish him as a favorite than any other in which he has appeared.

Hollywood Spec p9 Ag 1 '36

“A mild lampooning of the no longer wild West, ‘My American Wife’ is a frothy little comedy-romance which spreads its easy charm over every film . . . Agreeably fashioned throughout, the film is at its sly best in poking slightly the precious fun at civic and social leaders.” (2½ stars) Beverly Hills Liberty p13 S 12 '36

“The film satirizes snobbery in the wealthier American classes, but the satire is velvet-gloved and there is the iron hand underneath. The entertainment industry cannot afford to be severe. Mr. Fred Stone is an amusing grandpa, Miss Billie Burke the best of the horrid snobs, and one can say without fear of contradiction that Mr. Lederer and Miss Sothern are a handsome couple. Mr. Lederer is also an actor for Susan S. S.

Manchester Guardian p11 Ag 20 '36

“A comedy of manners, ‘My American Wife’ takes off with mild hilarity social climbing of a less prosperous period than the present. . . . Because of the grotesque situations, particularly the amusing ones by Billie Burke . . . and Francis Lederer . . . the picture proves amusing and diverting. While not belonging in the category of ‘Ruggles of Red Gap,’ [it] yet has something of the humor and good nature of that classic. Its direction is easy fast enough to be comfortable, as well as mildly comic, while the characterizations are sprightly and sometimes sharp-edged.”

Marguerite Tazelaar

N Y Herald Tribune p11 Ag 21 '36

“A most engaging comedy-drama arrived at the Music Hall yesterday noon. ‘My American Wife’ turns out to be one of those surprisingly likable films that come along now and then. . . . They’ve got just the right cast for this happy little picture.”

N Y Sun p4 Ag 21 '36

“If we may be permitted slight liberty with one of Fred Stone’s lines in ‘My American Wife,’ anybody that likes this kind of a picture will find this kind of a picture the kind of a picture he or she likes. This extremely competent film is a loving, sentimental portrayal of a family, by Mark Twain, and was probably inserted in the current motion picture by way of suggestion to film makers. The suggestion is accepted with thanks, because there isn’t much else to say about the picture.”

J. T. M.

N Y Times p12 Ag 21 '36

“It is a pretty good film—no rave, you understand, but 85 cents worth of chortle. There are skeptics who snort at Mr. Lederer’s enchanting make-believe, maliciously contending that his hif-fer-sweet advances are slightly Suchard, and rate him as his studio’s Shirley Temple. I recall tagging him with an unkind ‘coy’ in some old appraisal forgotten with the film. Baseless, all baseless, and his ‘American Wife’ proves it. In this new picture Mr. Lederer is rejuvenated.”

N Y World-Telegram p38a Ag 22 '36

“It is distinguished because the American heiress marries a count who isn’t a phony.”

John Mosher

New Yorker p34 Ag 22 '36

“Intending satire, the characters go overboard on exaggeration, but some of the situations are good fun. On a double bill this will give patrons their money’s worth. It’s slightly difficult to believe that polished, conservative Francis Lederer really has his heart set on a ranchito, wife and all. Lederer must have parts tailored to fit and this role puckers at the shoulders, hangs none too well, but through perseverance and some good acting he does a thoroughly competent job.”

Herb Stereo

Script p10 Ag 22 '36

+ Excellently Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
MY AMERICAN WIFE—Continued

"My American Wife" is a pungent satire on the old theme of European X. Americanism, to which has been added a new twist."

Time p18 Ag 17 '36

Trade Paper Reviews

"Smartly paced film that should prove highly amusing... Lederer plays a tailored role with ease.

+Box Office p25 Jl 25 '36

"A picture that is entertaining, plus a nice bit of flag waving, should do nicely at the box office. The film is an hour of laughter and honest entertainment wherever it is shown. Francis Lederer has here a splendidly tailored role and he plays it joyously with full appreciation of its values."

+ Hollywood Reporter p3 Jl 18 '36

"Sparkling, fresh comedy, this picture stacks up as exceptionally pleasing all-audience entertainment... The picture contains those elements which may make a box-office surprise. Fun for any kind of patronage, it adds considerable prestige to Lederer and Stone. Sold as all-laugh amusement with many angles available for unique and effective exploitation, the picture certainly should be run.

+ Motion Pict Daily p8 Jl 20 '36

"Light comedy that may prove a surprise, this can be recommended as a neat piece of summer comedy. It has been directed and played with an eye to certain audience satisfaction."

+ Phila Exhibitor p35 Ag 1 '36

"My American Wife" is fair enough to insure satisfaction. It won't send 'em out singing its praises but it'll leave the patrons in an agreeable mood. Fred Stone adds much to the interest and one of the pictures best. He is a very interesting character and is missed when the footage doesn't include him. That's a good sign be only gets the right material, something that's also true in the case of Lederer, he could grow.

+ Variety p38 Ag 25 '36

"As his Paramount swan song, Albert Lewis has turned in a picture of which he may well be proud. In every department it reflects production intelligence. With a story that is interesting and unique from start to finish, it should be able to hold its own, helped by a cast of recognizable names, in any theatre."

+ Variety (Hollywood) p3 Jl 15 '36

MY MAN GODFREY. Universal 95min Ag 30 '36


Director: Gregory La Cava

Based on the novel of the same title by Eric Latan. When Carole and Gail, two socialite sisters participate in a treasure hunt ball they find Powell, defeated victim of the depression, living on a dump and bringing him to the ball. Carole insists upon giving him a job as a butler in her home where he resists her advances, saves the mother from a gigolo lover, evades the vengeful attacks of the other sister and saves the father's fortune.

Audience Suitability Ratings

"A and Y: amusing; C: doubtful interest."

Christian Century p1239 S 16 '36

"Adults: good; family: doubtful; 14-18 and 8-14: no. Calif Cong of Par & Teachers

"With every opportunity for rather broad comedy, the director skates rather thin ice in some instances, and produced a superior picture of its kind. Mature." Calif Fed of Business Professional Women's Clubs

"Witty dialogue, highly amusing situations, a remarkably fine cast, skillful direction, and a big underlying truth mark this satire of the pampered rich as one of the year's best. Don't miss this rollicking comedy. Mature—family. Excellent." DAR

"This film presents a really valuable thought comedy. The hilarious comedy filled with clever lines and acted with verve and charm. Delightfully amusing for sophisticated audiences. Mature. Nat Soc of New England Women

"[It is] a very entertaining picture. Family." S Calif Council of Fed Church Women

"Mixed with the satirical humor is a bit of philosophy of living. Adolescents: entertaining; children: mature." Women's Univ Club, Los Angeles

+ Fox W Coast Bul Ag 15 '36

"The picture has a deeper note beneath the gay exterior and provides most diverting and fascinating entertainment. Adults & young people.

+ Gen Board of Women's Clubs (W Coast) Ag 6 '36

"Adults & young people. Best of the month."

++ Jt Estimates Ag 1 '36

"This is a rollicking farce in which the idiotic antics of a spoiled and pampered family are amusing but can hardly bear the brunt of a feature-length film. Adults."

++ Nat Council of Jewish Women Ag 5 '36

"General patronage."

Nat Legion of Decency Ag 20 '36

Sel Motion Pict S 1 '36

"Mature."

Wkly Guide Ag 29 '36

Newspaper and Magazine Reviews

"Splendid summer entertainment, in the vein of nonsensical comedy that is pitched to a high key in satirical farce... Morrie Ryskind's witty adaptation [and] a sparkling cast expertly carries the insin and ridiculous comedy situations to a rollicking conclusion, on the crest of funny and foolish dialog." J. P. Cunningham

+ Commonweal p38 J1 24 '36

"One of the smartest, most amusing comedies of the season. If we may accept it as a sample of what we may expect from Universal's new management, we can look forward to getting some superlatively entertaining when Charlie Chaplin really gets under way. All in all 'My Man Godfrey' is a thoroughly enjoyable picture which safely can be put on your list of those you must see."

+ Hollywood Spec p6 Ag 15 '36

"Violently whimsical, 'My Man Godfrey'... is an utterly insane treatment of a present-day problem that brings for the many laughs it produces... In skipping their dexterous way through a series of situations that are all designed for laughter, the characters offer an agreeably coked show abound-

++ Exceptionally Good; + Good; ++ Fair; -- Mediocre; -- Poor; --- Exceptionally Poor
ing in mental slapstick.” (3 stars) Beverly Hills
Liberty p31 Ag 15 '36

"The plot, if thin, is novel and the dialogue amusing. Unfortunately, the scenarios, Marrie Ryskind and Eric Hartoff, retard the action occasionally by expressing their sympathy for the unemployed... Powell gives a suave and satisfactory performance." + — News-Wk p42 S 12 '36

"The Hollywood idea of high society is as fine a reason for 'come the revolution' as any one could think up on a moment's notice. Wasters, numskulls, and nitwits, these lorgnette-raisers revel in abominable taste, inanities, and rebuttal. Occasionally the banquet sparkles. For the most part it sounds much like an off-center phonograph record... Devotees of mad, mad, too damned mad comedy may find 'My Man Godfrey' more to their liking than I did." Herb Sterne
† Script p10 Ag 29 '36

"Made out of material as old as show business and as cliche as its sort, 'My Man Godfrey' emerges with that evasive quality that is not skillful playing, writing or direction, but something that,Wot the director himself attributes itself to these things, and makes a tip-top picture." + Time p30 S 14 '36

Trade Paper Reviews

"Smartest, brightest, funniest society comedy to come out of Hollywood in many a moon. William Powell at his best and Carole Lombard surpasses all her previous performances." + Box Office p25 Ag 8 '36

"'My Man Godfrey' is in this reviewer's opinion one of the most laugh-provoking comedies to reach the screen since talkies were presented... For exhibitors the picture is a veritable gold-mine. It can be sold from many angles, but our advice is to play it up chiefly as the comedy sensation of the year."
† Canadian Moving Pic Digest p5 S 12 '36

"This is one of the wildest farces that has come to the screen in a long time. It is loaded with laugh-provoking situations, by Gregory La Cava, who produced and directed... The opus will have no trouble in pleasing all types of audiences."
† Film Daily p24 Je 16 '36

"Off center from the very beginning, 'My Man Godfrey' is practically without precedent as an utter and complete riot. It's a picture wherein a good third of the dialogue is lost in continuous roars of audience laughter. And with William Powell and Carole Lombard co-starred and supported by a large cast of expert farceurs, it is likely to prove a box office sensation."
+ Hollywood Reporter p3 Je 12 '36

"Nonsensical comedy pitched to a satirical farce key, this can be readily tabbed as all-audience, all-laugh entertainment. In story content and production and cast values it has qualities that should make selling a pleasure."
+ Motion Pict Daily p3 Je 18 '36

"Estimate: good program."
+ Phila Exhibitor p68 Jl 1 '36

"Sprightly farce comedy neatly tailored to the best talents of William Powell and Carole Lombard, distinguished with sophisticated air but right down the alley of popular entertainment. 'My Man Godfrey.' The offering is earmarked for handsome grosses. It is made to order for the ace spots and should exert heavy draw in all its branches. Pre-view assembly carried considerable excess footage, and picture needs elimination and tightening to sharpen up for full value of its rich comedicites."
+ Variety (Hollywood) p3 Je 12 '36

NAVY BORN. Republic 68min Je 15 '36
Players: William Gargan, Claire Dodd
Director: Nate Watt

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

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no value." Christian Century p1095 Ag 12 '36

"General patronage." Nat Legion of Decency Je 25 '36

"A and Y: pretty good comedy drama; C: if interested."
+ Parents' M p47 Ag '36

"A highly diverting story, filled with human interest, humor and suspense... Not the usual navy picture, but rather a comedy-drama with naval atmosphere for its background. Family."
+ Sel Motion Pict Jl 1 '36

NEIGHBORHOOD HOUSE. MGM-Roach 58min
Players: Charley Chase. Rosina Lawrence. Darla Hood. Margaret Irving
Directors: Alan Hale. Harold Law

See issue of June 29, 1936 for other reviews of this film. It has also been released as a short with 26 minute running time

Audience Suitability Ratings

"A. Y and C: slapstick that will amuse the easy-to-laugh."
+ Parents' M p45 Jl '36

"Good. Family."
+ Sel Motion Pict Ag 1 '36

"[It is an] amusing comedy. Family."
+ Wkly Guide Jl 11 '36

NEWS OF THE U.S.S.R. Amkino 87min Je 23 '36

A film record of recent events in the Soviet Union, with titles in English and French and explanatory remarks in Russian.

Newspaper and Magazine Reviews

"Excellent views of recent events in Russia." H. T. S.
† N Y Times p16 Je 26 '36

Trade Paper Reviews

"[The Russian events] are presented in an absorbing manner."
† Film Daily p4 Je 27 '36

"Utterly without pattern, interminably long in unimportant sequences, botched and frequently in very poor photography, the picture may get past after a fashion in the red hot communistic spots, but even the reds will not care particularly for it. Nothing whatever for the general public."
— Variety (Hollywood) p3 Jl 10 '36

++ Exceptionally Good; + Good; +— Fair; +— Mediocre; — Poor; —— Exceptionally Poor
NINE DAYS A QUEEN. Gaumont British
8min. S 1 '36
Players: Sir Cedric Hardwicke, Nova
Filbeam. John Mills. Sybil Thorndike
Director: Robert Stevenson

Filmed in England and known there as Tudor
Rose. Later released as Lady Jane Grey.
See issue of June 29, 1936 for other reviews
of this film under title of Lady Jane Grey

Audience Suitability Ratings
"Family." Am Legion Auxiliary
"Adults: excellent; 14-18: heavy; 8-14:
ybeyond." Calif Cong of Par & Teachers
"A worthy production, with a capable cast
well directed. Family." Calif Fed of Business
& Professional Women's Clubs
"Excellent. Mature-family." DAI
"Adults & young people." E Coast Pre-
view Committee

The direction is exceptionally skilled and
artistic and historical details are painstakingly
accurate. The entire picture is a royal pageant
in which real people live out their lives. An
interpretation of colorful English history made
in the Elizabethan spirit, itself a rare joy
for students of history. Family, exclusive
of young children." Nat Soc of New England
Women

+ + Fox W Coast Bul J1 11 '36
"Family, exclusive of young children. Out-
standing." + + Jt Estimates J1 1 '36

Adolescents, 12-16: excellent; children, 8-12:
mature." Motion Pict R J1 '36

"This is a picture of rare beauty and
should be seen by the entire family." +
Nat Council of Jewish Women Je 24
'36

"Historically correct as to sequence of
events and costumes. The details of interiors
are especially interesting, re-creating the period
convincingly. General patronage." Han
of Decency Jt 18 '36

"A: impressive drama; Y: excellent; C: fine,
if not too mature." Parents' M p69 S '36

"Historical drama, possessing great signif-
ificance because of its authenticitiy and
artistic value. A notable performance of
the pageantry is impressive, invoking a
glamour greatly enhanced by beautiful and
authentic settings, superbly photographed.
Adults & young people." +
Sel Motion Pict J1 1 '36

"A better historical picture than 'Henry VIII'
and more moving, though not so amusing.
In fact, one of the best pictures made from
history. Suggested for school, library and
church use. Worth being kept permanently
available. Recommended to the Committee
on Exceptional Play, Library, Family. Outstanding." +
Wkly Guide Je 6 '36

Newsaper and Magazine Reviews

"[It is an] excellent British picture. . . . There
is no comedy relief to spoil this page out of his-
tory but don't think for an instant that this is
somber production--it is drama--powerful
and strong--but nevertheless splendid theatre
for serious, sincere folk." Laura Elston
Time p29 S 8 '36

"Gaumont-British's 'Nine Days a Queen' is
a great motion picture, rich in heart interest,
. . . [It is] one of the screen's greatest achieves-
ments. It is a picture that will enter it to a run of
months, but perhaps its lack of names well
known over here will deny it such success. But
do not be among those who do not see it. It
would disappoint yourself and your friends.
[It is] an excellent picture." +
Hollywood Spec p11 J1 4 '36

"If you see 'Nine Days a Queen'--and you
must--you'll never forget the story of gentle
lilie [sic] Lady Jane Grey. And the names of War-
wick, Tudor, Seymour and Edward VI will no
longer be hideous abstracts made to elude the
unhappy little girl. At examination times, . . . Nova
Filbeam's Lady Jane Grey is essentially a girl.
The gripping simplicity of her performance
climbs to great heights with the powerful
structure of the film. You'll not soon forget
it." (4 stars) Beverly Hills B Bul p51 Ag 1 '36

"'Nine Days a Queen' takes only seventy-
eight minutes most of which is the most thrill-
ing cinematic entertainment offered in sev-
eral years. Nova Filbeam fulfills the hopes
of Ralph Borges, who had her as an actress in
'Little Friend' and 'The Man Who Knew Too
Much.' Sir Cedric Hardwicke does a dashing
job with the customary sureness for which he has
been acclaimed 'one of the world's leading
actors.' "
+ + Lit Digest p18 Ag 8 '36

"[It is] a moving film. .. Miss Nova Filbeam
achieved some moments of real beauty in the
part of the young girl. But the true genius of
the film, especially, her acting is no longer
that of a child star, but gives glimpses of a
talent of the highest degree." (3 stars) Man
Manchester Guardian p13 J1 7 '36

"Authentic backgrounds lend a substantial
air to costume dramas and 'Nine Days a Queen'
benefits by costumes that look like cakes and
fancy wedding cake miniatures. . . . The picture
unfolds leisurely, has been majestically
produced and will doubtless find a discriminating
if limited, audience." Herb Sterne

+ Script p10 Ag 8 '36

Director Robert Stevenson and Writer Miles
Malleson have contributed to present a clear
and unadulterated picture of England and her
so-called rulers of this time. It is forceful
drama, deeply moving, spoken and enacted
with assurance by the entire cast. Particularly
impressive are the performances of Nova Filbeam
as the doomed Jane, and Sir Cedric Hardwicke
as the Earl of Warwick. . . 'Nine Days a Queen'
is not the slightest disappointment that
'Henry VIII' was, but there is an easy grace
here, and a directorial precision that makes it
important historical cinema.

+ Stage p10 8 '36

"'Nine Days a Queen' is a sequel to Alexan-
der Korda's famed 'The Private Life of Henry
VIII'. It is a generation more to its audience
and the test of the picture indicates that
the story cannot keep on chronologically up to and
including Edward VIII. [It has the qualities of]
style and direction that have earned for this
company a well-earned respect in British
historical studies: smart writing, fine playing,
touching as well as thrilling, expert setting and
casting, an august reverence for Empire."

+ Time p29 S 8 '36

Trade Paper Reviews

"Authentic settings and costumes, splendid
photography and effective performances are
the outstanding features of this tragic tale of one
of the most dramatic periods in English history.
The distinguished group of British actors has,
however, little marquee value here, and the
story of the political intrigue that surrounded
Lady Jane Grey during her short reign on Eng-
land's throne will have its main appeal to class
audiences. Family." Box Office p29 Ag 1 '36

"'Nine Days a Queen', . . . undoubtedly is one of
the fine pictures ever produced in England.
Rivaling 'Henry VIII' in the luxury of its
settings and the perfect stage picture, it should
be one of the biggest box-office attractions
of the year, especially in Great Britain and
Europe.

+ Canadian Moving Pict Digest p6 J1
4 '36

+ + Exceptionally Good; + Good; + Fair;
+ Mediocire; Poor; — Exceptionally Poor
"For all-around handling, this is one of the most efficient productions to come out of the British studios for some time. Of course, the particular talent of British actors for not merely playing their historical roles but actually living them, gives the story a good human touch and plenty of emotional climaxes."

— Film Daily p21 Je 26 '36

"GH has poured all its resources into a production that ought to bring much prestige to the company... Any drawback in the lack of domestic names can be overcome by word-of-mouth build-up. As it stands, the picture is a credit to Gaumont."

— Variety Exhibitor p24 Je 15 '36

"Gaumont British scores high with this powerfully written, directed and superbly played drama. Easily one of the best of the British productions, it should prove profitably appealing to the generality of American audiences as well. For the more cultivated and demanding patronage it will offer impressive entertainment. Tragic it is in the best dramatic sense, but it has deepening of lighter moods and great finesse and color in the playing, if not outright comedy, to round it out dramatically so far. It has a genuine mood... Grim climax will take stout hearts on part of audiences and may be almost too strong for the average relish."

+ Variety (Hollywood) p3 Je 20 '36

THE NOOSE. See I'd give my life

OLD HUTCH. MGM 79min S 25 '36
Players: Wallace Beery, Eric Linden, Cecilia Parker, Elizabeth Patterson
Director: J. Walter Ruben

"Old Hutch has been out of work for 20 years when he finds $100,000 in stolen bills buried on the bank of his favorite fishing stream. Knowing that he could never cash a thousand dollar bill unquestioned, 'Hutch' acts out to become a man of means and takes over a deserted swimming resort learning the hard way. By the time he is established as a good provider the gangsters recover their stolen bills." Motion Pic Daily

Newspaper and Magazine Reviews

"One of those rare, down-to-earth glimpses of real people which the screen sometimes affords us; an honest, unadorned tale of a shiftless, lazy husband, his faithful wife and half-dozen children, 'Old Hutch' will find itself well toward the top of the season's list of well made pictures."

+ Hollywood Spec p12 S 12 '36

Trade Paper Reviews

"Down-to-earth comedy with Wallace Beery in a role well suited to his home-spun humor makes this good entertainment. Family."

— Box Office p25 S 25 '36

"MGM has spotted Wallace Beery in a home-spun yarn that does not spin much in entertainment because of a weak story... The sole value of the picture from a box office viewpoint, will be measured by the draw of Wallace Beery."

— Hollywood Reporter p3 Ag 27 '36

"This film is made to order for the Wallace Beery fans, but is rather too routine in its plot development to make new movie goers for the star, though he turns in plenty of laughs as the good-for-nothing who suffers reform... Elizabeth Patterson drew an impulsive burst of applause from the preview audience for her splendid scene as the downtrodden wife who is goaded into protest."

— Motion Pic Daily p8 Ag 25 '36

"Fitted with a character precisely to his liking and talents, Wallace Beery takes 'Old Hutch' on an entertaining joy ride of in-fectuous comedy which will please the customers far and wide and tingle the box office pleasantly wherever Beery is a name and home-spun fare is relished... Beery has never been better coached and piloted, delivering modulations not normally expected of this actor. For these merits and generally sound entertainment tone of picture credit also goes amply to Harry Rapf as producer."

+ Variety (Hollywood) p3 Ag 27 '36

ON THE SUNNYSIDE. See Paa solidian

OUR RELATIONS. Roach-MGM 79min
Players: Stan Laurel, Oliver Hardy, Alan Hale
Director: Harry Lachman

Based on the short story, The Money Box, by W. W. Jacobs. "Laurel and Hardy as two hen-pecked husbands and Laurel and Hardy as their twin brothers whom they have never seen before to complicate each other's lives considerably with gangsters, a stolen ring and other action thrown in." (Variety [Hollywood])

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 3 '36

Newspaper and Magazine Reviews

"Skipping merrily through 'Relations' is an undeniably successful brand of humor. Genuinely witty, blissfully absurd, nearly, spontaneously and unconventionally told, it is quite the brightest, most steadily enjoyable feature offering yet to come from Stan and Ollie. It sparkles continually with unhampered wit and not once threatens to lose the brisk tempo established at its start. Both stars achieve tremendous success in their dual roles, never having been better and seldom as good." Allan H. Hills

+ Hollywood Spec p8 Jl 18 '36

"As a typically good offering from these veteran funsters, the picture provides a palatable amount of caseygood amusement... The complications that ensue are hardly the latest twist in story-telling. But it is all unfolded with an engaging good humor that makes this enjoyable if not exactly hilarious film fare." (2 stars) Beverly Hills Liberty p58 S 5 '36

Trade Paper Reviews

"Here's a comedy riot from start to finish, complete with old-time slap stick technique. Family."

— Box Office p31 Jl 15 '36

"Laurel and Hardy's comedy of mistaken identities is a slap-stick laugh show."

— Film Daily p11 Jl 14 '36

"Our Relations' turns out to be a weak sister for Laurel and Hardy. The plot in- play is cumbersome and wordy, direction rather deliberate. The whole thing lacks spontaneity." — Hollywood Reporter p3 Jl 10 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
OUR RELATIONS—Continued

“At the preview the film drew more laughs than any of their recent pictures, and it
should prove satisfactory entertainment wherever.

[Laurel and Hardy] are a good attraction.

+ Motion Picture Daily p2 JI 11 '36

“Estimate: depends on star draw.”

Philadelphia Exhibitor p34 Ag 1 '36

“Based on mistaken identity with Laurel and
Hardy playing dual roles, "Our Relations" is
potentially fare for the comedy team.”

+ Variety (Hollywood) p3 JI 10 '36

P

PAA SOLSIDAN. Svensk-film industri 90min Ag
25 '36

Players: Ingrid Bergman, Lars Hanson, Karin
Swanstrom, Marianne Losgren

Director: Gustaf Molander

Swedish dialogue film with English sub-titles
produced in Stockholm. "Eva Bergh is an
orphan who has inherited some of her artist-
father’s tastes without his talent, so she has
to work as a bank clerk. Feted by her circle of
near-Bohemians on her birthday, she almost
yields to the love-making of Joakim Brink, a
writing Casanova, but catches herself in time
and marries the substantial and altogether
admirable Ribe.” (N Y Times)

Audience Suitability Ratings

"Done with the usual excellency of Swedish
pictures in direction, acting and photography.
Family.”

Wkly Guide S 5 '36

Newspaper and Magazine Reviews

"The natural charm of Ingrid Bergman, the
young Stockholm actress whose star has risen
so rapidly in the Scandinavian film firmament,
make it worth while visiting the Cinéma de
Paris to see "Paa Solsidan." While the act-
ing of all the principals is excellent, Miss Berg-
man dominates the field throughout. The
comedy is in good taste, but the film is
photographed theatre rather than a movie.”
H. T. S.

+ N Y Times p16 Ag 26 '36

Trade Paper Reviews

"Romantic comedy drama in charming back-
grounds and well acted.”

+ Film Daily p9 Ag 31 '36

"A Swedish importation, this is suitable for
audiences [who] want to hear their native
language spoken. The picture is a familiar
story in another setting. . . It is finely pho-
tographed and a finished production. The
yacht racing sequences are of particular merit.
While the tempo lags at times it usually moves
gaily along.”

+ Motion Picture Daily p5 Ag 26 '36

PALM SPRINGS. Wanger-Paramount 70min
Je 5 '36

Players: Frances Langford, Smith Ballew,
Sir Guy Standing. Ernest Cossart. David
Niven

Director: Aubrey Scotto

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

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

Audience Suitability Ratings

"A: waste of time; Y: worthless; C: no.”

Christian Century p975 JI 8 '36

"This light picture will not add much to the
career of the radio find Frances Langford.
Family." Am Legion Auxiliary

"[It is] thoroughly entertaining. . . Adults;
entertaining; 11-18; good; 8-14: good. Family.”

Calif Cong of Par & Teachers

"Mature.” Calif Fed of Business & Profes-
sional Women’s Clubs

"A slow moving production, hampered by
a shop-worn plot. . . However, the beauti-
fully photographed and apparently authentic scenery
as well as several delightful western scenes add
merit to the picture. Adults & young people.”

E Coast PREview Committee

"Fairly entertaining for adults.” Nat Soc of
New England Women

"Typical music and desert scenery are the
main features for a rather mature picture.”

S Calif Council of Fed Church Women

"Family.” Mrs T. G. Winter

West Bul 30 '36

"Some lovely scenes of the desert and pleas-
ing music in a film fairly entertaining for
adults."

+ — Jt Estimates Jo 15 '36

"Frances Langford has not the personality to
make any impression on the thin material, and
the film consequently depends on Guy Stand-
ing’s excellent portrayal of an aristocratic roué and on
his gentleman’s gentleman and companion in
vice, Ernest Cossart. Suitability: adults &
adolescents.”

Mo Film Bul p118 JI '36

"There are enough good points to make
"Palm Springs" worth seeing, but it does not
rank as a topnotch musical. Adolescents, 12-16;
young children, 8-12: little interest.”

+ — Motion Pict R JI '36

"Fair for family.”

+ — Nat Council of Jewish Women Je 10 '36

"A and Y: feather-weight romance; C: no
interest.”

Parents” M p47 Ag '36

Newspaper and Magazine Reviews

"Sir Guy Standing and E. E. Clive in
secondary parts save the entertainment with
ripe characterizations.” E. C. S.

Christian Science Monitor p15 Je 27 '36

"The meager, attenuated plot is never as im-
portant as the settings and songs. . . "Palm
Springs’ comes as a harmless time killer that
is just restful enough.” (2 stars) Beverly Hills
Liberty p43 JI 1 '36

"Miss Langford is rapidly developing a
vibrant screen personality as a backdrop to
her silken singing, a gamin quality unknown
in her earlier work. When the moon-glows
girl is not working . . . and she works hard,
this is a distinctly mild musical. . . For Lang-
ford fans . . . and those who take vanilla.”

Herb Sterne

+ — Script p10 Je 27 '36

Trade Paper Reviews

"Song hits are highlights of fairly enter-
taining drama-romance with touches of com-
edy.”

+ — Film Daily p7 Je 20 '36

"This innocuous little musical serves prin-
cipally to point out Smith Ballew as a screen
type and the possibilities of Frances Langford
for acting roles. It is Ballew’s picture debut,
and he comes through all right. . . Picture is
burdened with an inane story not unlike others
recently on the screen. Too much stress has been placed on the songs, though all three are excellent. Result is neglect of plot structure. Film is overboard in length for amount and type of material presented. Difficult to make it compelling. Also lacks secondary dual spots.

- Variety p29 Je 24 '36

**PAROLE.** Universal 67min Je 12 '36


**Director:** Louis Friedlander

See issue of June 23, 1936 for other reviews of this film

**Audience Suitability Ratings**

"It is good for the public to know that it is impossible for an ex-convict to go straight so long as he has a past. It is regrettable that the story is undistinguished following the beaten track of the novel. The acting is competent enough for 11-15: fair; 8-14: doubtful." Calif Cong of Par & Teachers

"Absorbing in theme and handled by a capable cast, but too thought-provoking to appeal to an audience that wants to be entertained. The social handicap towards a paroled man becoming rehabilitated is brought out, but the solution is not quite clear other than to suggest the parole board be relieved from politics. (We question the advisability of producing these propaganda pictures in such a highly sensational and emotional manner.) Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Rather amateurish but definitely constructive. Mature." DAR

"Convincing characterizations by an exceptionally strong cast and an intelligent handling by the director of the vital issues involved result in a picture of strong sociological import. Adults & young people." E Coast Preview Committee

"The acting is very real and the film is definitely constructive and thought-provoking for mature audiences." Nat Soc of New Eng Women

"To the seriously minded, thinking public, this picturization of the evil reactions of the parole board and their blindness to justice and safety of society in wholesale release of prisoners who to a large percent revert to their former type of crime, the title will awaken a hearty response and, though mature in substance, it will have a lesson not beyond the caption 'family.'" S Calif Council of Fed Church Women

**Fox W Coast Bul Je 27 '36**

"Timely in theme this picture opens wide the doors of rackets and the methods of racketeers who daily menace the lives and business of honest people. The stark realism of the direction and the convincing portrayals of a large cast present this present day problem most forcibly. Adults & young people." + General of Women's Clubs (W Coast) Je 20 '36

"Mature." Jt Estimates Je 15 '36

"[It is an] involved, melodramatic and somewhat improbable picture. As an indictment of the parole system it garners attention but from the standpoint of an audience seeking entertainment it is too unpleasant to be recommended. Adolescents, 12-16: no, too tragic and violent; children, 8-12: no. - Motion Pict R J1 '36

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

"This is a powerful indictment against the present day parole system and a daring expose of the traps into which paroled men fall. Adults."

+ Nat Council of Jewish Women Je 17 '36

"General patronage." Nat Legion of Decency Je 25 '36

"A: fair prison melodrama; Y: debatable; C: no."

Parents' Mt 48 Ag '36

"Mature." Sel Motion Pict J1 1 '36

**Newspaper and Magazine Reviews**

This film, which bears the simple yet descriptive title 'Parole,' is considerably warmed by an over-emphasis on interplots and romance. B. L.

**Bomber Transcript** p4 Je 27 '36

"Fair melodrama, with rather too much cold-blooded killing by racketeers." E. C. S.

+ — Christian Science Monitor p15 Je 27 '36

"Proceeding on the assumption that the public would pay for information about the conduct of its affairs, Universal gives us a well made piece of propaganda for greater understanding of the parole system. . . . But, talking about functions, what is the function of the screen? My conception of it is as something to patronize and recover from the stress of the day's affairs; something to entertain us to the point of forgetfulness. . . . We can say to ourselves, there is no subject that interests me personally than the parole system. . . . I have my own worries. And in addition to the narrow range of its thematic appeal, 'Parole' invites our interest in two people I never heard of before." — Hollywood Spec p9 Je 20 '36

"In many ways it is fascinating although faintly depressing entertainment, presented at machine-gun pace—a brittle, arresting performance. The story, a deviation into the pretty little air at times, with a few quite incredible incidents like the blind secretary's romantic self-sacrifice for a man she hardly knows. But the series of dramas, however, one isn't supposed to notice holes in the story. Elliot Freeman

+ — N Y Herald Tribune p10 Je 27 '36

"'Parole,' for all its high purpose, is still essentially a gangster drama, not bad either for a quickie, especially with the pretentious touches added. . . . The only characters allowed by the story to be human and understandable are not the nice, reclaimable convicts, but the toughs—especially Alan Baxter as the racketeer ex-priest of discharged prisoners. . . . There are only one or two isolated touches even faintly suggestive of Mr. Joel Sayre, who is listed as one of the authors." B. R. C.

N Y Times p21 Je 27 '36

"Although 'Parole's' intentions are honorable, the results of the novel are not. Certain elements which are necessary to make propaganda entertaining, and so 'Parole' is lacking on both scores, since it is neither an effective presentation nor an effective show. Chiefly responsible for this grievous error is the fact that the authors have taken a good idea and mixed it up with too much of putting cement on those legs, with cement, have used paste so that it is pretty leaky." — Tazelaar

+ — N Y World-Telegram p10 Je 29 '36

"The movies find it difficult to present a controversial question from a specific viewpoint and this assuassing programmer swings its legs on both sides of the fence. . . . In a part that is not clearly defined in the writing, Ermadene Haynes gives a brisk, magnetic performance. . . . Alan Baxter is extremely ef-
Trade Paper Reviews

“This is an importation that will find favor with the Italian element. The story is shot with snatches of propaganda and nationalism that limit its appeal. The film has an occasional epic quality and fundamentally is of a nature that should pluck at the heartstrings of Italian-born audiences. At times the dramatics are overdone and the point too forcefully revealed.”

—— Motion Pict Daily p11 S 1 '36

“[It is] a tedious and long recital. . . For the Italian trade, depending on its standards of film entertainment, ‘Red Passport’ may prove passable. It has a few laughs but they aren’t brought out by the English titles. The love interest is of a fair quality but the story and direction have no dynamic.”

—— Variety p17 S 9 '36

PEPPER. 20th century-Fox 65min S 18 '36
Players: Jane Withers, Irvin S. Cobb, George (Slim) Summerville

Director: James Taining

“Jane Withers, a slum toughie, gathers her gang to raise the rent for an evicted widow and demands the money from a dyspeptic millionaire, Irvin S. Cobb. After battles with cops and butlers, Cobb and Miss Withers escape for a day of stolen delights at Coney Island.” Motion Pict Daily

Audience Suitability Ratings

“A: hardly; Y: probably amusing; C: amusing, but doubtful value.”

Christian Century p1233 S 16 '36

“Some rather far-fetched situations, an exaggerated scene of rounding-up an enormous gang to break up a wedding, and an over-directed little precocious star, make this picture one that children will revel in, but shouldn’t. Family.” Am Legion Auxiliary

“Jane Withers is the little child who shall lead them. Although her motives are above reproach, her methods to secure these ends are often doubtful. Adults: matter of taste: family: fair: 14-18: fair; 8-14: doubtful.” Calif Cong of Par & Teachers

“The story moves at a brisk pace, but the action is dreadfully rowdy and slapstick. Ethical questionable. Family.” Calif Fed of Business & Professional Women’s Clubs

“Family. Good.” DAR

“Altho this is not one of her best, fans of the little star will no doubt enjoy the usual tomato throwing, window smashing, etc. Others, however, will question whether these activities really are so tremendously funny or should ever be so regarded by childish audiences. Family, with reservations.” Nat Soc of New England Women

“Family.” S Calif Council of Fed Church Women

Fox W Coast Bul Ag 1 '36

“The inimitable personalities of the little star and Irvin Cobb provide the chief interest of this picture through which we watch this talented child might be given better story material. Family.”

—— Gen Fed of Women’s Clubs (W Coast) J1 24 '36

“This picture is obviously designed to display the talents of Jane Withers, but the story is unworthy of this little trooper. . . The story moves at a brisk pace, but the action is decidedly rowdy and the comedy slapstick. Family: a matter of taste.”

—— Jt Estimates Ag 1 '36

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

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

MOTION PICTURE REVIEW DIGEST

PAROLE—Continued

fective as a gangster; he has tense menace and the ability to hold the screen. In the romantic angle, newcomers Henry Hunh and Ann Preston strive hard.” Herb Sterne

—— Script p12 Je 20 '36

“Parole is unlikely to affect the U. S. penal system, but it should not disappoint cinemaddicts who like rapid-fire entertainment.”

—— Time p49 J1 6 '36

Trade Paper Reviews

“Smashing indictment of the present parole system, this should bring in a diversified group of fans—those who like plenty of action and those interested in public affairs. Family.”

Box Office p45 Je 29 '36

Reviewed by L. S. Niemeyer

Canadian Moving Pict Digest p10 Je 20 '36

“The absence of strong names will probably prevent pre-screening by the rating board. Film is crowded with action, packs a neat wallop . . . grips despite obvious implausibilities.”

—— Variety p12 J1 1 '36

PASSAPORTO ROSSO. Nuovo mondo 92min Ag 17 '36
Players: Isa Miranda, Filippo Scezzo, Oreste Fares. Ugo Ceseri

Director: Guido Brignone

Italian dialogue film with English sub-titles. “Concerning the emigration of Italians in 1893 to South America, due to political reverses, the film weaves a familiar course, tracing the destiny of a doctor and a schoolteacher brought together in a foreign land. The immigrants have been engaged to construct a railroad. Pestilence and exploitation add to their troubles. A climax is brought about when an unscrupulous Don Pancho prevails upon the Government to send troops to the railroad camps to quell non-existent trouble.” (Motion Pict Daily)

Audience Suitability Ratings

“A: preachment of the doctrine ‘an Italian born on foreign soil is loyal to his fatherland.’ General patronage.”

Nat Legion of Decency S 10 '36

Newspaper and Magazine Reviews

“The picture, intended very evidently for a special audience, should be of much interest to immigrants and descendants of immigrants. Much care has been taken with the steering sequences, with the details and atmosphere of those long dreary voyages from a beloved country to a strange, bewildering land. . . ‘Passaporto Rosso’ should appeal to New York’s great Italian-American population.” Eileen Creelman

+N Y Sun p16 S 1 '36

‘Passaporto Rosso’ is a sprawling and cumbersome screen drama freighted with nationalistic fervor. Technically, except for lethargic direction, the film importation is superior to the average film that emerges from our Hollywood studios. ‘Passaporto Rosso’ is undoubtedly the most conspicuous recruiting poster turned out so far by the Italian film producers. The film is exceptionally well acted and has a beautiful and appealing heroine in Isa Miranda, who bears a striking resemblance to Marlene Dietrich and would be a sparkling addition to the Hollywood firmament.” T. M. P.

+N Y Times p18 S 2 '36

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

MOTION PICTURE REVIEW DIGEST
"Jane Withers, as an independent, kindly, but mischievous little girl, dominates this bright little comedy. Family & Junior material."
+ Nat Council of Jewish Women Jl 22 '36

*General patronage.*
Nat Legion of Decency Ag 13 '36
Sel Motion Pic S 1 '36

**Newspaper and Magazine Reviews**

'A mildly amiable tale of the child-wins-ways-into-heart-of-rich-oldster variety, with Jane Withers and Robert Cobb as the formula. Family entertainment for fans of Miss Withers and Mr. Cobb.'
+ + Christian Science Monitor p13 Ag 29 '36

"Frankly, I look with suspicion on most child pictures, because they so often are just like this one. From the rich old grouch who always succumbs to the unsophisticated sweetheart of the title, is crammed as full of spice as the title, and coupled with the performances of delightful rowdies who, at the distress-signal of the pauper, always materialize out of empty streets to save whatever situation needs saving—all the routine tricks of all-child-stories are here again in all their faded humor, cuteness, pathos and bathos of story-telling. This is a commentary on the impossible trend of the story... In spots it reminds one so strongly of an 'Our Gang' short. Blown into six reels, it drags woefully."
+ + Variety p18 Ag 12 '36

"Appealing to the youngsters with a good share of entertainment for the adults, 'Pepper' should have no trouble earning its way. Jane Withers does everything expected by a child star, handles herself ably in the rough and ready stuff, and gives the most of every opportunity afforded her."  
+ Variety (Hollywood) p3 Jl 9 '36

**PICCADILLY JIM.** MGM 100min Ag 14 '36


Based on a novel of same title by P. G. Wodehouse. Piccadilly Jim appeared on the screen in an earlier version with Owen Moore. "The acting talents in London where Montgomery, a caricaturist, is engrossed in his main problem of exercising paternal influence over Morgan, via smooth, tan-faced playboy sire's attempt at romance with the willing Billie Burke is blasted by her domineering sister, Miss Witherspoon, by way of revenge, lampoons the Witherspoon family to make it the laughing stock of Europe." (Motion Pic Daily)

**Audience Suitability Ratings**

"A: depends on taste; Y: better not; C: no."

Christian Century p1143 Ag 26 '36

"A hilarious comedy with sparkling dialogue is spirited farce with a rare suit of juggling with the weather. This humorous character portrayal will amuse all the family except the juniors." Calif Cong of Parents.

"The picture is hilariously funny in spots and is very well done. Family." Calif Fed of Business & Professional Women's Clubs

"Very talky comedy; fine cast. Mature. Good." DAR

"A rollicking romance, with perfect dialogue, racing action and a dramatic finish. The film is perfectly timed. Sets are exquisite. Suspense runs high. Humor is deftly handled. The picture is a treat for all. Smoothly and efficiently followed. A domestic comedy bordering on farce which is sophisticated, light entertainment comedy over 14." Nat Sac of New England Women's Clubs

"The presence of some early scenes in which there is too casual drinking, makes the picture not suitable for children, Adults & young people." Calif Council on Better Women.
+ + Fox W Coast Bul Ag 22 '36

"[It is] a most amusing picture filled with action and possesses clever, subtle dialogue, beautiful photography and an interesting background. The entire cast acquitted themselves with merit. Exceptionally deft is the work of the director, whose return is the musical score. Family."  
+ Gen Fed of Women's Clubs (W Coast) Ag 10 '36

"A rousing roughhouse in farce spirit is this fast and furious comedy, heavily overloaded in purpose of building laughs. The fast, slapstick comedy angles are its best appeal."
* Motion Pic Daily p11 Jl 10 '36

"Typical Withers entrant, this should do as well as the others. Where the No. 2, 20th Century-Fox child star draws, she will be okay."
+ Variety p15 Ag '36

"'Pepper' is just fair box office for the lesser duos... Besides its lack of appeal to adults, film is also questionable in its attractiveness to女孩子. This is a comment on the impossible trend of the story... In spots it reminds one so strongly of an 'Our Gang' short. Blown into six reels, it drags woefully."  
+ Variety (Hollywood) p3 Jl 9 '36

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
PICCADILLY JIM—Continued

"A domestic comedy bordering on farce which provides excellent entertainment for the family."
+ + Jt Estimates Ag 15 '36

"Lively, delightful screen fare is provided by this frothy comedy, fine cast and expert direction. . Sparkling entertainment for the family."
+ Nat Council of Jewish Women Ag 12 '36

"Expert characterization adds to the enjoyment of this laughable tale. General patronage."
+ Nat Legion of Decency Ag 20 '36

Sel Motion Pict S 1 '36

"[It is] a highly diverting comedy. . . novel in plot and situation. The dialogue is light and amusing, and [has] an excellent cast. Family."
+ Wky Guide Ag 15 '36

Newspaper and Magazine Reviews

"The dialogue, situations and sequences have the same crazy, impossible and delightful character [as the book]. There is only the mildest, fanciful exaggeration to make it out of everyday story; only enough, in fact, to make a new and unexpected situation all the funnier. M. S.
+ Boston Transcript Ag 32 '36

Christian Science Monitor p13 Ag 29 '36

"Quite an amusing debate. There is so much talking in it that Director Bob Leonard had little opportunity to make bits of technique which would have recalled to us the rapidly disappearing art of the screen. . . If you enjoy screen entertainment which talks incessantly, which is nicely produced and capably acted, this picture should give satisfaction. . . 'Piccadilly Jim' could have been a better little comedy than it is. And its opening scenes would have been more amusing if Montgomery, the star, had been presented as a sober young man, not a drunken one. There seems to be an impression shared by producers that there is something funny in drunkenness on its own account, no matter how slight may be the reason for it."
+ Hollywood Spec p5 Ag 15 '36

"'Piccadilly Jim' [is] a silken, hilarious comedy from an impetuous froth by F. G. Wodehouse. Pulling no punches, forcing a star to swing a shuffleboard, and reducing Robert Montgomery with a cast of shrewd, artful players. None bests him at the work of being silly. . . by Bob Leonard. Ag 29 '36

Lit Digest p20 Ag 15 '36

"There is so much brisk and amusing nonsense in 'Piccadilly Jim' that its labored and tedious conclusion comes as a distinct disappointment. For the most part it is a gay comedy of manners, making frequent excursions into burlesque, and in the study of fanciful situations and witty lines, it is performed with knowing zest by a company of oddly assorted but ingeniously directed players. Leonard has given his supporting players the result is high grade fun. . . Mystery: The identity of the unnamed cartoonist who actually drew the strips used in the film. They are better and funnier than dozens which are used daily in newspapers from Coast to Coast."
+ Hollywood Reporter p3 Ag 31 '36

"Piccadilly Jim' needs no more reviewing than a Wodehouse story; but it's a careless movie-goer who will miss the hilarious moment when Mr. Montgomery elegantly astride a truck horse on Rotten Row, Mr.ENCHLEY scraping acquaintance with an American girl, and dictating a letter of dismissal." Eileen Creelman
+ N Y Sun p29 Ag 29 '36

"An engaging bit of nonsense, it has been played with thorough good humor . . . and, sped along by Robert Z. Leonard's direction, it provides a commendable hour or so of picture-watching." F. S. Nugent
+ N Y Times p19 Ag 31 '36

"There's a lot of liveliness . . . in Piccadilly Jim,' which is why we are worrying about Wodehouse. A good deal of crazy cavorting has been designed by Charles Brackett and Edwin Knopf for a frothy Wodehouse novel. . . Acting honors go to Frank Morgan as the father who proves that one actor always in the same part, and to Eric Blore as the suave English butler."
+ News-Wk p12 S 12 '36

"The year's high in comedy casts gets together for a frothy Wodehouse romance. It is in the manner of Mr. Wodehouse novel. . . Acting honors go to Frank Morgan as the father who proves that one actor always in the same part, and to Eric Blore as the suave English butler." Time p23 Ag 31 '36

Trade Press Reviews

"Another swell comedy with plenty of what it takes to make the turnstiles click. Director Bob Leonard has done another efficient job of entertainment value from a snappily adapted Wodehouse yarn and a notable cast." + Film Daily p4 Ag 6 '36

"Here is a delightful comedy that will please any types of audiences." +

"Still another superlative class comedy is herewith added to the succession that Eric Blore has made this so notably a comedy year. And this one, despite its delightful extravagance of phrase and literary flavor, will not have a limited appeal, but will prove continuously hilarious entertainment for all classes and be a box office asset everywhere. . . The P. G. Wodehouse book was rich pickings for the screenwriters, and they have done an outstanding job of comedy construction and cultivated dialogue writing." + Hollywood Reporter p3 Ag 3 '36

"Possessing all the ingredients necessary for comedy-success with Eric Blore at the wheel, this film should prove a delight to exploitation-minded showmen and audiences. It is the direction of Robert Z. Leonard will please both showmen and audiences and make the film a sure box-office clocker anywhere."
+ Motion Pict Daily p6 Ag 4 '36

"A good comedy from start to finish, this will help bring Montgomery back into the choice of box-office Gay, backed by an able cast, that will find favor. Estimate: good." +

"Phil Exhibitor p33 Ag 15 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; -- Poor; ++ Exceptionally Poor
POOR LITTLE RICH GIRL. 20th century-Fox 75min J1 24 '36

Players: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen
Director: Irving Cummings
Music and lyrics: Mack Gordon, Harry Revel

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

Audience Suitability Ratings

“A: good; Y: mostly good; C: perhaps.”

Christian Century, p1971 As 5 '36

“Marred only by the introduction of a threat of sinister kidnapping, this delightful picture is a fine vehicle for the dancing and singing of the delightful little star. Family.” Am Legion Auxiliary

“Good family entertainment.” Calif Cong of Par & Teachers

“Special mention should be made of the clever manner suspense was introduced and handled—sequences with the kidnapper were lightly touched upon but definitely kept in the background—visely! Family.” Calif Fed of Busing's Women Clubs Women

“Excellen-family. Shirley Temple was never better.” DAR

“A well directed picture suitable for family & junior matinees.” S Calif Council of Fed Church Women

“The picture moves swiftly, smoothly, with many types of people excellently presented. And of course we love it. Family.” Mrs T.G. Winter

Fox W Coast Bui Je 13 '36

“Family.”

Jt Estimates Je 1 '36

“Rather than a dramatic setting, it is a series of turns in which the little girl is as usual, the star, and it unfortunately gives her little opportunity to act. . . The ever-present menace of a kidnapper may make the film less popular with many families than other recent Shirley Temple releases. Adolescents, 12-16: probably very entertaining; children, 8-12: doubtful, depends on child.”

— Motion Pict R J1 '36

“A and Y: sentimental drama of childhood; C: excellent.”

Parents' M p69 S '36

“Another delightful Shirley Temple film with a well constructed plot, diverting incidents and the usual wholesome endings. Family.”

+ Sel Motion Pict J1 1 '36

News and Magazine Reviews

“Miss Temple's newest film is, if nothing else, at least adequate juvenile entertainment. But if Hollywood is to devote its time to the development of a market for infant film followers, it can surely do better than this confused and ill-conceived production. . . . Eleanor Gates's 'Poor Little Rich Girl.' Shirley Temple, as has been frequently observed, is a capable actress for her young age and charm are not enough to pull her through the type of roles which she has been getting.” B. A.

— Boston Transcript p6 J1 11 '36

“The so-called screen's 'top trot' sings, dances and acts the same—there is never any deviation, charming as she is. The plot itself is one of those things.” J. P. Cunningham

— Commonweal p325 J1 24 '36

“While 'The Poor Little Rich Girl is not Shirley Temple's best picture, it clearly shows that the producers have hit upon a formula for fully exploiting the varied talents of America's favorite performer. . . 'The Poor Little Rich Girl' emerges as one of the most purely enjoyable offerings of the season.” (3 stars) Every Hill Liberty p12 J1 11 '36

“In 'The Poor Little Rich Girl' the remarkable acting talent of Shirley Temple is virtually scuttled while she goes through a series of song and dance routines. She is in some scenes simply stumped by the assignment. . . There is always a trace of the monstrous, however, about a child engaged in such doing. One cannot avoid the suspicion that the cinema is intent on making a freak out of the most excellent little actress. The musical accompaniment is a lot better than the plot. Mack Gordon and Harry Revel have written some catchy tunes for the show, notably 'When I'm With You' and a ditty for the small star called 'You've Got to Eat Your Spinach' . . . Incidentally, the photoplay has several sequences that are not in the best taste.” Howard Barnes

— N Y Herald Tribune p14 Je 26 '36

“It was a show which, although ideal for children, is not suitable for the youngest of audiences. Shirley's appeal is not just to her contemporaries. This youngest of the Temples is an extraordinary little performer, and one handled as ordinarily well by her studio. . . All this is just pie for little Miss Temple. Her personality, which once she could signal by self-conscious cuteness, is again natural and appealing.” Eileen Creelman

— N Y Sun p27 Je 26 '36

“Shirley Temple, the mighty moppet, continues to be the Sandow of the Cinema by pirouetting gracefully under the weight of a formless and generally ridiculous script. As a picture, 'The Poor Little Rich Girl' is virtually non-existent: as a display window for the ever-expanding Temple talents, it is entirely satisfying.” F. S. Nugent

— N Y Times p16 Je 26 '36

“I think that the Eleanor Gates story has been pretty well furnished up, and that it makes a very good picture, picturing the slightest indication of aging in Miss Temple. The years are treating her kindly. She has practically this whole film on her shoulders, the adults being altogether subsidiary, which is possibly proper.” John Mosher

New Yorker p16 Jl 4 '36

“When someone thinks up a better plot for a Shirley Temple picture, Twopox should jump at it. . . 'The Poor Little Rich Girl,' like recent Temple films, tries to split itself in half to interest both children and adults. . . There are feeble hints at kidnapping, some embarrassingly bad acting by
POOR LITTLE RICH GIRL—Continued
Gillingwater stooing for Miss Temple, and frequent songs and dances by the star.7

"The story was built to give Shirley a chance to do some stuff and she delivers magnificently. . . . A long dance routine exhibits Shirley as nothing less than marvelous." Rob Wagner + Script p10 July 5 '36

"Shirley Temple pictures, like a sideshow in a circus, have an element of effusive familiarity that embarrasses us slightly. No matter how simple and unformed they pretend to be, we know the Miraculous Mite is being promoted beyond all precepts of taste, in entertainment. . . . The Poor Little Rich Girl' is no exception to this rule of over-emphasis. In the face of such astonishing talent, the camera pays her the same vulgar attention it might pay a freak." Stage p8 July 3 '36

"Shirley Temple pictures, emerging with the regularity of the seasons, have one point in common. All are minutely tailored to suit her requirements. In this procedure, the weak point is that Shirley Temple's requirements have now outgrown the ingenuity of her purveyors." Time p45 July 6 '36

Trade Paper Reviews

"[Shirley Temple] is rarely 'out of the picture.' One song hit after another, intermingled with dancing. Her work is her play, however, and that puts it over in such grand fashion, and makes you wish she did not have to grow up." L. S. Nickley + Canadian Moving Pict Digest p10 July 4 '36

"The screen's top tot delivers again with socko in Poor Little Rich Girl. Following the Shirley Temple formula of his tronic versatility, augmented by song and dance trimming, the youngest sex 'un rings the bell in a manner to delight the hardes tered exhibitors. 'Little Rich Girl' is set for a box office mop-up. . . . Again, the story is one of those things, although a shade better balanced in this instance, and tieing in almost every suitable ingredient." + Variety p12 July 1 '36

POOPPY. Paramount 70min Je 19 '36
Director: A. Edward Sutherland
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings

"A. Y and C: amusing." Christian Century p975 July 8 '36

"Family." Am Legion Auxiliary

"W. C. Fields fans will be amused by the typical gags and dialogue of this comedy romance, Rochelle Hudson and chorus sing 'Din- enezvous With a Dream' delightfully. Good. Mature," DAR + Fox W. Coast Bul Je 27 '36

"Adults: appealing; family: good; 14-18: good; 8-14: good. Calif Cong of Par & Teachers

"W. C. Fields, as McGargle, is but a feebie impersonation of himself in other pictures, and the comedy drags painfully. In spots in its attempted hilarity. Rochelle Hudson displays a choice song and dance and Richard Cromwell with little to do—does it very well. Family." Calif Fed of Business & Professional Women's Clubs

"[It is] a good picture to amuse the family." S Calif Council of Fed Church Women Fox W. Coast Bul Jl 11 '36

"Family." Nat Film Bul p119 July 3 '36

"Those to whom W. C. Fields' characterizations appeal will like this picture. In it Fields displays some of his usual tricks without the expected number of off-color jokes. Adolescents, 12-16: entertaining; children, 8-12: no interest." Motion Pict R Jl 3 '36

"Family." Nat Council of Jewish Women Jl 1 '36

"[It is] a delightfully amusing story. General patronage." + Nat Legion of Decency Je 25 '36

"A and Y: conversation comedy; C: if interesting." Parents' M p48 Aug '36

"A hilarious comedy allowing W. C. Fields a fine opportunity to display his talent. A capable assisting cast, humorous lines and situations, as well as good photography, are combined in an excellent comedy. Family." + Sel Motion Pict Jl 1 '36

"[It is] a highly amusing comedy. Family—Junior." + Wkly Guide Je 20 '36

Newspaper and Magazine Reviews

"[It is] first-rate Fields fun." Christian Science Monitor p19 July 3 '36

Reviewed by J. F. Cunningham

Commonweal p287 Jul 19 '36

"Poppy' is just about as delightful a bit of screen entertainment as one could wish for. Nothing is overdone, an unusual quality rarely found in comedies . . . No performance W. C. Fields previously contributed to the screen was more nicely shaded. As the optimistic old fakir he is irresistible. His comedy is delicious. . . . All in all, 'Poppy' is a picture you must see. It is the most ingratiating piece of entertainment Paramount has offered us for some moons." + Hollywood Spec p13 Je 20 '36

"W. C. Field's newest comedy, 'Poppy' is based on one of his oldest and funniest hits. Yet the movie does not seem like this new version. . . . This cannot be listed as more than a lethargic blend of paper-weight pathes and standard gags. . . .Though 'Poppy' finds Bill Fields far from his silly best, Bill remains—along with Harold Lloyd and Charlie Chaplin one of the few imperishable screen characters." (4 1/2 stars) Beverly Hills Liberty p49 Jl 18 '36

"'Poppy' is a one-man show, and the man is What-a-Man (W. C.) Fields. When Mr. Fields' vaudeville act is interrupted by the plot and by the paper-love affairs of Rochelle Hudson and Richard Cromwell, it is one of the dumbest pictures ever foisted upon a flicker-loving populace. 'Poppy,' aside from Mr. Fields, is the slowest of slow molasses. Don Herold Life p27 Aug '36

"The present talking-singing version is all that any Fields' addict could ask . . . The plot of the movie is the sum of the world's biggest joke; it is no more than a burlesque of a burlesque. . . . The result is the perfect form." + Lit Digest p19 Je 20 '36

"Half the film is too soupy and insipid to be tolerable in close-up, but Miss Rochelle Hudson looks sweet, and Mr. Fields' 'little plum' and on the whole it makes a pleasant, rambling comedy, hard to praise but easy to enjoy." New Statesman & Nation p87 Jl 18 '36

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; —— Exceptionally Poor
“W. C. Fields, they say, dragged himself from a sick-bed to make this one. . . Fields is, as usual, magnificent in ‘Poppy,’ but, all concerned, exhibitors promised, ‘I’ll have waited for his complete recovery.’ Robert Stebbins

New Theatre p22 Ag ’36

‘On this auspicious occasion, and the opening of any W. C. Fields picture can be no less, it is our solemn obligation to report that the forces of nature and of circumstance, continue to array themselves solidly against our hero. . . But Mr. Fields triumphs—as Mr. Fields always triumphs—and it is a glorious victory, for him and the public. The play is, however, and the occasion for our rejoicing is: that man is here again.” F. S. Nugent + + N Y Times p15 Je 15 ’36

[It is a] slightly blurred affair, which isn’t, in itself, bad. Our heat pictures [W. C. Fields] has made throughout the last eleven years. . . One can feel pretty sure that [Joe] has given us one of the pleasantest, most charming little comedies we shall get this summer. John Mosher + — New Yorker p73 Je 27 ’36

‘To lovers of his baid comedy, and his appeal is, as the great and the good of us, doesn’t matter how bad a film is as long as Fields is in it. Paramount took advantage of the fact with one of the most charming of its comedians. Though the sandpaper-throated comedian is seen too infrequently in this picture—almost completely domestic when he is not appearing—his devotees this week welcomed him back after a year’s absence due to illness.”

New York p21 Je 20 ’36

‘Unlike a taste for avocados, an appreciation of the work of W. C. Fields cannot be cultivated. And those of us who are born likers of his work, are extremely warmly-weathered. We can understand how they simply count ourselves blessed. His clowning is in the best tradition of the world’s funnymen. There is a Chauvinist richness in Fields’ work—extravagant, gallant, gross, pathetic. . . Lynne Overman as the shyster lawyer plays with a sweep and a dash that almost equals the star’s.” Molly Lewin + Script p12 Jl 11 ’36

“The story doesn’t really matter, for Mr. Fields has never acted better. There is no telling how much comedy he can do in his performance. To watch Mr. Fields, as Dickensian as anything Dickens ever wrote, is a form of escape for poor human beings who are劳ed by pity, by fear, by our sense of right and wrong, who are tongue-tied by conscience, watch with envy the free spirit rolling off Mr. Fields’ lips. To deliver a half-dozen of ten dollars, cheating the country yokels by his own variant of the three-card trick, taking a marriage certificate, and keeping all the time, in the least worthy and the most embarrassing circumstances, his amazing flow of inflated sentiments.” Graham Greene + Spec p97 Jl 17 ’36

“The current film version of ‘Poppy’ presents the world’s most lovable master of ceremonies, W. C. Fields, and has the good grace to stand aside and let him do his stuff. . . The carnival setting in ‘Poppy’ is just an excuse to create it and exude percent Fields day.” + Stage p8 Jl ’36

‘‘Poppy,’’ in which W. C. Fields played on the stage in 1925 and the silent screen in 1925, is still an almost ideal vehicle for his bushiness and exudes several of his most celebrated routines.” + Time p87 Je 22 ’36

Trade Paper Reviews

“A deftly written screen play makes this an ideal vehicle for W. C. Fields’ inimitable brand of tomfoolery, resulting in a laugh-loaded production. . .”

+ Box Office p15 Je 20 ’36

“There’s one thing that Bill Fields will never be, and that’s unfunny. He could get laughs with Hamlet’s soliloquy, which is just about what he’s doing in ‘Poppy.’ Amidst the 19th century melodramas and the considerable sub stuff that goes with it, Fields manages to shake off the ill effects and get his laughs. For that reason, and on Fields alone, ‘Poppy’ will probably do satisfactory business on the whole."

+ Variety p29 Je 24 ’36

LA PORTEUSE DE PAIN. Lenauer 80min Je 3 ’36


Director: A. Rene Siti

Based on the novel of the same title by Xavier de Montepin and Jules Dornay. Dialogue film in French with English sub-titles. [French]"

W. "Unlike the plight of poor Jeanne Fortier, unjustly accused of arson, robbery and murder, for which she is sent to prison by a hard-hearted judge eager for sub- stantial evidence of her guilt. Years later she escapes and starts searching for her grown son and daughter.”

(N Y Herald Tribune)

Audience Suitability Ratings

‘Objectionable in part: Objection: suicide and objectionable remarks.”

Nat Legion of Decency Jl 16 ’36

Newspaper and Magazine Reviews

“The new French picture . . . may be worth a visit in order to discover just how bad a performance can be, particularly when accompanied by indifferent melodrama of the ‘East Lynne’ vintage. In it the French prove that when they ‘let go’ they can make Hollywood him as being pale by comparison, and for sheer eye-rolling (not to mention oratory) Mr. Gable, Mr. Montgomery, Miss Chatterton and others will have to look to their laurels. . . Some of the French dialogue is amusing, and a pair of comic bakers will make you laugh. Miss Dermoz, who took the part of Jeanne Fortier, did a straight piece of acting surrounded as she was by inept colleagues. Madeleine Guitty, a fine old character actress, was in superb portrayal. The direction was hysterical and the cutting in editing did not help.”

Marguerite Tazelaar + — N Y Herald Tribune p16 Jl 2 ’36

“In its own lurid way, ‘La Porteuse de Pain’ is a kind of French ‘Madame X.’ The plots are only vaguely similar, nor is there any comparison in production values. The [French] film, however, offers the same mingled themes of murder, sacrifice and mother love. It also throws in a bit of musical comedy, with two rowdy comedians singing a light-hearted duet, the most entertaining part of the picture.”

Elleen Creelman + — N Y Sun p22 Jl 1 ’36

‘Acted by a highly competent cast, including the popular Paris comedians, Drear and Fernandell, as the rowdy baker boys, ‘La Porteuse de Pain’ may prove interesting to patrons not too insistent upon sophisticated screen fare.”

H. T. S. + — N Y Times p29 Jl 1 ’36

Trade Paper Reviews

“Complications are well worked out in the final scenes. Story is well acted and there is some comedy along with the drama.”

Film Daily p7 Jl 2 ’36

“Inconspicuously performed, routine in plot structure, the French offering is the only one except to those who, with a knowledge of French, enjoy the occasional film shown in

+ + Exceptionally Good; + Good; + — Fair; — — Mediocre; — Poor; — Exceptionally Poor
LA PORTEUSE DE PAIN—Continued
this country in that language. English sub-
titles make for ready understanding of the film
by those lacking a knowledge of French.”
— Variety p12 Pict Daily 12 Jl 6 '36

“This is a very sad story, but about the
only people who will weep will be the ex-
hibitors who book it. Every once in awhile
French producers make films even worse than
some of the bad ones they habitually turn out.
This one is even worse than that.”
— Variety p15 Jl 8 '36

POSTAL INSPECTOR. Universal 60min Ag 16
'36
Players: Ricardo Cortez, Patricia Ellis,
Bela Lugosi, Michael Loring
Director: Otto Brower

“The story centers around the activities of
Ricardo Cortez, a postal inspector whose suc-
cess in transferring billions of dollars in gold
from one city to another wins him the thanks
of the President.” — Variety (Hollywood)

Audience Suitability Ratings
“Fairly well cast and directed. Family.”
+ — Gen Fed of Women's Clubs (W Coast)
Ag 10 '36

“The duties of a U. S. postal inspector, an
insight into the workings of the department,
and the responsibilities imposed on its members
in every emergency are clearly depicted in this
very interesting film. ... There are interesting,
line photographs of the recent floods, which add-
ed materially to the realism and suspense of the
production.” — Film Daily

“General patronage.”
Nat Legion of Decency Ag 20 '36

“The story is well directed and acted. Fam-
ily.”
+ Sel Motion Pict S 1 '36

“[It is] an interesting and timely picture.
Family.”
+ Wkly Guide Ag 7 '36

Newspaper and Magazine Reviews

“Fair stuff of its sensational sort.”
+ — Christian Science Monitor p13 Ag 22
'36

“Little satisfaction will be had from the
cinema proceedings at the Globe Theater,
which come under the heading of 'Postal Inspec-
tor.' ... Being part romance, part melodra-
ma and part picture on the manner in which
the postal authorities track down those
who use the mails with intentions to defraud,
the film has had a hard time preventing these
three elements from curdling. ... The princi-
plals include Ricardo Cortez, Patricia Ellis,
Bela Lugosi and Michael Loring, who strive
vauntingly to breathe life and illusion into a
film that sadly needs it.” — William Boehnel
— N Y World-Telegram p31 S 2 '36

Trade Paper Reviews

“A number of action sequences, largely based
on newsreel shots of flood conditions, comprise
the highlights of this somewhat routine pro-
gram offering. The cast acting is good, but the
story is too obvious in destination to carry
much suspense.”
+ — Film Daily p7 S 1 '36

“This comedy-melodrama does not rise above
fair program grade. The idea is good enough
to have been used to better advantage. In
fact it is a corker. But the picture can scarcely
climb above the lesser duals. ... The
authors have provided some good entertainment
but build it on too obviously a factory-made
plot.”
+ — Hollywood Reporter p3 Ag 4 '36

“Routine melodrama ... this is nothing to
get extremely excited about. The motivating
story is rather thin; it is helped but slightly
by a triangular romantic conflict seasoned
with dashes of comedy and the intercession
of a couple of song numbers. What strength
the film has is imparted by the inclusion of several
spectacular flood scenes. For exhibitors there
is the possibility of exploitation contact with
the postal service itself, although the the-
oretically the special quality of the production
scarcely justifies cooperative contacts. ... The
appeal of the film seems limited to those who
like melodramatic thrill action.”
— + Motion Pict Daily p14 Ag 3 '36

This is the usual melodrama with cops [and] robbers background. Estimate: program.”
+ — Phila Exhibitor p37 Ag 15 '36

Some highly capable talent and a novel
basic idea are wasted in 'Postal Inspector.'
Ricardo Cortez, Bela Lugosi, Patricia Ellis and
David Oliver (newspaper cameraman making
his feature film debut) wrestle strenuously
with giddy lines, inane situations and offtimes
makehift production. The action, however, is
too great. The picture will have difficulty stand-
ing alone, though its action commends it for
duals.”
— Variety p17 S 9 '36

“Obviously written around a title and suffer-
ing from the consequences, 'Postal Inspector'
deserves to be better than the second string
on a dual bill. For the most part the picture
is lacking in everything that a good picture
needs. The story is shallow. Coincidences and
situations are all telegraphed and there isn't the remotest
showing of suspense or love interest.”
— Variety (Hollywood) p3 Ag 4 '36

PRINCESS COMES ACROSS. Paramount 75min
My 22 '36
Players: Carole Lombard, Fred MacMurray,
Douglas Dumbrille, Alison Skipworth,
William Frawley
Director: William K. Howard

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

Audience Suitability Ratings

“Adults.” Am Legion Auxiliary

“A shipboard murder with a final unforeseen
fillip in its solution, adds spice to an artfully
contrived plot. Adults: very good; 14-15:
very good; 12-14: good. Family: Calif Cong of
Par & Teachers

“Clear direction, excellent cast and effective
photography make the rather confused plot of
this sophisticated and satirical murder mystery
seem unimportant. Mature.” Calif Fed of
Business & Professional Women's Clubs

“Family, exclusive of young children.” Nat
Soc of New England Women

“Family.” S Calif Council of Fed Church
Women

“Adults & young people.” Mrs T. G. Winter
+ — Fox W Coast Bul Je 13 '36

“Family, exclusive of young children.”
Jt Estimates Je 1 '36

“Suitability: adults & adolescents.”
+ — Filmozone p113

“Despite its implausibility and mechanical plot this picture will make a diverting evening
for the audience in search of light entertain-
ment — 2-Adolescents, 12-16: entertaining; chil-
dren, 8-12: with family groups.”
— + Motion Pict RJ 1 '36

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; —— Exceptionally Poor
"A and Y: merry melodrama; C: little interest."
Parents' M p65 Ag '36

Newspaper and Magazine Reviews

"This is an admirably acted comedy drama, with plenty of plot and an enthralling murder mystery sequence... It is not a notable picture but its suave and finished acting gives it a character of its own." Laura Elston

"Christian neither fairly half. She has been reputation in sea-going PRISON... "Will furnish a mildy diverting hour and a half. Carole Lombard is herself again for the first time since Twentieth Century. Her marvellous imitation of Lynn Fontanne imitating Greta Garbo imitating herself is fine comedy."
+ New Theatre p12 Ji '36

"William K. Howard has made entertaining sea-going pictures before and is thoroughly conversant with the technic of getting movement and tension into a limited locale. The sets are handsome, the occurrences routine. One doesn't die of over-excitement, though neither does one expire from boredom." Herb Sterne

+ Script p11 Je 27 '36

PRISON SHADOWS. Puritan 67min
Director: Bob Hill
When a prize fighter earns an undeserved reputation as a killer after several opponents have died after fights, he unravels the mystery and clears himself.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ji 2 '36

Trade Paper Reviews

"While there's nothing particularly ingenious about this story, it has been handled in a fairly adequate way and the good work of Eddie Nugent helps to keep it going at an interest-sustaining level."
+ Film Daily p7 Ji 15 '36

"Nice. The technique isn't the best, but the plot is the familiar sympathy jerker which ought to please the neighborhoods for which it is suited."
+ Phila Exhibitor p27 Ji 15 '36

PRIVATE SECRETARY. Twickenham 55min
Players: Edward Everett Horton. Barry McKay. Judy Gunn
Director: Henry Edwards
Dialogue film made in England. "Horton is cast as the Falkirk minister mistaken for a nephew by a wealthy old reproube recently returned from India. The real nephew had been afraid his pranks would annoy the rich uncle, so left Horton to play the part." (Phila Exhibitor)

Audience Suitability Ratings

"[It is] an amusing comedy. General patronage."
Nat Legion of Decency Ji 16 '36

"The old farce... still has a lot of laughs in it. Family."
+ Wkly Guide Ji 25 '36

Trade Paper Reviews

"This is English stuff which moves in a fog of accent and is unsuitable for our neighborhoods because of its lightness, cheapness, unsuitable for most neighborhoods because of its Anglicisms."
+ Phila Exhibitor p30 Ji 15 '36

"It is obvious to see that Edward Everett Horton was spotted in this English-made picture to attract the American trade, but it will not help him any in building new fans. This side of the Atlantic, much less on the other side. Production values, a whole would be flattered by terming it a glorified screen interpretation of a high school play where amateurs struggle through their lines in an attempt to draw applause from their aunts, uncles and cousins... Direction missed badly by a continuous flow of abrupt closeups and straight cuts from character to character."
— Variety (Hollywood) p3 Ji 25 '36

PUBLIC ENEMY'S WIFE. Warner 65min Ji 10 '36
Director: Nick Grinde
Margaret Lindsay is freed from prison where she has been sentenced with her husband, a notorious gangster. Although he threatens her, she divorces him and plans to marry a wealthy young man. In order to entice the ex-husband who has escaped from prison, a G-man substitutes for the groom.

— Variety (Hollywood) p3 Ji 10 '36

Audience Suitability Ratings

"Tense, suspenseful, absurd in spots but amusing. Commendable lack of gunplay till end."
+ Christian Century p1023 Ji 22 '36

"Adults: absorbing; family: doubtful; 14-15: no; 5-14: no." Calif Cong of Par & Teachers

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

"Good—mature." DAR


"Although over stimulating and too exciting in parts to be recommended for children, it well serves with the tragedy brought to the lives of innocent people by some selfish, utterly unmoral person, and also depicts the intelligent, untiring efforts of our government agents. Mature." S Calif Council of Fed Church Women

Fox W Coast Buil Ji 4 '36

"Again the overworked G-men are used to entertain crime-loving audiences and their role is both undignified and absurd. The story also is improbable and too highly plotted to interested anyone of discriminating taste... Though in the end the convict is of course vanished the picture is trashy and banal. Adolescents, 12-16: banal and in bad taste; children, 8-12: no."
— Motion Pict R Ji '36

"Expert direction, fast-moving action, breezy dialogue, a good story with suspense maintained to the end, and a breath-taking fight are its outstanding features. Family."
+ Nat Council of Jewish Women Je 24 '36

"General patronage."
Nat Legion of Decency Ji 3 '36

"A: far-fetched gangster melodrama; Y: banal; C: no."
Parents' M p69 S '36

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
PUBLIC ENEMY'S WIFE—Continued

"[It has] an entertaining though highly improbable plot... The theme which gave promise of strong dramatic possibilities is handicapped with too little realism and seriousness. Adults & young people.

—Sel el Motion Pict Ag 1 '36

"Lively in action, with a good deal of comedy. Mature."
+ Wkly Guide Jl 11 '36

Newspaper and Magazine Reviews

"Except for its title, which is unfortunate, 'Public Enemy's Wife' is a reasonably entertaining picture. The theme... No one takes such pictures very seriously, or at least, no one should. They bear the same relation to the more ambitious products of the screen that detective stories do to literature. But they can be very pleasant diversions, as the scenario, director and players are expert at their work. In this case all of them seem to know their jobs."
E. M.

—Boston Transcript p8 Jl 18 '36

"Enough excitement in this one to keep your attention from wandering... 'Public Enemy's Wife' is one of the best examples of sustained suspense we have had in a long time."

—Hollywood Spec p12 Jl 4 '36

"'Public Enemy's Wife' is so packed with shrewdly contrived theatre devices, so full of suspenseful scenes, that the picture is an engrossing one as it is obvious. And by borrowing the best moments of a score of previous films and smartly threading them on a new story line, an effort emerges with a seeming freshness and calculated vitality." (2½ stars)
Beverly Hills

—Liberty p45 Jl 25 '36

"'Public Enemy's Wife' applies a comic-opera situation to a crook melodrama... and gets away with it with only a moderate strain on our credibility. Mr. O'Brien and Miss Lindsay are both able citizens of cinemaland, and they add salt and pepper to the old embarrassments, and the show goes on to very satisfying events and laughs. Not for children."

Don Herold

—Life p31 S '36

"Warner Brothers evidently couldn't quite decide whether to make 'Public Enemy's Wife' a farce or a straight G-Man thriller and fell between the schools, emerging with something that's neither fish nor fowl nor valid entertainment." Robert Stebbins

—New Theatre p25 Ag '36

Reviewed by Richard Watts, Jr.

—N Y Herald Tribune p12 Jl 9 '36

"The film is one of Warners' gangster melodramas, but less original and breathtaking than most of the studio's frequent excursions into the underworld. In a way, this is a minor version of 'Mary Burns. Fugitive'... The film has not that quality of recklessness which characterized so many of the Warner gangster dramas... 'Public Enemy's Wife,' in spite of some fast and furious moments; is well made, routine underworld melodrama."
Eileen Creelman

—N Y Sun p11 Jl 9 '36

R

"The government ought to look into the G-man racket in Hollywood. The way things are now, with the screen version of the Federal sleuth being easier to hoodwink than a Keystone cop, any mobster on the lam can bolster up his morale nor end by simply pausing in flight to see the latest G-man picture, "Public Enemy's Wife.""

—N Y Times p17 Jl 9 '36

"At this stage of the game another pure and simple melodrama about G-men and the underworld is probably the hardest sort of film to write and act entertainingly. However, the Warner Brothers, who have a special flair for getting all the excitement and thrills possible out of racketeer stories, present it with a first-rate production, and the result pleases all in the audience... The whole thing—or nearly all of it—is played at precisely the right pitch for underworld melodrama, unless I am mistaken you should have no trouble in finding the film satisfactory entertainment for these midsummer dog days."

William Boehnel

—N Y World-Telegram p11 Jl 9 '36

"When the picture says the fault lies with the script, Margaret Lindsay, in a blond wig for part of the time, gives a good account of herself... Pat O'Brien gives a smooth show as the G-man. It's more or less of a vacation for him since his character makes few demands."

Herb Sterne

—Script p13 Jl 25 '36

"'Public Enemy's Wife' can be rated as mildly worthwhile only because Margaret Lindsay's audacious portrayal of an ex-gumshoe turned Palm Beach socialite makes such a character seem faintly plausible."

—Time p36 Jl 20 '36

Trade Paper Reviews

"Those past masters of 'G-Man' pictures, Warner, came through with another smash in this saga of the underworld. fed their thrills for all. Although lighter in vein, many new twists and a goodly dash of comedy rates it a place among the top rankers of films in this popular category."

—Box Office p27 Jl 4 '36

"This is a fast moving comedy-drama, which has a fresh central situation."

—Film Daily p7 Jl 23 '36

"Primitive entertainment on the G-man-versus-public-enemy formula, below average on virtually all counts, but which has enough fabricated number to get by the lesser duel bets. The names of Pat O'Brien and Margaret Lindsay will help it somewhat, but these two dependable and popular players are pretty much lost in parts that give little acting chance and that are not developed by direction to their full value."

—Hollywood Reporter p3 Jl 18 '36

"With such familiar elements as machine guns, jail-breaks, screeching sirens and automobile chases, this seems as if it were made from blueprints rather than a scenario. However, the story offers several original twists and will satisfy in some kind of way.

—Motion Pict Daily p4 Jl 19 '36

"Estimate: fair program; depends on selling."

—Phil Examiner p69 Jl 1 '36

"This fails to measure up to its promise as a vivid dramatic vehicle. While this may disappoint some fans, the combination of Pat O'Brien and Robert Armstrong, here teamed up as G-men pals, and Margaret Lindsay, plus obvious bally possibilities, will enable it to gain average grosses in most spots."

—Variety p31 Jl 15 '36

"Fast action, a comedy that should be excellent fan fare for the summer months. Story packs sufficient suspense and comedy to please all theatre-goers. Warner Bros. has given the picture a good production and a topnotch cast of players."

—Variety (Hollywood) p3 Jl 18 '36

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

RACING BLOOD. Con 65min
Director: Rex Hale

Based on a short story Lionized by Peter B. Kyne. "Frankie Darro is one of a long line of famous jockeys who rakes enough money
Together a promising colt with a bad leg from Kane Richmond, horse owner who is in love with Darro’s sister, Gladys Blake.” (Motion Pict Daily)

**Audience Suitability Ratings**

“General patronage.”
**Nat Legion of Decency** Ag 27 ‘36

“An improbable story of the race track but interesting to those who like horses. Family-Juvenile.”
**— Variety Guide** Ag 22 ‘36

**Trade Reviews**

“If it makes good fodder for the action spots, and should prove particularly timely coming just ahead of the fall racing season. It lacks only some of the finesse and polish the majors give their B pictures for a chance at some of the good neighborhood screens, and it may land there Saturday matinees.”
**+ — Hollywood Reporter** p4 Ag 8 ‘36

“Balanced evenly with romantic suspense and action, ‘Racing Blood’ is a generous conglomerate of hokum entertainment aimed at small town and neighborhood trade. The film is a tallmaded vehicle for double bills and will find adequate audience reaction in the aforementioned spots.”
**+ — Motion Pict Daily** p6 Ag 11 ‘36

“Estimate: good independent.”
**+ — Phila Exhibitor** p14 S 1 ‘36

“[It is] a fast-moving, entertaining picture with a racetrack background. It has plenty of fast brawls, plenty of thrilling track shots and enough story suspense to bolster up any bill or provide thrills demanded by the nickel-and-dime audiences.”
**+ Variety (Hollywood)** p3 Ag 8 ‘36

**THE RATTLE SNAKE.** See II Serpente a Sonaghi

**RECKLESS WAY.** Puritan 68min Ap 29 ‘36
Players: Marian Nixon. Inez Courtney.
Kane Richmond
Director: Raymond K. Johnson

This is the tale of a public stenographer who becomes a sensational Hollywood star through the help of a hotel night clerk. In the end she finds her career disappointing and returns to the clerk.

**Audience Suitability Ratings**

“A and Y; poor; C: no.”
**Christian Century** p823 Je 3 ‘36

“The story is poor and the attempts at satire of Hollywood manners and personalities are obvious and unamusing. Direction has failed to add anything and the editing and photography are poor. Suitability: adults & adolescents.”
**— Mo Film Bul** p105 Je ‘36

“Adults.”
**Nat Legion of Decency** Je 4 ‘36

**Trade Reviews**

“Picture has the names of Marian Nixon, Kane Richmond, Inez Courtney, and is about a girl who can lean on in the neighborhoods and also has the Hollywood angle, which is not discernible from the title. It looks as though it is possible that the film’s phonny Hollywood slant may look plausible. In the larger centers it becomes a little hard to swallow. . . The original idea of ‘Reckless Way’ was not bad, but in working it out, too much drag was left toward the end. Flip Zeller is okay in medium shots, but off on the long shots.”
**— + Hollywood Reporter** p3 Je 26 ‘36

“This can only be recommended for tail end of bill on its neighborhood play. It lacks the polish and mainstreeters. C. C. Burr has given it better than average production.”
**+ Variety (Hollywood)** p3 Je 20 ‘36

**RED WAGON.** First division 63min Je 20 ‘36
Players: Charles Bickford, Raquel Torres. Greta Nissen, Don Alvarado
Director: Paul L. Stein

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

**Audience Suitability Ratings**

“A: fair circus melodrama; Y: debatable; C: no.”
**Parents’ M** p69 S ‘36

**Newspaper and Magazine Reviews**

“The production fails to provide sufficient of that ingratiating blend of spangles, buffoonery and fun that we have come to know as the Dexter Fellows touch. It does, in truth, afford Charles Bickford wide opportunity for that smurl of his and for considerable use of his familiar rough-and-tumble tactics. It gives Greta Nissen a try at taming tigers, although it permits Raquel Torres far too few of her dancing moments.” J. T. M.
**N Y Times** p22 Je 22 ‘36

“For a few brief moments near the end, when the employes of two rival circuses clash in a free-for-all fight, the film manages to break through its lethargy and banality to a reasonably exciting climax. ‘Red Wagon’ is a leaky and generally preposterous entertainment.”
**— N Y World-Telegram** p15 Je 23 ‘36

**Trade Reviews**

“Despite the presence of Greta Nissen, Charles Bickford, Raquel Torres, Don Alvarado and Anthony Bushell, this British-made film of circus life fails to generate the appeal that might be anticipated. These four names probably will boost its box office potentialities in America, yet the picture itself fails to cash in on its obvious possibilities. Chiefly for the double-bills.”
**— + Variety** p15 Je 24 ‘36

**RETURN OF SOPHIE LANG.** Paramount 65min Jl 3 ‘36
Director: George Archainbald

Sequel to The Notorious Sophie Lang. Based on a series of Saturday Evening Post short stories, The Notorious Sophie Lang, by Fredrick Irving. Inez Courtney is the companion of a wealthy old jewel collector who owns a fabulous diamond. On board ship it is stolen by a former underworld friend of the girl. The search begins. Both him and the police, she re-steals and returns the diamond to its rightful owner.

**— + + Excellently Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor**
RETURN OF SOPHIE LANG—Continued

Audience Suitability Ratings
"A and Y: good of kind; C: doubtful."
Christian Century p191 Ag 5 '36

"Fast. Light. Adults." Am Legion Auxiliary
"[It is] entertaining film fare. Mature." Calif Cong of Par & Teachers

"Good-mature." DAR

"The film is well constructed and holds one's close attention throughout. Family." Nat Soc of New England Women

"[It is] a rather entertaining picture for the family." Calif Council of Fed Church Women

Box W Coast Bul Jl 18 '36

"Family." Jt Estimtes Jl 15 '36

"Despite a slow-moving and hackneyed beginning, the story gains as it develops. Expert direction of a well chosen cast, good suspense maintained throughout. Family." + Nat Council of Jewish Women Jl 8 '36

"General patronage." Nat Legion of Decency Jl 9 '36

"A and Y: engaging crook melodrama; C: if interested.

Parents' M p70 S '36

"[It is] a story loaded with romance and suspense. Family." + Sel Motion Pict Ag 1 '36

"Family." Wkly Guide Jl 4 '36

Newspaper and Magazine Reviews
Reviewed by Laura Elston
Canadian M p36 Ag '36

"The Return of Sophie Lang" is a thoroughly satisfactory picture of its sort, one which reflects credit on all who had a part in its making, and if you still have any appetite for crook dramas, you will find it sufficiently entertaining to return dividends as it does. It develops expert direction of a well chosen cast, good suspense maintained throughout. Family."

+ Nat Council of Jewish Women Jl 8 '36

"A and Y: engaging crook melodrama; C: if interested.

Parents' M p70 S '36

"[It is] a story loaded with romance and suspense. Family." + Sel Motion Pict Ag 1 '36

"Family." Wkly Guide Jl 4 '36

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"Family." Wkly Guide Jl 4 '36

We find ourselves thoroughly in favor of Miss Lang's return. May it be periodic." F. S. Nugent

+ N Y Times p13 Jl 24 '36

"Frankly, since Sophie decided to play on the side of the police rather than lead them on a merry chase all over the world, she has lost much of her interest and glamour and is something of a disappointment. So when 'The Return of Sophie Lang' revealed Sophie as a good woman, I lost interest in her and in what she did. After all, she gives very little excitement in the film, contenting herself, rather, to carry on a flimsy romance with a handsome communist reporter. Personally, I am reluctant to say, I found 'The Return of Sophie Lang' rather hard to take. However, if you have nothing better to do you may enjoy watching Sophie outright not only the police but also Max Bernard." William Boehnel

+ N Y World-Telegram Jl 25 '36

"Gertrude Michael and Sir Guy Standing, both of them ornamental and skilled actors, are in it, baffling one another with the greatest suavity. Without either of it, and I'm not ashamed to say so," Russell Maloney

+ New Yorker p30 Ag 1 '36

"The picture makes for an evening of delightful authentic diversion." Herb Sterne

+ Script p12 Ag 8 '36

Time p54 Jl 13 '36

Trade Paper Reviews
"This sequel to 'The Notorious Sophie Lang' is an able effort on the part of its producers to satisfy the demands for mystery fare." + Box Office p27 Jl 4 '36

"[It is] highly satisfactory entertainment. Patterson McNutt and Brian Barlow have concocted a clever screenplay." + Film Daily p12 Je 18 '36

"Deft writing, direction and playing make this a smoothly silken crime play that will entertain for an hour in anybody's theater. While it cannot be expected to set any box-office highs it will do better-than-average business for a picture of light nature."

+ Hollywood Reporter p8 Je 13 '36

"Light drama, roguary, comedy and romance are the ingredients of this story... Roved to a vein of suspense, the dialogue and action are well balanced and move at a speedy pace. With effective photography and acting, these qualities, plus credible individual performances, result in good average entertainment."

+ Motion Pict Daily p11 Je 15 '36

"Estimate: mild program, best for neighborhoods."

+ Phila Exhibitor p68 Jl 1 '36

"While 'Sophie Lang' is far from substantial as box office entertainment, it is an acceptable B product and ought to get by... While 'Lang' takes numerous liberties, it is practically forced to do this in order to give the story motion and melodrama." + Variety p14 Jl 29 '36

"[It has] a neatly contrived plot upholding suspense through unusual playing for competent cast... The Return of Sophie Lang is acceptable entertainment in the B class. Has sufficient plot substance to maintain interest for the box office."+ Variety (Hollywood) p3 Je 13 '36

RHYTHM ON THE RANGE. Paramount 85min Jl 31 '36

Players: Bing Crosby, Frances Farmer, Bob Burns, Martha Raye

Director: Norman Taurog

Music director: Boris Morros

Music and lyrics: Leo Robin, Sam Coslow

The plot deals with an heiress who to avoid a loveless wedding boards a box car which is

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

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Carrying a group of rodeo performers back to the Frying Pan Ranch. When Bing Crosby, one of the cow hands, learns that he is a hearse and not a working girl as he imagined, true love is almost blighted but after a few songs, all ends well.

**Audience Suitability Ratings**

"A: inane; Y: poor; C: no value."

**Christian Century** p1095 Ag 12 '36

"Good-mature." D AR ++

**Fox W, #11 & Court Bul J1 25 '36**

"Lack of continuity and drunken questionable comedy detracts. Adults: a matter of taste: family: no; 14-18: no; 8-14: no." Calif Cong of Far & Teachers

"Audiences may enjoy the music, but will not be impressed with the story... Bob Burns and his 'bazooka' is not quite as amusing in the picture as he is on the radio. Family." Calif Fed of Buss & Professional Women's Clubs Of L.A.

"Aside from one good song by Bing Crosby, the singing is rather rauous, the comedy is coarse and the comediene decidedly overacts. Socially and commercially values are scarce in their audience." Nat Soc of New England Women

"The picture will prove diverting for those who prefer light, effervescent type of musical entertainment. Family." Calif Council of Fed Church Women

**Fox W Coast Bul Ag 15 '36**

"Family." G Fed of Women's Clubs (W Coast) J1 28 '36

"Mature." Jt Estimats Ag 1 '36

"The failure of this picture to 'click' in spite of a good cast and music, and excellent photography can be laid to the fact that the story is a most improbable one, the humor dubious, with the ridiculous antics of Martha Raye bordering on the vulgar. Family." Nat Council of Jewish Women Ag 5 '36

"General patronage." Nat Legion of Decency Ag 6 '36

"Family." Sel Motion Pict Ag 1 '36

"[It is in a] light comedy vein, with incident of humor of a more hilarious kind and song and songs. Often pory but pleasant. Family." Wkly Guide J1 25 '36

**Newspaper and Magazine Reviews**

"[It] is not a solemn and romantic melodrama, but a pleasantly satiric bit of foolery, worked out on a large scale suitable for single billings. Miss Raye displays extraordinary and unconventional vocal powers which some how quite outshine those of the better-known Mr. Crosby B.L.

**Boston Transcript** p3 Ag 1 '36

"A Western that pokes a bit of fun at its sort of entertainment, with Bing Crosby singing a variety of ditties in the vein that has made him a favorite in the frontier. Bob Burns with his 'bazooka' music is one of the brightest talents in the company." Christian Science Monitor p14 Ag 19 '36

"Four writers are credited with the story end of this Paramount offering. It is such a poor job that even with the blame so widely distributed, the fault must still have a hefty load to tote. Norman Taurog save the script sympathetic direction. It was a poor script and he directed it poorly. A bright note in the picture is Bob Burns, whose monotonous and expressionless voice drones its way through the entire footage without clearing the mystery of his selection for a screen role. Martha Raye's eccentric comedy is all right in its way, but it certainly is no Marx Brothers comedy, but has no place in a picture which is basically romantic."

**Spec p4 pl9 & Spec p6 pl9**

"Never pretending to be realistic, this giddy piece devotes all its bawling energies to laughter and song. And only because it is hand-capped and almost attention plot does fail to become outstanding film fare... Frances Farmer [is] a welcome addition to the screen. And though her stunts will be interpreted as a more accurate interpretation of ranch life, these new players greatly assist Bing in making this an entertaining comedy. Curtis B. D颍tter Pictorial Jam session. (2½ stars) Beverly Hills Liberty p36 Ag 29 '36

"Not till the arrival at the ranch in the last reel does it all come up. Then it is due to a comedienne who is new to us, Martha Raye. Her large mouth and grotesque humour are a welcome relief, and her singing of a hot number is the brightest moment in the whole film. If the pace at which it closes has been achieved and maintained, 'Rhythm on the Range' would have been good entertainment. As it is, it will satisfy only the Crosby fan."

**New Statesman & Nation** p224 Ag 15 '36

"The film can be seen with moderate pleasure..."

++ New Theatre p228 S '36

"There is a certain amount of gayety in the new film and, upon one occasion, even a trace of satire. But 'Rhythm on the Range' is just another passable Bing Crosby vehicle. The satire arrives when Mr. Crosby and several aids sing a number called [as far as I can interpret] I'm a Lone Cow Hand, which has some engaging lyrics that amiably mock the tradition of the cowboy song, but with none of the effective humor... For the rest of the time the attractive comedy episodes of the picture struck me as being few and far between. A comedienne named Martha Raye was liked by the audience at the Paramount yesterday afternoon. It is my minority opinion that she is one of the most trying and exhausting performers that I have recently encountered."

**Richard Watts, Jr.**

++ N Y Herald Tribune p10 J1 30 '36

"The Paramount's new picture has several claims for midsummer attention, principally the presence of three promising newcomers, new to the screen at least. Bob Burns, of course, has his following of radio listeners. If he is entertaining on the air as he is in pictures, his enthusiasm of his loyal audience is justified. Frances Farmer, who looks remarkably like Constance Cummings, is the heroine. Miss Farmer, an engaging personality, does more with the part than it warrants... Martha Raye, third of the new group, was greeted with enthusiasm by the Paramount audience, if not by this reviewer. There is no doubt that the moviegoers thought her extremely funny; she, as well as the others, will probably be kept busy by Paramount this next year. Mr. Burns should be headed for the electric lights. As for the film itself, it is a simple and pleasant little musical."

**Ogden Creelman**

++ N Y Sun p9 J1 30 '36

"We prefer to think of 'Rhythm on the Range' as our screen introduction to Martha Raye. Miss Raye is a strangely funny comedienne with a scatterbrain temperament. E. Brown, mouth and a dental supply vaguely reminiscent of those frightening upper's and lower's that the humans have to hang onto for the rather painless extraction epoqua. There remains then the conviction that Hollywood has found a valuable part for Frances Farmer in this business. She is a radio's monologist and bazooka player from Van Buren, Arkansas. Everything considered,

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; Exceptionally Poor
RHITH ON THE RANGE—Continued
Paramount has dealt fairly generously with us; of course, we have had a lot more of Miss Raye. Still, it's something to anticipate later when her next pictures come along. F. S. Nugent. [Image 0x0 to 439x695]
'36
Film.
'*It is a fair though somewhat attenuated comedy that performs the service of bringing Bing Crosby back into the ranks of the cinema's active players. If you think it would be fun to listen to Bing croon a lullaby to his prize bull you probably have a good time at the Paramount this week. Personally, I think the entertainment 'Rhythm on the Range' is as valuable as any comic efforts of Martha Raye," William Boehnel.
+ — N Y Times p22 J1 30 '36
"Rhythm on the Range' needs no word of critical juj-ju; each Crosby performance is well-known standard products, like Ford V-8's. If you liked the last Bing Crosby, you'll like this, and so you will like the next one, whatever it turns out to be." Russell Maloney.
New Yorker p53 Ag 5 '36
"[Martha Raye and Bob Burns] lift a mawkish cow-cow musical from dollops of delight." + — News-Wk p23 Ag 1 '36
"It is neither the brightest nor the dullest of the Crosby vehicles, but whatever its shortcomings, it definitely offers fans their money's worth. In the role of Johnny Mercer's 'I'm an Old Cowhand from the Rio Grande'—with everyone in the West, the Lewin
— Script p12 Ag 22 '36
"[Rhythm on the Range] is quite a tolerable picture with a few scenes which do deserve to be remembered, among the comic effects Mr. Bob Burns. I think one might even find a place, in one's ideal popular cinema, for whatever the role represents in the permanent. If it is agreeable, human characteristics of nostalgia and self-pity: I would have him bobbing at the back of the screen like a worried referee—or like an Elizabethan clown crooning his lugubrious reminders." Graham Greene.
+ — Spec p270 Ag 11 '36
"Rhythm on the Range' is a good-humoured, well-paced musicomedy in which Bing Crosby's nonchalance but thoroughly mellifluous crooning is pleasantly punctuated by a mildly satiric investigation of the rodeo business.
+ — Time p26 Ag 10 '36
Trade Paper Reviews
Bing Crosby, crooning and performing at his best to date; the show-stopping antics of a newcomer, Martha Raye; the droll humor of Bob Burns and his Bozooka; a half dozen catch phrases and scores of Crosby pithy sayings are a blue ribbon bull. With a weather eye to the box office, Director Norman Taurog blended these ingredients into an entertainment concocted delectable enough to tickle the palate of any theater-goer, the exploitation possibilities of which will bring tears of joy to exhibitors' eyes.
+ — Box Office p25 J1 25 '36
"This will make a big hit with the Bing Crosby fans. He has been given a good vehicle, excellently handled by Norman Taurog. The picture introduces two new screen personalities in Martha Raye and Bob Burns, who will be popular with fans, with speedy Saddles, sung by Bing, should develop into a hit."
+ — Film Daily p7 J1 18 '36
"Bing Crosby has here his best picture in many, many moons. Under the expert direction of Norman Taurog and with a bright supporting cast highlighted by hit screen-debuting performances of Bob Burns and Martha Raye, 'Rhythm on the Range' is due to be a top grossing Crosby release and to accomplish much in reestablishing the box office draw of its star, dealt such heavy blows by a series of inadequately directed vehicles. Few credits are credited with the screen-play, which makes the most of the amusing situations offered, although leaving a big mileage to be covered by construction. Too often are lines obvious when they should be witty.
+ — Hollywood Reporter p3 J1 15 '36
"Here is probably Bing Crosby's best work to date; certainly his fans will like it better than anything he has done in a long time and should also go for the two new screen personalities introduced in handsome style for the film's comedy. Bob Burns, with his Bozooka, and Bing Crosby in a comedy role. Martha Raye introduces a new individual style of rowdy clowning which marks her as a favorite in the cast from her first appearance. Crosby has good routine in seven songs with clever lyrics contributed by an accomplished group of songwriters. The best exploitation features are the new comics and the different type of Bing Crosby role. The radio popularity of the players should also draw audiences."
+ — Motion Pict Daily p19 J1 6 '36
"Comedy with music, this should help do better than previous Crosbys. Estimate: good Crosby."
+ — Phila Exhibitor p35 Ag 1 '36
"Despite the title, the costumes and the characters, this is no Western. There's very little range, but plenty of rhythm, and the latter much more to his liking. Bing Crosby shoots par, on singing and light comedy but because of story handicap, he might have had some tough going minus the aid of a pair of new faces, clicking on their first picture attempt... There are some flaws in Miss Raye's performance, which is to be expected, but at first sight she impresses as a very promising picture comedienne. Burns also got some splendid comic lines and he may be the most of the majority of them, but he may have to speed up a bit for pictures."
+ — Variety p3 Ag 15 '36
"Still in need of some trimming in the early sequences, 'Rhythm on the Range' stacks up as the best Crosby picture to hit the screens in the past year. Excellently cast with a number of specialty people and containing a number of topnotch musical sequences, it will give the fans about everything they want from their favorite."
+ — Variety (Hollywood) p8 J1 15 '36
RIDING AVENGER. Diversion 57min Je 15 '36
Based on the novel, Big Bend Buckaroo, by Walton West. A western melodrama.
Trade Paper Reviews
"The legend of fans who like Hoot Gibson will be more than satisfied with this one. The youngster Buzz Barton is prominently cast, and will add to the delight of the [children]."
+ — Film Daily p11 J1 14 '36
"A good Western with the smiling and recklessly wisecracking Hoot Gibson doing all the exciting situations in the picture. When the action lags it soon is given a fresh start, and the thrills begin again. It has what it takes to make the Western enthusiast feel that the audience does not take it too seriously."
+ — Motion Pict Daily p9 J1 18 '36
"Family Western."
+ — Family Exhibitor p68 J1 1 '36
"If the first five minutes of this, obviously an elaboration of the adaptor, were left on the shelf the picture would be improved. Hoot Gibson never looks better than when on his
ROAD TO GLORY. 20th century-Fox 95min S 4 '36
Players: Frederic March, Warner Baxter, Lionel Barrymore, June Lang, Gregory Ratoff
Director: Howard Hawks
A remake of a French war film Croix de Bois which was never shown in this country.
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings
"A: fine of kind; Y: strong; C: no."
Christian Century p113 Ag 26 '36

"A graphic picture of the futility of war is enacted with outstanding sincerity by a splendid cast. 'The Road to Glory' was surely not made primarily for entertainment. It is a strong plea for the prevention of war by showing the effects. Family-mature." Am Legion Auxiliary

"The human equation, rather than the glory-aspect of war, is emphasized in this intelligent and impressive motion picture document which stresses the futility of war as an instrument of civilization... Adults: excellent; 14-18: very good; 8-14: beyond." Calif Cong of Parents & Teachers

"Set during the World War, 'The Road to Glory' is a bitterly satirical indictment of the utter futility of war and its waste of manpower and homes. It was simple and therefore powerfully presented, without undue sentimentality and with less than the usual measure of hokum, Adults." Calif Fed of Business & Professional Women's Clubs

"Excellent. This impressive, suspenseful war film, marked by exceptional photography, shows the stoicism and heroism of men in action and the brutality of war. Adults. Excellent." DAR

"This remarkable picture... is ostensibly a picture on the futility and frightful carnage of warfare, but equally as potent as an achievement in demonstrating the glorification of the soldier when his country calls for all his patriotism. The picture will doubtless receive great acclaim as an ambitious undertaking and the younger generation will hail it with enthusiasm... [It] is somewhat marred by unforgettable anachronisms and lack of careful research work... The picture is a masterly enterprise which all old and young should have the privilege of seeing. Family." S Calif Council of Fed Church Women

"A picture to take its place among such war dramas as 'All Quiet on the Western Front' and 'Journey's End'—powerful, unified and mature. Family-mature, of course." Mrs T. G. Winter

"Outstanding, Adults." + + Jt Estimates Je 15 '36

"A decidedly militaristic screenplay glorifying war as an instrument of national policy. Just because during the unfolding of the slight story, there is a certain amount of tragedy, it does not necessarily follow that the ghastly безнаught of war is portrayed in its true character... In the opinion of the editor of this Bulletin very few people will enjoy this movie. Aside from 'Road to Glory' being a vicious anti-peace film, it is not entertaining; it is dull, slow-moving, and heavy." Mc Film Bul Ag 24 '36

"Novel in theme as well as in presentation. 'The Road To Glory' is one of the strongest war features ever committed to screen. But, it is a purpose rather than a vehicle of entertainment only. Credit is due the studio for not distorting facts in order to make of it a typical motion picture with a glorified ending... An outstanding picture bringing a definite message, gruesomely unblushing in its denunciation against war... Adults."

"A powerful and impressive drama stressing the courage, heroism and patriotic sacrifice of men who fought for France. Adults."

"And Y: dramatic indictment of war; C: harrowing; B: shocking... Parents." M p18 Ag '36

"The horrors of war are pretty well over-shadowed by the glorification and romance, but the fine and sincere performances of March and Baxter lift the film into a semblance of war."

Wkly Guide Ag 7 '36

Newspaper and Magazine Reviews
Boston Transcript p3 Ag 29 '36

"This war triangle story of two officers and a girl is lifted out of the conventional mould by a number of convincing episodes, a good screen play by Joel Sayre and William Faulkner, and several outstanding performances under the direction of Howard Hawks. More than slightly reminiscent of other battle epics, 'The Road to Glory,' by its crisp objectiveness and disinclination to romanticize or dramatize triumphs and trumpets, is an effective treatise against war..."

"Close in title and similar in setting to Humphrey Bogart's 'The Thin Man,' 'All Quiet on the Western Front' and 'Journey's End,' 'The Road to Glory' can stand by itself as a powerful, completely engrossing war film. It just misses the glory of 'All Quiet on the Western Front' and 'Journey's End;' but not since those two stirring masterpieces has there been anything to match this moving motion picture document... [It] has more than its needs in the way of emotional display. In fact, it is the film's penchant for pouring on one big scene after another that keeps it from becoming as realistic as it is exciting. Despite all our potty bickering, this is a film that no one should miss." (3½ stars) Beverly Hills Liberty p12 Ji 11 '36

"Producer Nunnally Johnson probably forgot propaganda as it might affect the politics or diplomacy of any European nation. The result is a grim, terrifying straight-forward cinema report of what war is like, war anywhere. Critics have pronounced the picture a triumph in objectivity..."

"[It] is a direct hit."

"The photoplay has a certain suggestion of almost every war drama from 'The Big Parade' and 'What Price Glory?' to 'Journey's End' and 'All Quiet on the Western Front.' Nevertheless it is a powerful and effective motion picture that seldom fails to be direct and moving..."

"In 'Road to Glory' is much more than a casual imitation of celebrated predecessors in the field. I should say that the chief virtue of the 'Road to Glory' was that..."

++ Exceptionally Good; + Good; - Fair; — Mediocre; — Poor; — — Exceptionally Poor
ROAD TO GLORY—Continued

It made war something dirty and uncomfortable, rather than merely romantic: that it indicated that the screams of the dying were as much to be heard as the sound of exciting musical numbers. —Richard Waring

+ N Y Herald Tribune p12 Ag 6 '36

"Mr. Zanuck has made a picture of war. Shrewd showman that he is, he has realized that as war grows more realistic, war fiction must be more romantic. ... The Road to Glory" therefore is romance, theatrical and highly effective, without the pitifully withering out beside the Rivoli before the second show at noon yesterday proved that Mr. Zanuck had once again, if not quite, the right touch. ... It preaches no sermon. In spite of picturesque detail and colorful tragedy, it makes no pretense at realism in plot. Its one aim is entertainment; and there it succeeds most admirably. This is a good yarn, stirringly directed, written with a cunning mixture of comedy and tears, and boasting a number of excellent performances. "The Road to Glory" is a first-rate melodrama, vivid and for all its horrors, sentimental." —Eileen Creedman

+ N Y Sun p9 Ag 6 '36

"We cannot but be impatient with any such objective, yet reasonably treatment of war as "The Road to Glory." All the more the pity because, much against our personal convictions, we thus our attention pinned, our imagination captured by the photoplay. Even though it is a soft, long, dramatic and vivid picture, the war should not be defended; it should not be considered dispassionately; we should not be beguiled into liking a film that regards it so. And yet, resentfully or not, we must confess that we did... The war of the cast is faultless... [They] have added beyond measure in giving the picture a quality which compels our resentful admiration." —F. S. Nugent

N Y Times p22 Ag 6 '36

"This, as even those who only glance at newspaper headlines must realize, would be an ideal time for a motion picture to remind the world, which has a faulty memory, of what a harrowing pastime war is... But with characteristic lack of courage the producers decided to go right along and take advantage of the opportunity that was within their reach. True, there are moments when the issues of the recent conflict appear, but these are very few indeed. However, if you are of the fickle, lack of courage and middle-of-the-road point of view you'll have to admit that it is a realistic, well-acted variation of "The Road to Glory's" Emily's Enemy. The right to war reveals an admirable integrity." —William Boehnel

N Y World-Telegram p15 Ag 6 '36

"Two such notable literary figures as Joel Sayre and William Faulkner have collaborated on this story... All throughout my watching of the movie, an apathy lay heavy upon me. To complain that there is nothing new to say about the war is rather like complaining that there is nothing new to say about life anyhow, which is doubtless true too, but it certainly seems unnecessary to stress this fact as definitively as [they] do. In a possible, even sensible, scrap of sentiment and valor, with a touch of humor here and there, which somehow defy any harm and excite nobody." —John Mosher

+ New Yorker p48 Ag 15 '36

"A pertinent film, now that Europe is again reverting to March with its glut of glamour, no Richard Harding Davis flag- waving—just war, a dirty, heartbreaking, nerve- shattering film. For the first time in an American film submerges individual characters, unfolds a vista of mass action and mass fate. ... Entirely too much historical panorama of warfare has been filmed. The charges have an uncanny verisimilitude, a dept pacting and grouping that is remisful of D. W. Grif- fith's vast tapestries of motion... Fredric March will be remembered for his work. Discarding the swagger and facile mannerisms that have marred his recent performances, he's thoroughly honest, alveng the soldier. The romantic interludes have a lyricism that is unusual. His best role since 'Laughter' though the author's demands. —Ward March... Three stars, Fredric March, Lionel Barrymore, Warner Baxter in a four-star film." —Herb Sterne

+ Script p10 Ag 29 '36

"There is a disturbing note about this picture—that such excellent playing and directing have not resulted in tenera drama, that such inclusive characterization is not moving through its own sharpness. Perhaps music would have given the film an overtone of emotionalism; perhaps we are not used to consultation and a sense of duty being the motivating forces in war drama. Whatever the reason for 'Road to Glory's' failure to come off as an effective screenplay, it is an honest, straightforward photographic pattern." —Stage p12 S '36

"It presents the spectacle of fighting on the Western Front with definitely satirical relish... Neither a patriotic polemic nor a pacistic preachment, 'The Road to Glory' is sure to en- joy a vast popularity which may be partly at- tributable to the fact that we can be mistaken for either. Actually, it is propaganda for noth- ing but the shrewdness of Producer Darryl Zanuck in bringing the daringly incongruous combination on such a theme of two authors whose respective specialties are caustic humor and energetic morbidity, and in giving Director Howard Hawks the best material he has had since 'The Crowd Roars.'" —Time p16 Ag 17 '36

Trade Paper Reviews

"A gloriously beautiful and unforgettable film of what war really is—not why." —L. S. Niemeyer

+ Canadian Moving Pict Digest p10 Je 20 '36

"[I]t is destined for smooth sailing at the box office. It's punchy, timely, gripping, studied with sufficient marquee voltage to underwrite almost anything... From the back seat it failed serves as an effective means whereby 20th-Fox launches a new cine- matic face of considerable promise, June Lang... As romantic treatment "The Road to Glory" is a bit too obvious and stylized. But it's the highly competent production treatment which elevates this to the league company."

+ Variety p18 Ag 12 '36

ROARIN' GUNS. Puritan 59min Jb 27 '36
Players: Tim McCoy. Rosalinda Price. Tommy Bupp
Director: Sam Newfield
A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Mr 22 '36

"A, Y and C: just what one expects in Western melodrama."

Parents' M p50 Je '36

Trade Paper Reviews

"Treading the routine path of Western thrillers, this one moves along the well worn grooves and serves the serving the audience going quite consistently, with Tim McCoy in action most of the time. The [children] will like this one, for it features Tommy Bupp,

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

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ROGUES' TAVERN. Puritan 67mn Jl 1 '36.
Players: Wallace Ford, Barbara Pepper, Joan Woodbury
Director: Bob Hill
A detective and his bride-to-be stranded in a lonely tavern solve three murder mysteries.

"The last scenes are terrible. Altogether the story is absurd, and there is little to help it out. Suitability: Unconvincing; C: Poor;" "Parents'" M p50 Jl '36

Trade Paper Reviews

"This program picture closely follows the approved formula of murder plays. Its story is designed to baffle audiences until the very final sequences. This it does entertainingly and effectively. Its frequent, creepy scenes, its trio of murders, and its suspense will appeal particularly to patrons who thrive on spine-chilling stuff." Film Daily p12 Je '36

"This will appeal best to indiscriminate neighborhoods...[The story] creaks with familiar situations."

"A and Y: Unconvincing murder mystery; C: Poor."

ROME AND JULIET. MGM 120mn
Players: Norma Shearer, Leslie Howard, John Barrymore, Basil Rathbone, C. Aubrey Smith, Edna May Oliver
Director: George Cukor
Music: Herbert Stothart
Dances: Agnes de Mille
Based on the play of the same title by William Shakespeare. This is the third cinema version produced. Against a background of magnificent Renaissance pageantry this most ageless of love tales tells the story of two young lovers sacrificed in the cold, deadly rivalry of two warring Italian families.
A Photoplay Study Guide on Romeo and Juliet, prepared by M. J. Herzberg, is obtainable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, New Jersey, at fifteen cents per copy.

"A and Y: Excellent; C: Mature." "Christian Century" p1926 S 9 '36

"The movies have finally done it. They have made a screen version...that is not only excellent in itself, but a decided improvement over many a legitimate presentation. Shakespeare has become a bore to so many high school and college students (through no fault of his own) that it is a positive pleasure to report on what Irving Thalberg's M. G. M. has made out of 'Romeo and Juliet.' It is beautiful, its authenticity, it is moving, and when all is said and done, it is still Shakespeare." "Scholastic" p17 S 19 '36

"The settings, the costumes, the acting and the music are a beautiful tribute to a faithful adaptation of 'Romeo and Juliet' which excels all previous film versions."

"A play that the masses will understand and love, for the lines of the immortal bard strike into all hearts and the interpretation given by such a sterling cast is perfect...It is a beautiful thing that embodies the history of true love and inspires the centuries. Family." "Am Legion Auxiliary"

"Artistically, the picture leaves nothing to be desired. Educationally, the picture is valuable in that it gives an impressionistic reproduction of the life and customs of the times. Family." Calif Fed of Business & Professional Women's Clubs

"Schools and colleges should see this Shakespearean screen-classic which is marked by authenticity. Mature-family, Excellent." DAR

"This cinema version of the undying tragedy of young love has had several reasons for first honors in this vibrant and definitely satisfying presentation...[It is a] flawless entertaining picture for all ages to see and enjoy. Family."

"It is safe to say that no cinema production has had so good a reason for first honors as this vibrant and definitely satisfying presentation...[It is a] flawless entertaining picture for all ages to see and enjoy. Family."

"The cast give unfailing support in this almost perfect photoplay, in which the direction of George Cukor is strong and rarely intelligent and the photoplay exceedingly lovely and effective. Metro-Goldwyn-Mayer's "Romeo and Juliet" is not only equalled, but production which employs many artists in their highest expression and one which indicates the great destinies of a motion picture to enter the entire family." Nat Soc of New England Women

"Superlatives seem inadequate to describe the magnificent of the production and acting of this, the loveliest love-tale of all time...The endless amount of research which has gone into the production, the efficiency of the stage craft, masterly and understanding direction, rarely beautiful photography, authenticity of costume and manners of the day, all combine to make of 'Romeo and Juliet' not only tense and absorbing entertainment but will prove of invaluable benefit to students of Shakespeare for all time to come. Family." Nat Council of Jewish Women Jl 15 '36

"General patronage. Exquisite garden settings, romance in a Whistler canvas, the perfect reproduction of fifteenth century art, architecture and costume, and the finished performance of an outstanding cast all blend to make this a notable production." Nat Legion of Decency Jl 2 '36

"A and Y: Excellent; C: Excellent." Parent's' M p50 S '36

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"The movies have finally done it. They have made a screen version...that is not only excellent in itself, but a decided improvement over many a legitimate presentation. Shakespeare has become a bore to so many high school and college students (through no fault of his own) that it is a positive pleasure to report on what Irving Thalberg's M. G. M. has made out of 'Romeo and Juliet.' It is beautiful, its authenticity, it is moving, and when all is said and done, it is still Shakespeare." "Scholastic" p17 S 19 '36

"The settings, the costumes, the acting and the music are a beautiful tribute to a faithful adaptation of 'Romeo and Juliet' which excels all previous film versions."

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**MOTION PICTURE REVIEW DIGEST**

**ROMEO AND JULIET—Continued**

"An excellent production of the play, with an excellent continuity of plot and doing full justice to Shakespeare's consummation of the famous lines for library use. Recommended to the Committee on Exceptional Photoplays. Family-outside." + + Wkly Guide Je 27 '36

**Newspaper and Magazine Reviews**

"By every test of current Hollywood achievement, Metro's 'Romeo and Juliet' promises to be one of the best and most discussed films of the year. Endlessly handsome is this pageant-fact and fairy-tale combined. The photogaphy, its brilliant use of black, gray and white values as foundation for its authentic and bold design, costumes and settings. Miss Shearer's performance takes on variety and worth from her devotion to the story. She has the pliability to enter into every indicated mood of Juliet, within the scope of her own talents, never forcing the note beyond her abilities, speaking always out of the part and emotion implied in the words. That Mr. Howard is not the best possible choice for Romeo will, in a manner, be supplanted by his following in whatever he undertakes." E. C. S. Christian Science Monitor p10 As 25 '36

"To the uninitiated there will come an introduction to the art of the great English writer under circumstances that could hardly be improved on—a film produced by Metro, a major studio using a major star, and directed by George Irving." J. F. Cunningham + + Commonweal p446 S 4 '36

"I have seen what is probably the finest production ever recorded of Shakespeare's 'Romeo and Juliet,' the finest, perhaps, of the many fine things Irving Thalberg has to his credit as a film producer. This production reaches an artistic peak seldom seen on the screen. It is not box-office. Shakespeare is not box-office. His appeal is intellectual. The screen's appeal must be to the emotions. Of course, there is the possibility of the discovery of a director who can make Shakespeare human, who can handle the Bard's characters in a manner to make us weep over their misfortunes, something that Oskar Fischinger comes long way from accomplishing." Hollywood Spec p7 Jl 1 '36

"When M-G-M announced that it was going to film Thackeray's 'Romeo and Juliet', it was a story that would shock Shakespeare students and bore movie audiences. As a matter of honest curiosity, it was intriguing. Here is a deeply touching, scholastically faithful account of Shakespeare's romance that manages to combine an academic sincerity with robust and poignant reality. Indeed, the outstanding quality of the picture is its balance. Despite a somewhat tepid beginning and an atrocity performance by John Barrymore, whose exorbitant ranting and face-making ruin the prize role of Mercutio, 'Romeo and Juliet' is grand entertainment easily adaptable to camera methods. Dominating the picture is Norma Shearer's exquisitely poetic portrait of Juliet. Nothing in her lengthy career has indicated that this actress could exploit to such a degree this role. As Romeo, Leslie Howard is not the traditionally fierce youth, but his stylized acting easily captivates the boy sympathy and respect." (4 stars) Beverly Hills Liberty p85 As 29 '36

"Critics consider 'Romeo and Juliet' a triumph of motion-picture art, very possibly one of the finest pictures ever made in Hollywood. The most acidulous [critics] admit, [Miss] Julianne Moore, of course, is the undisputed Miss Shearer for a curved, disciplined performance as Romeo. Also, they declare Barrymore is the perfect Mercutio. 'Romeo and Juliet' is Hollywood's best joust with Shakespeare to date. Skilled performance, knowing delivery of the famous lines, an acute sense that cheers would be grudging, jeers easy, combining to set alight the talents of all concerned." + + Lit Digest p20 Ag 15 '36

"On 'Romeo and Juliet' in the screen version, I can only report that if you like the play as it is written, and do not require something far and indefinable and somewhat beyond, you will like it; if not, not. The picture is done well, if you want the bare minimum, and in some places, it's a bit too well. Norma Shearer is rather unappetizingly made up, but neither bad nor good and (surprising) enough, actually beautiful in the new version of lines in there trying; Leslie Howard has grace, intelligence and a flair for lines but the Sophie oldukça charming, and there are times when that sensitive horse's face of his, wrapped in these disguises, must lead to unfortunate qualities. This is an urbane, John Barrymore is the real study. I hardly know what to say about it, but am sure there will never be seen on the boards so much scenery-chewing and rubber-face trickery until the day they put 'Lea' into the Billy Minsky houses." Robert Stubbins + New Theatre p21 S 3 '36

"With rare good taste and surprising resources, Metro has translated Shakespeare's 'Romeo and Juliet' into a distinguished and beautiful photoplay. The singing measurements of the actors are well-choreographed in sumptuous pageantry. The acting, always effective raises at times to genuine brilliance. You will find your most engrossing and engaging obeisance to the Bard. Of all the splendid performances in the film, that of Mr. Barrymore is outstanding. Miss Shearer is remarkably good. She is inclined to coyness at the start, but from the balcony scene on, she plays with simple intensity and profound assurance. In her most ambitious role she does the finest acting of her career. As Romeo, Leslie Howard is almost ideal, although he conspires with Miss Shearer to make the. noble youth's expectations include a haunting beauty. The screen version of 'Romeo and Juliet' has flaws, but they are trivial when compared with the overwhelming power of the production." Howard Barnes + + N Y Herald Tribune p11 Ag 21 '36

"Great and still alive is the material of which the film is made. "Romeo and Juliet" falls somewhere short of being a masterpiece. It is a good picture and a distinguished one, worthy, and one into moviegoer would care to miss. Something, however, has escaped from it in the transfer from printed page, from the stage to a motion picture screen. It does not wring the heart nor start tears of sweet sympathy or bitter resentment of the tragic, needless waste of youth and love and beauty. It remains simply interesting, solid and interesting, never a film to haunt one, but still a well-made, well-acted stage production of last year." Eileen Creelman + N Y Sun p11 Jl 21 '36

"Never before, in all its centuries, has the play remained as a beak of an almost RESCUED. It is as if the role was unveiled last night... All that the director's scope, superb photography and camera photography could do would be added to it here. Ornate but not garish, extravagant but in perfect taste, expensive but never extravagant, the picture is beautiful in all its details and on its producers and upon the screen as a whole. It is a dignified, sensitive and entirely admirable production. It is essential to screen production. Considering the performances on screen, they are splendid. Here and there we can expect imperfections; Miss Shearer was not..."
it as a handsome, dignified and reverent production. The Vulgararians may overlook the fine points and see in it somewhat the usual costume piece done on a rather bigger stage than average screen. However, it is a tour de force by Norma Shearer and Juliet... Actually for once, we see a Juliet who is a girl... Miss Shearer never seems more beautiful, more profound, or richer in emotional depth, than when she is richly with tears, seems hardly either terrific or tragic, never inelegantly intense. Her first encounter with Romeo is a delightful one, and Leslie Howard appears to be an intelligent, well-bred, and not quite well Romeo. He is possessed in the role of a young man, and in the later and tragic scenes that Mr. Howard is at his best; and there is a good deal to be said for a Romeo who isn't the violent gallant so much as the mournful romantic, which is the kind of Romeo Mr. Howard probably intended. I think the studio has been overly-admired by Shakespeare... and has rendered the film somewhat cumbersome, rather... a little more... This is a good sensible presentation of "Romeo and Juliet"... but it won't be one you'll have your kids watch when you are discussing the movies as great art. John Mosher

New Yorker p18 Ag 22 '36

"Let there be no doubt about it—Shearer's Juliet can rub elbows with any modern interpretation of the damsel, from Olivia de Havilland to Cornwell. Whether she could have matched her predecessors behind the footlights is irrelevant. As an actress, she has so many qualities that others have not—twice over the camera's peculiar demands. No one of the current crop of cinema sapphires could have brought her performance with an 11-foot pole... The only weak spot in the ensemble, Howard enunciates beautifully, but is a little too starchy for my taste, but with all the passionate fervor of a potato...

News-Wk p23 Ag 22 '36

"It comes as something of a surprise to report that M-G-M's production of "Romeo and Juliet" is a decided improvement on the methodical and graceless Romeo. Tightly and heavy, rather anemic, Within the fiery spirit, the playwhisperer of Shakespearean drama, possibly the most阕 of Mercutio's flair on the set. whether Shakespeare is the perfect interpretation of the scenary remains uncertain. Metro's film of Romeo and Juliet" is a lovely thing; if it should not be well received the fault will not be Hollywood's." F. S. Nugent

N + Y Times p12 Ag 21 '36

"The Universal appeal of its tragic romance and the unusual marquee quality of its cast are assurances that the picture will interest maximum public interest and from the standpoint of enlisting the attention and support of constructively influential public elements and raising the barometer of its boxoffice success will prove one of the most effective releases in years."

Film Daily p2 Jl 16 '36

"Mr. Irving G. Thalberg, producer, showman and visionary... has evolved a picture that should be as timeless as the story it tells, gives him top billing in this magnificent effort... It is a picture born to be re-issued. It seems to this humble reviewer that, once seen, it must be seen again, so that the appreciation and satisfaction may be more complete... The wit and flow of language is something that everyone will want to enjoy again and again. The superb acting throughout of a cast of picture favorites is another thing that you'll want to view again and again as well as the thing about the production. will make you proud to be a movie fan. There isn't anyone who can think of it, no wonder why Shakespeare has been so long neglected or viewed with such pedantic awe."

Helen Gwynn

Hollywood Reporter p4 Jl 16 '36

"Its appeal unquestionably will be to every type of picture audience and raise the average audience level. For the erudite audience it offers that beauty of fine artistry which should be found in all art, and thus it should be an education of thought, excitement and interest."

Waltz of the Toreadors p5 Jl 16 '36

"It is not only an artistic achievement, but it is an expression of Hollywood's love for the truth... Its appeal will be wide and universal... It will be the most talked about picture of the season... Its appeal will be to every type of picture audience and raise the average audience level. For the erudite audience it offers that beauty of fine artistry which should be found in all art, and thus it should be an education of thought, excitement and interest."

MOTION PICTURE REVIEW DIGEST
**ROMEO AND JULIET—Continued**

complete and authentic in every respect, and appropriate references are the result of serious creation... Showmanship should take into account the picture, although based on a work of art, with all its possibilities, but nonetheless, in its film form, much to appeal to the average audience. Its basic ingredients are universal, and the fact should be capitalized by the exhibitor...+

**Motion Pic Daily** p1 Jl 16 '36

"The resources of Metro-Goldwyn-Mayer have been poured into the finest production of its kind and the picture has emanated from every department of the studio. Including not only dollars, but star values, good sense, showmanship, angles, the picture production of a great play. Metro producer Irving Thalberg produced a picture that has everything to make it a money show. What it will do at the box office depends entirely on how the individual showman gets behind it. It has everything..."+

**+ Phila Exhibitor** p3 Ag 1 '36

"As an example of expert picture making, combining fine photography and excellent sound recording, with the use of technical devices to create and enhance emotional effect, it is a superlative effort. It is a film venture that required unusual courage to undertake. The fine playing qualities have been retained from that point of view there is every reason to laud the production as successful. What will be the box office success the jewelled cast of actors would seemingly guarantee, is likely to be answered by the box office world in its impression on the public. It will have to be sold (as Shakespeare always has had to be sold) and the cooperation of the schools, clubs and literary organizations effected. Let there be no doubt as to its attendance possibilities. With full blast propaganda behind it, 'Romeo' will draw into theaters plenty of the casuals, and the star names will magnetize the regular fans. It will be the cat's meow..."+

**Variety (Hollywood)** p3 Jl 16 '36

"To sell the old showman of Avon, as well as the world's foremost poet, to the picture public as popular entertainment is, ironically but admitted, a handicap to overcome. So far as the box office is concerned, Thalberg and his associates undertook the enterprise for the showing of the play with magic names: Norma Shearer, Leslie Howard, John Barrymore, Basil Rathbone and a superb cast of supporting players. At the head of the players' roster, Norma Shearer also stands at the top in performance, her best. As the tragic heroine, she is better than the greatest current actresses of screen or stage... Leslie Howard chose to interpret Romeo with curbed emotion, but gives the role poetic grace, deep conviction and grave tenderness, a carefully considered tragic, hauntingly tragic..."+

**+ Variety (Hollywood)** p3 Jl 16 '36

**SAN FRANCISCO. MGM 115min Je 26 '36**


This is the story of the memorable earthquake and fire of 1906 which destroyed a city that had the reputation of being the wickedest city on the Pacific Coast. Entwined in the history of that catastrophe is the story of magnificent song and dance which the movie obtains. Gable becomes the movie's leading man and MacDonald obtains her first starring role. The picture should do credit to all involved and obtain a good box office.+

**Variety (Hollywood)** p3 Jl 16 '36

Audience Suitability Ratings

"A: fine of kind; Y: probably good; C: not for them." Christian Century p375 Jl 8 '36

"Excellent-mature." DAR

"Interesting for adults." Nat Soc of New England

+ Fox W Coast Bul Jl 4 '36

"Spencer Tracy as the two-fisted priest is a surprisingly splendid role, while Jeanette MacDonald's voice in the spectacular sequences redeems whatever may be disappointing in this moving treatment of California life. Family." Am Legion Auxiliary

"The thrilling climax is most appropriate and ennobling. Adults: good; family: good; 14-18: doubtful; 8-14: no." Calif Cong of Par & Torch

"The director had a difficult assignment and acquitted himself nobly. The photography is flawless and the settings excellent. Mature." Calif Fed of Business & Professional Women's Clubs

"The cast is of high excellence, the singing of Miss MacDonald is noteworthy and a particular attribute of this picture is Spencer Tracy in the role of a priest,---deserves special mention. Adults & Young people." E Coast Preview Committee

"Flawless in direction and casting and with an ethical value beyond a doubt, this picture is suitable for the entertainment of the family. S B Exper. in parents' Party Church Women.

+ Fox W Coast Bul Jl 11 '36

"Mature. Outstanding."+

+ Jt Estimates Jl 1 '36

"The outstanding performance comes from Spencer Tracy. If anything were needed to show that he is a great actor the evidence is supplied by this performance in a part that is difficult in itself, and made more difficult by reason of the roles in which audiences have been accustomed to see him. Van Dyke has handled the immense and varied materials set before him as effectively as he handles a simple thriller... All his skill is unequal to the final scenes of conversion. His handling of the moral issue throughout the film seems to suggest that he was as conscious as many cinemagoers will be that he is hokum, and when he has to face it he deals with it as quickly as possible. Suitable: adults & adolescents. This film is definitely not suitable for children."+

**Mo Film Bul** p1290 Jl 36

"Earthquakes may have been shown before in movies, but never with such thrilling reality as in this picture. It is quite an immense spectacle, a great technical achievement. The film is excellent melodrama. It is all made believable and leaves a vivid though sensational impression of the period and the appalling holocaust from the ashes of which arose the new San Francisco. Adolescents, 12-16: strong but interesting; children, 8-12: too exciting."+

**Motion Pic R Jl 36**

"Pulsating with life, vigor and rare beauty, this stupendous production can but inspire admiration for its studio work. In no way does the picture seem offensive to good taste, since the action, for the most part takes place in the Barbary Coast. Because of its realism and tenseness the picture is suitable only for adult audiences."+

**Nat Council of Jewish Women Jl 1 '36**

"Again a background of the legendary Barbary Coast with a vibrant mixture of drama, faith and love is portrayed with deep sincerity,... The addition of Jeanette MacDonald's glorious voice and Spencer Tracy's screen enlargement. General patronage."+

**Nat Legion of Decency Jl 2 '36**

"A: extraordinary; T: good; C: too mature for many adults; 14-18: beyond; 8-14: no." Parents' M p70 S '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"It offers outstanding entertainment, reaching its breathtaking climax in the fire and earthquake disaster, which is a masterpiece of realistic and spectacular production, so convincing that it is almost painful to the spectator. Adults & young people.

MOTION PICTURE REVIEW DIGEST 97

"San Francisco, Excitements, to writing, outstanding part. illuminating that full great remarkable this skipping +.

"A fine-tempered man, a man of beauty, a man of the people.

"The newspaper and magazine reviews show that the picture is one of vigorous entertainment that holds its audience for a full two hours, a part of which is spent in romance, music and the spectacle of the earthquake. The result is a production that is far superior to fine-tempers entertainment. The result is worth the money for the pleasure it gives." E. F. Middle

Boston Transcript p4 Je 27 '36

"It is a combination of strong story, fine casting, some good singing and dancing, an appeal to heart and mind, to eye and ear, to the aesthetic and the taste of the average man on the street—with a smash finish—these are the elements that make a genuine triumph of 'San Francisco.' " Laura Elston

Newspaper and Magazine Reviews

"For adults with a taste for raw meat garnished with pastry, and a representation of the great fire for climax." E. C. S.

"Christian Science Monitor p15 Je 27 '36

"Truly a great achievement... 'San Francisco' is Jeannette MacDonald's picture. The talented and beautiful young woman amazes us with the wide range of her versatility and the most impressive dialogue in the production is that spoken by her eyes and interpreted by the expression of her face. Her show is illuminating but not superior to fine-tempers entertainment. The result is not one that lends itself to the actor's particular talents. As for Jeannette MacDonald, she is almost completely nonplussed by the proceedings. When she is chunting rag-time ditties in a Barby Coast cabaret she is engaging and believable, but there is not much to be said for her renditions of operatic fragments when the camera fails to bring out the qualities of her voice. She achieves no power in her straight acting." Howard Barnes

San Francisco Chronicle p22 Ag 8 '36

"There are two things which make 'San Francisco' well worth going miles to see: the singing of Jeannette MacDonald and the astounding earthquake sequences toward the end. I again doff a reverential derby to Hollywood technicians. This scene is a notable general set-up. Again we have an utterly untrue and beglamoured picture of the Barbary Coast. No children." Don Herold

Life p29 S '36

"It is a vigorous, dramatic motion-picture moving steadily toward a climax without complicity of thedebut." + + Lit Digest p18 Ji 11 '36

"An excellent technical job which reaffirms W. S. Van Dyke's title of Hollywood master." + + Nation p10 Ji 25 '36

In this film everybody talks about sin. Spencer Tracy is almost too fine-tuned; he is not much seen; the combination is almost unbelievable but he pulls it off and is about the one really convincing person in the picture. The story is uninspired. The result is worth seeing." New Statesman & Nation p160 Ag 1 '36

"Far removed from the simple and often affecting depiction of the Green Pastures, let this brooding Legion of Deconception of the San Francisco earthquake as an Act of God that brought a flood to California. Mr. Gable and rendered him fit mate for Jeannette MacDonald, the parson's daughter. The synthetic wonders of the earthquake are dazzling enough for the nauseous Miss MacDonald's slyly erotic excitaions induce." Robert Stebbins

"It's a cunningly screened pattern of cinematic hokum. While the narrative is not to be recommended for its dramatic or emotional integrity, W. S. Van Dyke's picture is not bad enough for the nauseous Miss MacDonald's slyly erotic excitations induce." Robert Stebbins

Herald Tribune p22 Ag 8 '36

'The earthquake is one of the most terrifying ever depicted on film. The effects are stunning and the performances of the actors are outstanding. The film is a true representation of the devastation caused by the earthquake and the brave efforts of the people to overcome it.'

"San Francisco" of course is melodrama, and Mr. Van Dyke, what with 'The Thin Man' and a few others, has proved that he knows how to make the best use of scenery. The role is less brittle, less insistent upon comic values than the others. The story of course is really almost artificial, a fact not at all important in a picture which can show so convincingly the destruction of a great city. The picture is overwhelming. With the earthquake scenes, with Miss MacDonald's golden voice and beauty, with the dimpled Mr. Gable in a he-man role, and with Mr. Tracy quietly humorous, quietly powerful as the understanding priest, 'San Francisco' doesn't have to worry much about length or anything else.' Eileen Creelman

Hollywood Spec p12 Jl 4 '36

"This camera record of the quake and fire of 1906 is a technical masterpiece. Seldom has any great catastrophe been imitated with such savage brutality. Many of those ghastly scenes alone 'San Francisco' attains outstanding appeal. Unfortunately, the remainder of the picture is too weak, and the picture is one of the most disgraceful of the year. And Al- lack's one-time Sodom is hardly plausible or touching. The characters are just actors busily skating across the faces of the audience situations. Despite the authentic settings and the efforts of the large and able cast, 'San Francisco' is a total failure, the attempt to make it a picture of the great earthquake sequences. They will shake you right out of your seat." (3½ stars) Beverly Betts

Liberty p28 Ag 8 '36

"The earthquake is a great spectacle, one of the most terrifying ever depicted on film. The effects are stunning and the performances of the actors are outstanding. The film is a true representation of the devastation caused by the earthquake and the brave efforts of the people to overcome it."

"There comes a time in every motion picture review when some words are due. The word is 'Exceptionally Good.' The film being reviewed is 'San Francisco,' and the earthquake sequences are truly remarkable. The performances of the actors are outstanding and the film is a true representation of the devastation caused by the earthquake and the brave efforts of the people to overcome it." Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor
SAN FRANCISCO—Continued.

he really has nothing left with which to describe it. Such a photoplay, for example, is the thrilling, graphic, grand entertainment known as 'San Francisco.' Clark Gable, Spencer Tracy, and Jeanette MacDonald are the three stars and make no mistake about it, this 'San Francisco' is a great entertainment, a film that is grandly wrought and a spectacle that should and undoubtedly will be bestowed upon it." —William Boehnel

+ N Y World-Telegram p4a Je 27 '36

"Both the Barbary Coast and the Earthquake are obviously rich with screen material, and in M-G-M's big new thriller, 'San Francisco,' all has been combined with the proper results. The quake is all that you could want, and it makes a fine show... The film is well supplied with music— all of which, I must add, I thought Miss MacDonald did very agreeably." —John Mosher

+ New Yorker p56 Jl 4 '36

"'San Francisco' is one of the strangest conglomerations ever welded into a film. It has a lusty story of Barbary Coast days, a love triangle, cabaret dancing, opera, comedy, religion, and a moral, politics, and the 1906 earthquake. Despite these seeming incongruities, this bold-and-true quakescene are amazing... To bring to a conclusion all these diverse stories, long in progress, director W. S. Van Dyke uses the earthquake as a grand climax. Without the rest of the picture, this portion alone would be worth admission price."

+ News-Wk p21 Jl 4 '36

"John Emerson and Bernie Hyman have put over an earthquake more terrifying and destructive than the combined wreckage of the four earthquakes I have experienced. Yes, and in so doing it all but drowned a graceful story, for it is a lovely picture if you can get by with it." —R. W.

Script p9 Je 27 '36

Stage p121 Ag '36

"The earthquake in the real Metro-Goldwyn-Mayer manner, lasts for 20 minutes on the screen and in all respects except casualties no doubt betters its original of 36 years ago. A shrewd compendium of romance and catastrophe, with emphasis on the latter skillfully handled by W. S. Van Dyke, a good-looking, strong Van Dyke. 'San Francisco' is an excellent example of Hollywood's ability to make yesterday's news as exciting as today's."

Time p48 Jl 6 '36

Trade Paper Reviews

"The Clark Gable-Jeanette MacDonald starrer emerges as a feature which justifies the $1,000,000 spent by Metro in telling the stirring dramatic tale of 'Frisco in the most glamorous period of its history. Family." + Box Office p27 Jl 4 '36

"In spite of the fact that top billing goes to Gable and Miss MacDonald, the opinion of the greatest number of the critics, yours truly included, is that Spencer Tracy gives a performance which puts him equal billing with the other two. Tracy, as Father Mullin, is magnificent... As far as box-office appeal is concerned, there never was a picture with more, and if any one should doubt my statement, let him look at the records which the picture is piling to the show. It is a 'natural' in every sense of the word." + Canadian Moving Pic Digest p5 Jl 18 '36

"In blazing letters, 'San Francisco' should spell big money... Clark Gable, Jeanette MacDonald, Spencer Tracy, operatic numbers that the whole world knows, old time variety bills, catchy tunes, fascinating characters on the far-famed Barbary Coast, robust romance, and far more, make up this technical and technical and commercial success of the San Francisco earthquake and fire, which will not quickly be forgotten."

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

A load of entertainment like this can't miss. Miss MacDonald sings opera, church hymns and music hall tunes. It is the best work of her career, and it should give it the highest ranking among the motion picture opera stars."

+ Film Daily p21 Je 26 '36

"With all the elements of a box-office sensation—San Francisco is due for outstanding business everywhere. There is no denying the excellence of its lavish production nor the amazing results achieved by the W. S. Van Dyke team. Nothing nearer perfection in staged effects has ever been attained on the screen than these scenes of the destruction of a city by earthquake and burning."

+ Hollywood Reporter p3 Je 23 '36

"Facts tending to establish 'San Francisco' as a great audience entertainment and a great showman's exploitation show are many. The quality of the motivating dramatic, romantic story is striking and its sequences depicting the city's cataclysmic destruction are sensational. It is an impressive tribute to technical genius... The fact that technical excellence brought the preview audience to its feet and the film should provoke wide public attention."

+ Motion Pic Daily p4 Je 24 '36

"A rich, handsome production with strong drama, a very competent supporting cast, this outdoes other Barbary Coast stories in magnificence. Estimate: box office." + Phila Exhibitor p26 Jl 1 '36

"An earthquake, noisy and terrifying and so realistic that the customers will be doing the falling buildings and mentally hurling the crevices that yawn in the studio streets, is 'San Francico's' story. That sequence, quite lengthy, alone is enough, but the picture has other assets and exhibitors can depend on it to do about everything but chop the tickets. Its story basically follows the outline traced previously by 'Frisco Kid' and 'Barbary Coast.' But all comparisons are lost by and will be forgotten in the pictorial catastrophe which breaks in just as the story reaches the peak of its emotional pitch, to set a new high in theatrical violence." + Variety p12 Jl 4 '36

"It will take an earthquake as devastating as the one depicted in 'San Francisco' to keep this picture from kicking over box office records. Production is packed away. Production throughout is lavish with the quake sequence topping anything of this type done on the screen to date."

+ Variety (Hollywood) p3 Je 23 '36

SATAN MET A LADY. Warner 75min Ag 8 '36


Director: William Dieterle

Based on the novel Maltese Falcon by Dashiell Hammett. The film was previously know as Hard Luck Lassie or called Maltese Falcon based on the novel was released.

See issue of June 29, 1936 for other reviews of this film under title of Hard Luck Dame

Audience Suitability Ratings

"A: depends on taste: Y: unwholesome; C: no."

Christian Century p1026 S 9 '36

"[It is] a most entertaining picture. Adults & young people, specialists and technical critics, the picture is a picture of the San Francisco earthquake and fire, which will not quickly be forgotten."

+ Gen Fed of Women's Clubs (W Coast) Jl 25 '36
**NEWSPAPER AND MAGAZINE REVIEWS**

**Christian Science Monitor** p7 S 5 '36

"A poor rewrite of 'The Maltese Falcon' that just stops short of a travesty of itself."

— Sel Motion Pict Ag 1 '36

**New York Daily Tribune** p19 S 7 '36

"The mad-hatter touch of 'Satan Met A Lady' almost reduces the picture to inanity, and the current vogue among film producers to outdo one another in smart detective fiction may soon reduce audiences if the new Strand offering, with its pseudo wit and artificial situations, is not able to do justice to its material. . . . The strained humor and self-conscious sophistication becomes as exhausting as the addle-doed plot. Nor does Mr. William's smirking and over-studied performance create one's comfort, while Miss Davis walks through her lines languidly."—Marguerite Tazelaar

— N Y Herald Tribune p10 J1 23 '36

"Had Bette Davis walked out on Warner Brothers on reading the script of 'Satan Met A Lady,' her present policy might be at least understandable. She might even have rated sympathy. No one could look on the studio itself. As it is, the Strand feature appears to be, as one spectator expressed it—the 'vulgarity of vengeance on Bette Davis.'"—Eileen Creelman

— N Y Sun p22 J1 23 '36

"If Bette Davis had not effectually espoused her own cause against the Warners recently by quitting her job, the Federal Government eventually would have had to step in and do something about her. After viewing 'Satan Met A Lady,' all thinking people must acknowledge that a 'Bette Davis Reclamation Project' (BDRP) to prevent the waste of this gifted lady should not be too-drear an addition to our various programs for the conservation of natural resources. A cynical farce of elaborate and sustained cheapness, it causes still other intelligent actors and actresses—including Warren William, Arthur Treacher and Alice Sez--to behave like Times Square clowns, and deserves to be quoted as a classic of dullness in future press notices."

— Variety p22 J1 23 '36

"The important thing about 'Satan Met A Lady' is not so much what happened as a result of the meeting mentioned in the title but rather what happened to a swell Dashiell Hammett novel—"The Maltese Falcon"—when it met a Hollywood scenario writer who evidently had seen all of the cinema's attempts to mix banana with homicide since 'The Thin Man.' The results of this impact, it must be mentioned at once, are pretty distasteful, indeed, terrible. Hollywood has committed many major crimes when transferring plays and books to the screen, but has been known to be a little more merciful to such a misdemeanor as in this instance. . . . Although Miss Davis' performance in 'Of Human Bondage' was delayed Academy prize for acting, her work as the blood killer will not, I fear, bring her any further recognition. As for Mr. William's, well, it 'may be the drop the whole matter.'—William Boehnel

— N Y World-Telegram p10 J1 23 '36

"The 1938 version is vastly inferior to the 1931 version of the film, 'Satan Met A Lady' is a little turgid, if ever so slightly. For one thing, it suffers from a severe case of 'Thin Man' trouble—unbearably cute writing, direction, and acting. There's no use going into the thing any further, except to serve notice on Warner Brothers that if they produce "The Maltese Falcon' a third time, under a third name, it will all my friends will be very much annoyed."—Russell Maloney

— New Yorker p39 Ag 1 '36

"'The Thin Man' set a new style in detective pictures. 'Satan Met A Lady' is the thinnest imitation of it so far recorded, remarkable chiefly because Dashiell Hammett was author of the stories from which the situations were adapted. A frayed tassel from Hollywood's lunatic fringe, it includes performances by Warren William as a 'seriously' whimsical detective and Bette Davis, last year's Academy Award winner, in the tripping role of a jewel thief."

— Time p29 Ag 3 '36

**TRADE PAPER REVIEWS**

"Even though the story is by the author of 'The Thin Man' this programmer fails to compare favorably with the former in entertainment. . . ."

— + Box Office p29 Ag 1 '36

"This [is] a fairly amusing production. Getting off to a rather confused start and frequently departing from its main course, the yarn holds interest chiefly by the performances of a good cast, which for the most part is obliged to perform for less glamorous roles."

— Film Daily p7 J1 23 '36

"An absurd travesty murder mystery that has no rhyme or reason except to garner laughs, which it does at the expense of any shred of probability or clarity. Most of the players are involved in roles that multiply the general effect of insanity on the loose. . . . The sole entertainment inherent in its comedy lines, which are sometimes forced, occasionally lost in their delivery, but often genuinely comic. This is, however, no enough to save the opus from quick obsolescence."

— Hollywood Reporter p3 J1 30 '36

"[It is] a dashing, frivolous, almost amazing mystery film, with a wild sort of comedy predominating. It is a picture which in all probability, will be called utterly insane by some persons, and completely entertaining by others. . . . William tries hard to be gay as the eccentric gem hunter, and with consummate success, makes the picture move in farces."

— Motion Pict Daily p4 J1 21 '36

"Weirdly amusing, that class may only appreciate. . . . This is a mild remake of 'The Maltese Falcon.' . . . Chances are an outright revision might have worked out better. . . . Where the detective of 'Maltese Falcon' and his activities were natural and amusing, he and his satiric crime detection are now forced and unnatural. . . . William tries hard to be gay as the eccentric private cop and his performance is all that keeps the picture moving in lagering cases."

— Variety p14 J1 29 '36

"[It] will have to do plenty to eke out a box office existence. It's nonsensical comedy, but something besides the dialog, action and direction. All players including leads work enthusiastically, but at the same time appear to be under handicap."

— Variety (Hollywood) p3 J1 30 '36

**SECOND WIFE.** RKO 60min Ag 21 '36

**Players:** Walter Abel, Gertrude Michael, Eric Rhodes

**Director:** Edward Killy

Based on a play All the King's Men by Fulton Oursler. This is a remake of an earlier film

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
SECOND WIFE—Continued.

which starred Conrad Nagel. "Abel, [the father of] the marriage Mr. Michael and feeling the younger will not understand, sends him away to school in Switzerland. She is about to have a child when word comes of the boy's illness, and he, without thinking of his wife, goes to his son's bedside. (Motion Pict Daily)

Audience Suitability Ratings

"Altho lacking in subtlety and variety, the direction is adequate and the photography interesting. Socially, it is constructive in that it does its best against selfishness and jealousy; technically, it is a great improvement over the earlier version of the same picture."
— Calif Cong of Par & Teachers.

"Its vindication is intelligently handled and dignified by the wife's lack of pettiness when she might still continue to take advantage of the situation. The material is particularly well chosen cast. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"An appealing social drama ably handled by an excellent cast under skillful direction. Audiences over 14." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 22 '36

"Adults & young people." Gen Fed of Women's Clubs (W Coast) Ag 10 '36

Jt Estimates Ag 15 '36

"Family." Nat Council of Jewish Women S 1 '36

"Adults." Nat Legion of Decency Ag 13 '36

"Family-mature." Sel Motion Pict S 1 '36

"Handled calmly and without melodramatic flourishes, it treats a frequent problem sympathetically if not too profoundly." + — Wdly Guide Ag 7 '36

Newspaper and Magazine Reviews

"Domestic drama which in long scenes of doll talk ponders the tribulations of the second wife. In her efforts to take up domestic duties under the shadow of the first spouse." — Christian Science Monitor p13 Ag 29 '36

"The problems that confront the young bride of a widower with a child are set forth in listless fashion. Although the new film is a ponderous adaptation of 'All the King's Men' it does manage to build sympathy for the optimistic bride. The principal roles are capably performed by Gertrude Michael and Walter Abel." T. M. P.

+ — N Y Times p16 Ag 29 '36

"[It] is related in a tedious manner. Although the characters are identifiable as types and the problem which almost ruins their marriage, a logical one, the film has an irritating quality about it for the simple reason that instead of presenting its drama in a forthright and entertaining manner it does so ponderously and in a deliberate assault on the heart strings." William Boehnel

— N Y World Telegram p31 S 2 '36

"On the sentimental side, but better than average." + — News-Wk p29 Ag 22 '36

Trade Paper Reviews

"Mildly entertaining domestic drama, with cast doing its best against story odds." + — Film Daily p6 Ag 11 '36

"Meant to be a serious study of the stepmother situation, this picture is so bad that the preview audience tittered, hissed, roared and applauded in derision throughout. The basic material is sound dramatic material but its handling in almost all departments is so ineffective that it will scarcely get by as a support number in the lesser neighborhoods."
— Hollywood Reporter p3 Ag 31 '36

"A more or less routine effort ... this picture is some story entertainment of the type which usually has its greatest appeal to the feminine contingent. ... The selling should concentrate on the thematic material and be designed to attract women specifically." + — Motion Pict Daily p7 Ag 4 '36

"This is drama with few highlights. ... With few surprises, program all the way, it shapes up as usual-run-of-the-mill fare. Estimate: fair program." + — Exhibitor p36 Ag 15 '36

"Domestic piece enacted by a good cast, but retarded through flat story telling and unneeded at a sluggish pace. Very little punch to marital snags as jelled into film, with players themselves much too chic and sophisticated for the trite motivations and no lustre to the names for marquee spread. For the dualists." + — Variety p17 Ag 19 '36

SECRET AGENT. Gaumont British Smin Je 15 '36

Players: Peter Lorre Madeleine Carroll.

Robert Young. John Gielgud.

Director: Alfred Hitchcock

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

Audience Suitability Ratings

"Adults & young people." E Coast Preview Committee

Fox W Coast Bul Ji 18 '36

"Adults." Nat Council of Jewish Women Ji 15 '36

"A and Y: fair spy drama; C: not recommended." — Parents' M p48 Ag '36

"A production which is somewhat marred by jerkiness in development and an occasional lack of smoothness in the screen narrative has, nevertheless, great merit as entertainment because of a cleverly contrived plot, developed with flashes of brilliant direction, in an atmosphere of mounting terror and excitement. Adults & young people." + — Motion Pict Ji 1 '36

"Recommended to the Committee on Exceptional Photoplays." + — Wdly Guide Ji 18 '36

Newspaper and Magazine Reviews

"The film is not so successful as the roster of distinguished names associated with its production seems to guarantee. It appears to drag when it should move swiftly. Its changes of mood in the opening scenes are disconcerting. The acting in general and the presence of Mr. Gielgud in particular are its most appealing attributes." E. F. M.

+ — Boston Transcript p6 Ji 11 '36

" 'The Secret Agent' ought to be a better picture than it is"— Alfred Hitchcock, who directed the picture, 'Stops' also made 'The Secret Agent,' and there is a great similarity about his treatment and direction in these two." Laura Elston

+ — Canadian M p30 S '36

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

“Alfred Hitchcock . . . has failed in this instance to sustain cumulative interest in a complicated plot interspersed with repellent touches.”

— Christian Science Monitor p13 JI 11 '36

There is no reason why the English should not even the world with the motion picture manufacturing business. They are still frequently amanuensis in the technique of the cinema, and a dozen of dialogue. Marguerite Tazelaar

— N Y Herald Tribune p12 Ag 29 '36

“[It] is a mystery melodrama that might have come from Hollywood instead of Rome. The actors are young and handsome, the pace stepped up far faster than most continental pictures, and the comedy relief always more important than sentiment. For all that, [it] stands comparison only with California’s minor films. The picture’s chief lack lies in the plot itself, with the handling of suspense and climax.” Eileen Creelman

+ — N Y Sun Ag 18 '36

“A happy combination of mystery and humor, which moves fast and holds the interest right up to the unexpected dénouement in the last reel, has arrived from Italy.” H. T. S.

+ — N Y Times p9 Ag 17 '36

Trade Paper Reviews

“Very enjoyable and fast-moving combination of murder mystery and comedy, with a surprise finish that delighted audiences everywhere.”

+ Film Daily p16 Ag 18 '36

“A finely executed production from Italian studios, this picture will be good entertainment for audiences who understand the language. A fast tempo creates exciting atmosphere and carries the story forward rapidly without any sub-division.”

+ Motion Pict Daily p12 Ag 20 '36

“[It is] a fairly good murder mystery . . . Direction is pretty even and the performances satisfactory. A virtue of the work of the cast members is the restraint shown. [There is] much less over-acting to be found in this foreign-made than in most of them.”

+ — Variety p17 Ag 19 '36

SEVEN BRAVE MEN. Amkino 91min Je 14 '36

Players: X. Bogolybov, T. Makarova, I. Novoseltzev

Director: S. Gerasimov

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

Newspaper and Magazine Reviews

“It boasts good performances and a pervading wholesomeness that is a relief from the sultry air of the usual Hollywood product, but in the main it is too confused and tentative, both in direction and purpose, to reach the high level set by the Soviet film masters.”

+ — New Theatre p29 JI 36

Trade Paper Reviews

“Arctic expedition drama with some thrilling action of the elemental variety helped by good photography and capable acting.”

+ Film Daily p12 Je 18 '36

“Lenfilm failed to cash in on a swell opportunity in America by allowing this adventure film to run about 30 minutes overboard. Judicious cutting, added to the fact that it’s a foreign import, might have put ‘Seven Brave Men’ in the money class.”

Variety p15 Je 21 '36

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

IL SERPENTE A SONAGLI. Nuovo Mondo 70min Ag 16 '36


Director: Raffaello Matarazzo

Italian dialogue film, with English sub-titles, made in Rome and known also as The Serpent’s Fang. Battlessnake. The plot tells how a teacher, crabbled and tormented by her ill-adjustment to her profession and fear that her secret love affair will be discovered by the head matron, is mysteriously poisoned. Clews point to various pupils, for she is generally held in pity and sympathy as a good-looking police inspector takes charge of the case, and, in an adroit fashion, solves it, finally.” (N Y Herald Tribune)

Newspaper and Magazine Reviews

“While the new and inappropriately called ‘Serpent’s Fang’ is not the brilliant picture it might have been, it is a long step ahead of the mediocrities Italy has been exporting to its little picture house, the Cine-Roma, during the last few months. . . . The piece is disappointing, reminding one, perhaps subconsciously of how sensitive and absorbing that other, German, story [‘Maedchen in Uniform’] was.” Marguerite Tazelaar

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Variety p15 Je 21 '36

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
SEVEN SINNERS. Gaumont British 70min Ag 15 '36

Players. Edmund Lowe, Constance Cummings, Robert Lowery, Henry Oscar

Director: Albert de Courville


This is a remake of a silent film called The Wrecker. When Lowe, an American detective discovers a dead man in his hotel room at Nice, he determines to track the guilty person. With the help of an English girl he runs into a series of accidents and narrow escapes which take them to England.

**Audience Suitability Ratings**

"The direction is deft, smooth and competent, the story and acting is excellent. 'Seven Sinners' is an English film remarkable in that it has no cluster of stars, no midnight preview, no big press campaign, but is a competent, sparkling, fast-moving, well directed and well acted film. 'Seven Sinners' makes no film history, but is worth seeing."

+ New Statesman & Nation p192 Ag 8 '36

**Newspaper and Magazine Reviews**

"To date, the average English film has been far below the average American in technique, story and acting. There is a European flavor to English films. 'Seven Sinners' is an English film remarkable in that it has no cluster of stars, no midnight preview, no big press campaign, but is a competent, sparkling, fast-moving, well directed and well acted film. 'Seven Sinners' makes no film history, but is worth seeing." + Wkly Guide Ag 22 '36

"The British cinema continues to demonstrate its flair for melodrama in 'Seven Sinners.' Horribly realistic in its presentation, the film is a masterpiece of British direction and acting. 'Seven Sinners' is a skillfully constructed and vastly entertaining screen thriller." Howard Barnes + N Y Herald Tribune p6 Ag 22 '36

"The Roxy is billing . . . 'Seven Sinners' as the successor to 'The Thirty-Nine Steps.' This is a bit on the strong side. But here there is an unmistakable resemblance to the Hitchcock melodrama in the picture's rapid direction, urbanity and cleverness . . . On its own merits, a crisp, humorous and deeply turned murder mystery. If imitation is the sincerest form of flattery, Alfred Hitchcock has been thoroughly flattered by 'Seven Sinners.'" F. S. Nugent + N Y Times p6 Ag 22 '36

"The Roxy has been an admirable rendezvous for the mystery films the British, wisely, keep feeding us home. In a novel way, 'Seven Sinners,' its current [mystery], which is a lot of palaver about some nice people who go around wrecking trains. . . . Mr. Lowe portrays the detective with a minimum of mugging. . . Poor Miss Cummings has nothing to do but look O. K., which must pull upon her, too." Douglas Gilbert + N Y World-Telegram p15 Ag 24 '36

"Wrecking of trains is a pastime with which the characters are totally unfitted to deal. The train of this film no one should be in any doubt upon that point. The picture, however, would have been salvageable if less suspense and less acting were put for the dialogue. All the way through this is light and amusing, and maintaining this level the improbable and preposterous story are kept at arm's length." Mark Forrest + Sat P192 Ag 8 '36

Reviewed by Herb Sterne under Ag Date S 12 '36

"Like Hitchcock, de Courville injects a predominant note of humor in his film; and like Hitchcock, he attains his effects by special photographic tricks, deftly juxtaposing horror and humor, tragedy and amusement. . . Both Constance Cummings and Edmund Lowe are likable and lively, and add an American gusto to an otherwise all-English production." Stage pl21 Ag 36

"Seven Sinners" is a frank attempt to duplicate the successes of last year's English good Gaumont British comic-melodrama 'The Thirty-Nine Steps.' Pursuing a bland course through the familiar sequences of excitement, love, crime and fenton eventually dig through the intrigues of a bogus reform group, pin the crimes on the suspect and add copious doses of action and luxury for those cineaddicts who want their mysteries solved with explicit completeness, is about the only unsatisfying thing in the picture." Time p23 Ag 31 '36

**Trade Paper Reviews**

"Without a doubt the fastest-moving picture ever to issue from an English studio, this comedy-drama has the additional advantages of sparkling dialogue, several hair-breadth escapes and crack performances by Edmund Lowe and Constance Cummings." + Box Office Ag 22 '36

"Gaumont-British have turned out one of the crispest and most sparkling murder mysteries ever screened, and 'Seven Sinners' has that same rare atmosphere that made 'The Thin Man' so delightful." Variety-Film Daily p6 Ji 31 '36

"[It] succeeded in sustaining audience interest in spite of a badly knit story. A good deal of humorous dialogue, almost entirely irrelevancy, is the main thread, cleverly introduced and forms a distinctly welcome relief from the generally pervading drama. Another highly entertaining product is the series of screen smashers, breath-takingly realistic and comparing with anything of the type yet seen on the screen. Edmund Lowe . . . gives an eminently satisfying performance. Constance Cummings, on the other hand, has an unconvincing role which could have been interpreted by any young feminine player possessed of a modicum of ability. . . The picture has a highly creditable appeal for the not too discriminating masses." + Hollywood Reporter p6 Ji 11 '36

"Real action drama with three sensational train wrecks masterfully directed by Albert de Courville and featuring Edmund Lowe and Constance Cummings, with an excellent supporting cast. Suspense, comedy and action are combined to make satisfactory entertainment to lovers of thrillers. . . . [It is] an all-round entertaining amusing and exciting picture." + Motion Pic Daily p8 Ji 6 '36

"This is a weirdly suspenseful drama in the '39 Steps' tradition. Estimate: fair melodrama." + Exhibitor p57 Ji 6 '36

"This British effort at a detective story in the light, flippanh manner has more of the correct trimmings, but the story doesn't bear up under American examination. It must be said, however, that it rests its case on Edmund Lowe and Constance Cummings, and that's not sufficient." + Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; + Exceptionally Poor
Lowes's lighthearted flatfoot role is nicely worded and that will be 'Seven Sinners's biggest asset on this side. On the other side of the ledger is the case which he solves; It's too heavy to blend well with a basically comic characterization. On production and technical work, the picture is big time. But still it's only dual fodder for over here.'

— Variety p20 Ag 29 '36

THE SHADOW. Globe 60min
Players: Henry Kendall, Elizabeth Allan.
Director: George Cooper
Filmed in England. Based on the novel of the same title by Donald Stuart. A mystery story with a Scotland Yard background.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Je 18 '36

Trade Paper Reviews
"This one is relegated to the secondary spots. The story is weak and lacks most of the essentials that will make up successful pictures of this type. Its cast struggles along with situations that are never well-woven, while the direction is of the spotty variety."
— Film Daily p1 Je 27 '36

"This has a reasonably good element of mystery, but for [the U.S.] market is seriously handicapped by the heavily accented speech, some of which is almost unintelligible. . . In general it is only average mystery."
+ — Motion Pic Daily p1 Je 27 '36

"Estimate: for neighborhoods, twin bills."
Phila Exhibitor p30 Ji 15 '36

"Wordly Scotland Yard murder mystery. . . done by English cast in slipshod manner. Aside from feeble marquee possibilities (Elizabeth Allan, alone worthy of plugging), this film is too mediocre to please [patrons] even when inside. Looks headed for meager returns on secondary double-program niche."
— Variety p25 Ji 1 '36

(s) SHAKE MR. SHAKESPEARE. Vitaphone 60min Ag 22 '36
Players: Carolyn Marsh, Allen Mann.
Director: Roy Mack
When a film producer orders an assistant to read all of Shakespeare's plays in one night and to report on them in the morning, the assistant has a nightmare in which Cleopatra, Romeo, and Marc Anthony play each other's roles with Hollywood modern touches.

Trade Paper Reviews
"A satire with ultra-modern trimmings on some of Shakespeare's works, with everything but the kitchen sink thrown on the stage. It 'different,' this not only will go over the heads of most audiences but it contains little real entertainment. . . . And Cleopatra, Macbeth, Henry VIII, Romeo and Juliet, Puck and others 'go Hollywood', with unsensational results."
— Box Office p27 Ji 25 '36

"A pretentious two-reeler, done with a fantastic touch and with a comedy slant throughout."
Film Daily p8 Ji 3 '36

"At its best it is mildly entertaining."
— + Motion Pic Daily p8 Ji 6 '36

SHAKEDOWN. Columbia 57min Ji 17 '36
Players: Lew Ayres, Joan Perry, Thurston Hall.
Director: David Selman
When an heiress falls in love with a poor man, her father offers him an important job in his company. The young man refuses but does accept a job as messenger-boy. The girl agrees to a kidnapping hoax, thinking it will help the young man. When the hoax turns out to be a real kidnapping, the messenger rescues her.

Audience Suitability Ratings
"A: mediocre; Y: hardly; C: no."
Christian Century 115 S 2 '36

"It is a fast-moving, exciting melodrama. Smooth direction, a capable cast, interesting story and maintenance of suspense to the end. Family."
+ — Nat Council of Jewish Women Ag 5 '36

"General patronage."
Nat Legion of Decency Ag 6 '36

"Smooth, exciting entertainment. Family."
+ — Se Motion Pic Ag 1 '36

"Family."
Wky Guide Ji 25 '36

Newspaper and Magazine Reviews
Christian Science Monitor p13 Ag 29 '36

"As a footnote on minor operations it is our duty to report that 'Shakedown' [is] a fast, scarcely furious, but pleasantly pretentious contribution from Columbia Pictures. [It is] a dead cert for second spot on a double-feature bill." — F. S. Nugent

N Y Times p9 Ag 17 '36

Mr. Ayres' presentation of Bob is about as real as a white elephant, which is no censure at all, for the picture is a sticky little yarn about as profound as an engraving on a pin. Joan Perry's Edith Stuart is a pouty little sweetie and an occasional nuisance, which probably isn't her fault, either... 'Shakedown is a 'program pleased—a dubious term I was never able to figure. It is variously defined as routine tripe for the grinds, and not to be taken too seriously, but you could never get Columbia, who produced this one, or any of the studios to admit it." — Douglas Gilbert

— N Y World-Telegram p13a Ag 18 '36

"Its familiar ingredients are badly jumbled."
— Time p42 Ji 27 '36

Trade Paper Reviews
"[It is] a mediocre mystery. Family."
+ — Box Office p29 Ag 1 '36

"[It is a] fairly entertaining little program picture with story in action tempo okay for popular houses."
— Film Daily p16 Ag 18 '36

"This is a fast-moving pretentious formula melodrama of the shakedown racket. Well acted and briskly directed it is engaging entertainment that will keep non-discriminating audiences at close attention and shapes up as good support material for popular houses."
— Hollywood Reporter p5 Ag 26 '36

"A melodramatic effort of the shakedown racket, this should be reasonably satisfying and provide fair entertainment. The action is well paced and fairly well kept up."
— Motion Pic Daily p15 Ag 18 '36

"Estimate: for neighborhoods, twin bills."
Phila Exhibitor p31 Ag 1 '36

"This is a typical semi-gangster film, full of time-worn angles, a make-believe snatch and eventually a murder mystery. It smacks..."
MOTION PICTURE REVIEW DIGEST

SHAKEDOWN—Continued
strongly of hurried preparation and shows it in execution. The picture obviously is intended for second-rate spots and young people with whom it will have the family on the seats’ edges.
+ — Variety (Hollywood) p3 Ag 6 ’36

SHE-DEVIL ISLAND. Grand national 64min Je 1 ’36
Players: Native cast
Director: Rafael Sevilla
Dialogue film made on a Mexican island. "A young man leaves his island home and his fishing to seek a fortune in pearls." (Nat Id of R M)

Audience Suitability Ratings
"Mature."
Nat Bd of R M Je ’36
"Picturesque scenery is the only redeeming feature of the film. Adults."
+ Nat Legion of Decency Je 11 ’36
"An interesting picture. Excellent photography of the sea, interesting native dancing and good singing. Mature."
+ Wkly Guide My 30 ’36

Trade Paper Reviews
"Houses that go in for exploitation specials will find something up their alley in this attraction. . . There is a good deal of action and suspense, plus colorful background and good photography, and the novelty of the production recommends it as a bit of something on the beaten track." + Film Daily p7 Ag 29 ’36
"From Mexico has come this melodrama, a picture that can stand big exploitation. . . The picture is a credit to Mexican production, with some fine singing, Fiesta scenes, one torrid dance number, beautiful photography. Some mediocre photography bits, some difficulty in the dialogue are found, but these are overshadowed by the picture’s good points." + Phila Exhibitor p22 Je 1 ’36

SING, BABY, SING. 29th century-Fox 90min Ag 21 ’36
Players: Alice Faye, Adolphe Menjou, Gregory Ratoff, Ted Healy, Patsy Kelly, Michael Spainard
Director: Sidney Lanfield
Music and lyrics: Lew Pollack. Jack Yellen
Music director: Louis Silver
"Story has to do with Miss Faye, a night club dancer, manager, Ratoff, tries to get her fame through having her mixed up with Menjou, a drunken actor from Hollywood in New York. Affair gets out of control when Menjou’s manager drags him back to Hollywood. Then starts a train-and-plane chase across the continent with Miss Faye asking for an apology." (Variety (Hollywood)

Audience Suitability Ratings
"A: stupid; Y: not good; C: no."
Christian Century p1026 S 9 ’36

“Although well-directed and well-played, there is little opportunity for outstanding individuality. Quite a bit of good music and a romantic, poetic flavor. Good direction by the director, in the family department, will have the family on the seats.”
+ — Variety p16 Ag 19 ’36

"Evidently aimed at dual bills, Columbia’s ‘Shakedown’ falls exactly in lap of the double spots, but on the under side. It’s well written, nicely directed, acted and produced, but it’s too formula-built to take the big handfuls. It’s nice entertainment for the family and in the not-too-doo-doo spots will be the family on the seats’ edges." + — Variety (Hollywood) p3 Ag 6 ’36

"Mediocre.*"
DAR

She-Devil Island, an interesting picture, with excellent photography of the sea, interesting dancing and good singing. Mature.

"An amusing comedy of a Hollywood star. Excellent satire, good dialogue, and superb comedy by the Ritz Brothers. It is regrettable that only a few laughs intended, and no other delightful picture from being placed in the A-1 classification, Adults.”
+ Nat Council of Jewish Women Ag 5 ’36

"Very funny comedy about a middle-aged screen Romeo who becomes involved with a young singer. . . Amusing dialogue, good singing and dancing."
+ Wkly Guide Ag 22 ’36

Newspaper and Magazine Reviews
"Sing, Baby, Sing" which Twentieth Century-Fox insists is not based on a recent headline romance—is a wildly hilarious farce that gallops along its musical course to the loud accompaniment of incessant laughter. A boisterous, completely insane show, the picture tells its story with a breathless gusto that includes no feeling or sentiment. But for swiftly moving entertainment in sarcasm mood this comes as an outstanding treat. . . "Sing, Baby, Sing" which has its most delightful moments from the Ritz Brothers, a knockabout trio whose dazzling debut marks them for either a lunatic asylum or great acclaim." (9½ stars) Beverly Hills Liberty p3 S 12 ’36

"Motion-picture musical comedies, as a result of overflow, have become as a pound of butter. Shattering the vague ennui which most of them arouse. "Sing, Baby, Sing" is the least luminous of a musical frivolity. It begins at high tempo, winds up like a siren to a shrill climax, and not in any foot of which does it lag perceptibly. . . It presents to the screen a manic trio, the Ritz Brothers, if they accomplishing nothing else, these superb loons will force the celebrated Marx Brothers to sharpen their wits

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

P105

and routines... The surprise of the film is Adolphe Menjou, who long ago added sly comedy to his knapsack of tricks. Nunny turns in 'Sing, Baby, Sing,' and he is seen as a complete Shakespearean ham actor, pompous, ridiculous, and exceedingly funny... Lit Digest p24 Ag 22 '36

"A brilliantly amusing caricature of a film actor by Adolphe Menjou lends comic distinction to a medley of lively,needle-turn virtuosity in 'Sing, Baby, Sing.' [Menjou] is superbly funny. It takes subtle restraint and knowing assurance to realize that Adolphe, Menjou has brought both qualities to the role... Although the Ritz Brothers, with their mad and funning, the irrepressible Miss Kelly in Mr. Healy at his most triumphant do the principal work in supplementing Mr. Menjou's antics, the whole company is splendid. Michael Whelan is excellent as the reporter." Howard Barnes + N Y Herald Tribune p8 S 12 '36

"Darryl F. Zanuck and Twentieth Century-Fox have contrived a sly, irresponsible medley which is at least as good as the average program picture and finds itself in the upper brackets for the season," P. T. N Y Sun p19 S 12 '36

"'Sing, Baby, Sing,' [is] one of the most amusing pictures shown at the Roxy this year. Darryl Zanuck's nimble company has developed it with keen relish for its absurdities and has entrusted its production to a group of astounded clowns and madcaps... Mr. Menjou is boisterously funny." F. S. Nugent + N Y Times p29 S 12 '36

"Here it is at the Roxy, a musical film so tuneful, fast and amusing that it immediately goes on the top of your list of photoplays that must be seen. It is a homey, personal trifle (Darryl Zanuck certainly gets his nickel's worth out of the daily paper). High-jinks run wild. Three eccentricities billed as the Ritz Brothers devastate the possibilities with a knockabout comedy routine which includes, poise, haranguing personalities as Harry Richman, Ted Lewis and Freddie March. Ted Healy does his famous magician act and it's as fun, as funny, for he has Patsy Kelly to stooge for him." Herb Sterne + Script p11 Ag 22 '36

"Adorned with able comics... full of good tunes..." Time p23 Ag 31 '36

Trade Paper Reviews

"One of the wof comedy hits of the year. It has music and has laughs... it has a trio of musical clowns..." + Box Office p31 Ag 15 '36

"It's all good for whatever might have allayed you. It should carry a 'before and after taking sign,' and the results—would just be grand." L. S. Niemeyer + Canadian Moving Pic Digest p10 S '36

"This picture introduces a wof comedy trio, the Ritz Brothers, and they present a show that should be heavy box-office in any kind of house... Gregory Ratoff, with his dialect, takes the lead, putting a smile on Adolphe Menjou as the drunken actor is swell, Alice Faye does her songs well, and Ted Healy and Patsy Kelly have some authority. The movie numbers are all very good and should be very popular." + Film Daily p7 Apr 1 '36

"Here's a grand boxoffice bundle of buffoonery-with-music that rates away up top for speed and laughter. It will keep theater lills jingling merrily with smash takes in all classes and audiences in hilarious mood for its full 90 minutes... the actor's cast carries the loony doings to hilarious heights and registered several comedy performances beyond all previous achievements... The picture will definitely set up box office records. It has that audience wants for entertainment, plus some performances you will want to hang your exploitation kite to... Promise your patrons more laughs and solid entertainment that they have had in a picture for a long time..." + Hollywood Reporter p3 Ag 1 '36

"Sing, Baby, Sing' merits top rung on the filmusical ladder. It is tuneful and smart and its tunes exceptionally good for exhibitor plugs... The performances by the entire cast are smooth and ably executed, guided by directorial tempo and gusto which kept a preview audience raring throughout from footlights to the rear of the balcony..." + Motion Pict Daily p6 Ag 3 '36

"Strong on comedy, with music to help, filled with people whom audiences should want to see, 'Sing, Baby, Sing' looks and sounds as smart as it is... Audiences should like it. Estimate: good..." + Phila Exhibitor p36 Ag 15 '36

"Logically contrived, 'Sing, Baby, Sing' can stand up with the screen's best musical comedies. It's put. It's box office in any language. With a cast of names and a flock of selling angles it should have no trouble setting grosses..." + Variety (Hollywood) p3 Ag 1 '36

SINS OF MAN. 20th century-Fox $5min My 29 '36


Directors: Otto Brower. Gregory Ratoff

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

Audience Suitability Ratings

'A: fine of kind; Y: very sad; C: not for them.'

Christian Century p975 Jl '36

"The picture is sincere and deserves respect. It needs more restrained direction... This is not a film for those who like to be cheered laddled, but it has a human interest, Suitability: adults & adolescents..."

+ — Mo Film Bul p106 Je '36

"A: powerful human interest drama; Y: sombre in tone; C: no..." + Parents' M p45 Jl '36

Newspaper and Magazine Reviews

"As a character study, 'Sins of Man'... is a remarkable piece of work—sensitive, artistic and exceedingly harrowing... A sudden downpour, but it will keep you going... sending one away, moist-eyed yet not dissatisfied. If entertainment is the criterion for film merit, 'Sins of Man,' is not so much good cinema as it is an interesting character study..." E. F. Melvin + Hey Tomorrow Transcript p7 Je 20 '36

"An excursion into the past in title and style of story, with Jean Hersholt by sheer authority and benevolence making engrossing the part of a priest-scrivener who during the French Revolution... trying to persistently sad for some tastes." E. C. S. + — Christian Science Monitor p33 Je 20 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; +—— Exceptionally Poor
SINS OF MAN—Continued

"Jean Hersholt is a fine actor, but they put in a hokey show this trip. . . This is a sad, soggy, sentimental picture, with a certain amount of rambling involved with it. Everybody around me was having a thoroughly miserable 85 minutes, and I'm sure they'll all think they've entertained, edified and uplifted. Not for children." Don Herold

— Life p26 Ag '36

"In spite of its spiritual turn, 'Sins of Man' does not have it truly gloomy. It is solid, emotional drama of a kind seldom seen on the screen since Herr Jannings gave up his soul and body to a higher form. There is no love interest; but Fox offers as romantic appeal a good-looking young newcomer, Don Ameche, who does pretty well with the part." Eileen Creelman

+ N Y Sun p17 Je 19 '36

"Sins of Man" is a thoroughly sentimental, painstakingly sombre and devastatingly complete portrait of a man in sorrow. While it is uncompromisingly tearful, it happens also to have been splendidly honest and perfectly directed and handsomely produced. Our preference for a more 'contrasty' negative, 'Sins of Man' has blocked in its tragic shadows solidly, courageously ignoring any romantic subplot and only in a few penultimte episodes seeking to bring its heavy theme into clearer relief through recourse to a 'funny' man. Providing this is a more matter-of-fact approach to tragedy than the screen generally employs, and must be encouraged in principle if not in the specific instance, there is still danger in overdoing it." F. S. Nugent

+ — N Y Times p17 Je 19 '36

"There's certainly not one ray of humor in 'Sins of Man' that you could perhaps, if you like 'sad' pictures, here's your prize." John Mosher

New Yorker p73 Je 27 '36

"Aside from [Jean Hersholt] the film has no box-office names, no romance, no comedy—none of the elements that attract screen patronage. Yet by the sheer force of his acting, it develops into a forceful, moving drama, instead of the sentimental cry-fest it could so easily have become." + News-Wk p24 Je 20 '36

"[Hersholt] undergoes his ordeal valorously, and lives to see everything set aright by the music. Amazing series of coincidences ever flashed on the screen. It is just barely possible that you may laugh instead of cry."

— Stage p9 Jl '36

"Sad, simple and superficial, this picture deploys the mishaps of one Christopher Frey, bell ringer in the Tyrolean town of Zanebruck."

Time p40 Je 29 '36

Trade Paper Reviews

"Tedious and frequently in its sentimental and religious passages, 'Sins of Man' is not a good motion picture. It will be hard to sell, for there is only Jean Hersholt. Picture introduces Don Ameche, a semi-obscure Chicago radio actor, who will mean little in this industry, is abolutely no romance in the entire 85 minutes."

— Variety p29 Je 24 '36

SITTING ON THE MOON. Republic 65min S 15 S Rating: Roger Pryor, Grace Bradley, William Newell, Pert Kelton

Director: Ralph Taub

Music director: Harry Grey

Music: Sam H. Stept, Sidney D. Mitchell

"Pryor, an irresponsible tunesmith, has long nursed his vendetta for the luckless former star, who has been blackballed by the studios for deserting a picture. Finding Miss

Bradley in the extra ranks with his friend, Pert Kelton, Pryor personally strives to engineer her comeback. Through scheming he antagonizes Miss Bradley a radio contract."

Motion Pict Daily

Newspaper and Magazine Reviews

"It is the ‘Sitting on the Moon’ type of film that drives the reviewer to an untimely grave. There is simply nothing to get the critical teeth into—nothing new, suspenseful, or even interesting; but, on the other hand there is nothing to really entertain it. It seems a pity that Pryor, an excellent actor, should be wasted on thin drives as Paul Jacobs." + Hollywood Spec p15 S 12 '36

Trade Paper Reviews

"A cocktail of entertainment, this sprightly romantic-comedy which is the second musical to emanate from Republic will please the entire faculty."

+ Box Office p25 S 5 '36

"Given a pleasing human interest story with down-to-earth people doing things like regular folks, a good into an interesting sense of suspense, and add to that the really charming personality of Grace Bradley, and here is a number that will fit neatly on any exhibitor's screen catering to the average American audience. There is a steady undercurrent of good comedy with bright chatter that is not wearisome. . . Grace Bradley is charming, and delivers more in acting ability and glamour than a lot of expensive stars in more expensive productions."

+ Film Daily p15 S 11 '36

"Republic's second musical of the season, 'Sitting on the Moon,' misses getting out of the B musical grade, through failure in writing to capitalize on the possibilities of its excellent original story premise. Cast lacks draw names, but with all its faults it will be well liked in many spots and is a good booking, opposite dramatic fare for dual."

+ Hollywood Reporter p4 Ag 28 '36

"This is a musical farce concerning the Hollywood adventures of a pair of song-writers, presented basically as a thing of entertainment."

+ Motion Pict Daily p3 Ag 29 '36

"Never presuming to be pretentious, 'Sitting on the Moon' is a nifty little musical-romance that swings right along, working up to a tense, exciting, thrilling, and entertaining, audiences should find this number satisfying. [It is] an average story. . . Despite lack of top starry stuff, 'Sitting on the Moon' could have a good chance with the family trade."

— Variety (Hollywood) p3 Ag 28 '36

A SON COMES HOME. Paramount 75min Jl 31 '36

Players: Mary Boland, Julie Haydon, Donald Woods, Wallace Ford, Anthony Nace

Director: E. A. Dupont

Based on a short story of the same title by Harry Jerome Boland [portrays] an angel of the San Francisco Lighthouse, to entertain, audiences should find this number satisfying. [It is] an average story. . . Despite lack of top starry stuff, 'Sitting on the Moon' could have a good chance with the family trade."

— Variety (Hollywood) p3 Ag 28 '36

Audience Suitability Ratings

"Lack of realism and exaggerated maternal impulse for this melodramatic social drama from becoming outstanding." Calif Cong of Par & Teachers

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — Exceptionally Poor
"There are plenty of heart throbs and suspense, but too little comedy relief. Mature." Calif Fed of Business & Professional Women's Clubs.

"Excellent. Mature." DAR


"[It] makes a strong appeal for strength of character and high ideals—a picture worth seeing and adapted for adults and older children. Family." Calif Council of Fed Church Women.

Fox W Coast Bul Ag 29 '36

"This is a heart-stirring social drama dominated by the artistry of Mary Boland, who in a serious and dramatic role, rises to new heights, and is supported by a fine cast. Family." Nat Council of Jewish Women Ag 19 '36

"General patronage." Nat Legion of Decency S 10 '36

"Mature." Sel Motion Pict S 1 '36

"The direction has many individual and excellent points. Wky Guide Ag 22 '36

Newspaper and Magazine Reviews

Christian Science Monitor p14 S 12 '36

Hollywood Spec p13 S 12 '36

"[It is] a motion-picture apparently designed to give Mary Boland a chance to be something besides funny. Miss Boland is brilliant as the mother and Julie Haydon begins to approximate the acting talent forecast for her two years ago when she undertook her debut." Lit Digest p24 Ag 22 '36

"This is a heavy-handed business and a strange gallery in which to discover Mary Boland, as the surroundings in 'Jubilee' have given way to a fish and chips midlet along the San Francisco waterfront. In a word, it doesn't lift one foot near Tucboar. Annie characterization is not Miss Boland's dish. It isn't a very exciting story and Miss Boland's isn't a very exciting part." Lucius Beebe.

N Y Herald Tribune p6 S 7 '36

"Paramount is severely being fair to Mary Boland in asking film audiences to judge her as a dramatic actress in so absurdly contrived a story as 'A Son Comes Home.'" The obscurely assembled emotional hodge-podge into which she now has been thrust would have put a burden on the virtuose Marie Dressler herself." J. T. M.

N Y Times p7 S 5 '36

"Throwing off all the characteristics, as well as the blonde hair, that have endeared her to millions in comedy roles, Miss Boland goes through the paces of her first dramatic role with her performance restrained and completely realized and it is largely because of her work that a highly melodramatic and saccharine story becomes plausible and entertaining. . . . The film has a certain amount of speed, coincidences and tears and a not me melodramatic and startling, to it. If then, you are not too finicky about your screen entertainment, you should enjoy the way 'A Son Comes Home' is carried out by Miss Boland and her associates." William Bochnel

N Y World-Telegram p10a S 5 '36

"In this exciting picture of the San Francisco water front [Mary Boland] returns to a dramatic role and is superb as the chowder-house proprietor whose son comes home as a killer." News-Wk p12 S 12 '36

"A Son Comes Home" devotes itself to tear-enticing, but if you're one who likes a good cry—this will be more your cup of tea. Mary Boland can sniffle your way Over the Hill to the Poorhouse once again. . . . Actress Mary Boland and Author Harry Hervey are both well established in severely specialized fields; Miss Boland is Queen of Comedy and Hervey has made a deserved reputation in a line of isolation films. It is earnestly to be hoped that both these talented people will stick to the knitting in which they excel." Film Daily p11 S 12 '36

Trade Paper Reviews

"Wholesome entertainment of interest to every mother and every mother's son or daughter, this film will pull at the box office." Box Office p31 Ag 15 '36

"Gripping picture with Mary Boland in a dramatic role should get by nicely." Film Daily p3 Ag 8 '36

"Thanks to sympathetic and characterful writing, eloquent direction and a deeply-etched character portrayal by Mary Boland, this simple heart-wrenching plot of picture of the San Francisco waterfront becomes a work of real distinction. It has universal appeal and will go places at the box offices. Mary Boland as the 'Angel of the Waterfront' here delivers her first dramatic role in pictures. It will win her more admirers than even her delightful comedy portrayals, for it has sincerity, emotional power and an unforced simplicity that bites deep."

Hollywood Reporter p8 Ag 5 '36

"A seriously toned character drama, this seems destined to be appreciated by patrons liking and understanding solid, substantial entertainment. The plot is powerful and appealing. The work of the cast endows the picture with believable realism that held a preview audience in hushed silence." Motion Pict Daily p4 Ag 6 '36

"Dramatic piece well played, but which lacks name strength, this should find favor with neighborhoods, small towns. Well handled, dramatic, this ought to please, even if short on name strength."

Phila Exhibitor p31 Ag 15 '36

"Mary Boland goes dramatic in this picture. She cannot completely compete with her efforts in a story in which she is required to turn her own son over to the law for murder to save the innocent boy she has befriended. . . . The patrons will reject the situation. . . . It all adds up to wasted effort." Variety p17 S 9 '36

"'A Son Comes Home' is the kind of entertainment the whole family will enjoy. It has speed, punch, drama, love interest and with it all that wholesomeness that has long been cried for."

Variety (Hollywood) p3 Ag 5 '36

"SONG OF A NATION." Warner 20min Jl 4 '36


Director: Frank McDonald

A Broadway Brevity short in Technicolor. It is the story of the songs of the Star Spangled Banner by Francis Scott Key.

Audience Suitability Ratings

"If 'Song of a Nation' is really a true account of the personal episodes in Key's life which influenced him to compose the national anthem,
SONG OF A NATION—Continued

Perhaps there is some excuse for its militaristic tinge. If not, then it is another of those fight-and-carry-flag-to-victory epics. Unconvincingly enacted by a cast of wooden actors, 'Song of a Nation' won't stir audiences' blood to any great depths of 'patriotic' fervor.

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Bul on Current Films Ag 3 '36

"A story woven around the composition of the Star-Spangled Banner is done in a charming manner which should be of inspiration to every American. Adolescents, 12-16; excellent; children, 8-12: excellent."

+ + Motion Picl R Jl '36

Newspaper and Magazine Reviews

"Rarely are we permitted to view a short subject which in its brief footage stirs our emotions to a higher pitch than ninety-nine of every hundred feature pictures manage to do in their greater length. 'The Song of a Nation' is a cinematic gem, an artistic morsel that will adorn any evening's entertainment irrespective of what else composes the screen program. . . . This is the most space I ever devoted to a review of a short subject. My excuse is that it is the best short subject I ever saw."

+ + Hollywood Spec pl2 Jl 20 '36

"Unfortunately, it's all slightly pedestrian and the color is too colorful. The battle scenes, done in obvious miniature, are as unconvincing as Miss Dodd declaring 'The Star-Spangled Banner.'" Herb Sterne

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Trade Paper Reviews

"Both on merit and theme, this short subject deserves booking in every theater throughout America. Warners have put out its prodig- tion the same supreme care that is found in top-flight features."

+ Film Daily pl3 Je 12 '36

SONG OF CHINA. Douglas MacLean 65min

Players: Lim Cho-cho. Shang Kwh-wu. Li Shoh-shoh

Director: Lo Ming-yau

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

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Audience Suitability Ratings

"A: cultural and unique; Y: worthwhile; C: probably inspiring."

Parents' M pl8 Ag '36

"Authentic in every respect, with an all-Chinese cast and with sub-titles in lieu of spoken words, 'Song of China' is a picture of great dignity and charm. . . . That the picture is interesting, dramatic, and emotionally stirring is due to fine direction and the intelligent acting of the unusual cast. Incidental music, interior settings and typical outdoor scenes are a delightful part of the Chinese atmosphere. Family."

+ Sel Motion Picl Jl 1 '36

Newspaper and Magazine Reviews

"Our brown and yellow brethren have never been able to assimilate the screen as an art form. Instead of making pictures indigenous to their manners and customs, they've concentrated on turning out composites of all the more worn occidental atehla. . . . It has no appeal for the average American audience though it has all the ingredients familiar in our own flickers. 'Art' theatre devotees will find a certain naive charm, some unintentionally funny titles (the film is silent), plus beautiful photographic work. It's strictly a curiosity." Herb Sterne

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Trade Paper Reviews

"Beautiful, artistic novelty produced and directed by Chinese in China, photography and Oriental theme make this excellent fare for the art houses. Adults."

+ Box Office pl2 Jl 11 '36

SPENDTHRIFT. Wanger-Paramount 75min Jl 17 '36


Director: Raoul Walsh

The story is built around a young millionaire and sportsman who has dissipated his fortune. He marries a designing girl who leaves him and finally he becomes a famous radio announcer. After a divorce, he marries the daughter of his horse trainer who has always loved him.

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Audience Suitability Ratings

"A: fairly good; C: amusing; C: fair;" Christian Century pl047 Jl 29 '36

"Mediocre-mature." DAR

Fox W Coast Bul Jl 25 '36

"A good cast, fine direction and some exciting horse races make up this pleasing entertainment. Family."

+ Nat Council of Jewish Women Jl 22 '36

"Objectively in part. Objection: justifies divorce as a solution." Nat Legion of Decency Jl 16 '36

"A and Y; mediocre; C: no interest."

Parents' M pl78 S '36

"The plot is transparent, situations trite, and the direction uneven. Adults & young people."

Sel Motion Picl Ag 1 '36

"Family."

Wkjy Guide Jl 4 '36

Newspaper and Magazine Reviews

"George Barbier and Edward Brophy rag the discouraging story with a welcome laugh." E. C. S.

Christian Science Monitor pl3 Ag 8 '36

"[It will] teach a valuable lesson to all young fellows who inherit twenty million dollars when they become of age. It will serve a useful purpose also in showing Hollywood how a picture should not be made. For those without the inheritance and with no desire to learn about pictures, I am afraid 'Spendthrift' has nothing to say, but it is the worthiest picture ever made—merely that it is the worst I ever saw."

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Hollywood Spec pl1 Jl 20 '36

"The film should be taken care of the weak half of a double bill." (2 stars) Beverly Hills Liberty pl4 Jl 25 '36

"Fonda plays with his customary directness and sincerity through some of the most peculiar social exhibitions seen in recent months. Mary Brian, surprised no doubt at being a villainess, contributes a Southern accent; Pat Paterson offers a mild Scotch imitation; George Barbier is perpetually explosive and Edward Brophy adds slangy grunts."

Ltt Digest pl9 Ag 1 '36

"The only distinguishing feature of the new film is that it presents Miss Mary Brian who has long been regarded as the most in-

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+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + Exceptionally Poor
nocious and saccharine of the cinema ingenues, in their not-so-calm way. "Boston Nat Gen Motion Henry Fair; Wkly When Which..."

"Nobody could have tried very hard with 'Spendthrift.' This is one of those synthetic little stories scenario departments do buy now and then. Several indifferent performances do not make it any more believable; nor are the time-honored jokes of much assistance."

— Elleen Creelman  
N Y Sun p22 Jl 23 '36

"Considered apart from its romantic-economic theories, 'Spendthrift' may be jotted down as a slight and superficially diverting fake. Cincinnati Enquirer: Fonda, on the other hand, is probably as incorse a playboy as you would care to meet; in fact, it might not be a bad idea to see the picture just to get over the notion that an idler's life is all beer and skittles."

— F. S. Nugent  
+ — N Y Times p24 Jl 23 '36

"[It is an] unsuccessful effort to blend farce and romance... Except for a remarkably fine performance by George Barbier in the role of a dyspeptic millionaire, there is little to recommend in this offering, which relies almost entirely for its effect on cleverness of turn and on its stereotyped elements of farce-comedy. However, Mr. Barbier's blustering antics do much to dispel the belief that the narrative creates."

— William Eoehe!  
— N Y World-Telegram p10 Jl 23 '36

"Spendthrift' is the sort of comedy which committed reviewers should avoid seeing in private projection rooms. Thus viewed, the only feeling it could arouse would be simple amazement at anybody should produce it. I saw it in a huge, cold movie cathedral, and there it explained itself, at least commercially. All the little people sitting round me laughed and crowded and clapped their hands with delight." — Russell Maloney  
— New Yorker p39 Ag 1 '36

"This is a bad picture—despite the acting talents of Henry Fonda, a captivating brogue employed by Pat Paterson and a brisk comedy characterization by June Brewster. The story is without charm. It is put together without skill—and the result is a picture with neither sympathy nor conviction."

— Molly Lewin  
Script p11 Jl 25 '36

Trade Paper Reviews

"This gay and amusing comedy is a well mounted, intelligently acted laugh-fest that takes full advantage of its limited story possibilities and emerges an unpretentious but very likeable picture."

+ Box Office p75 Je 27 '36

"This one rates a good light summer number with an indifferent story that is carelessly thrown together but is garnished with good comedy business and snappy dialogue that carries the chuckles."

+ Film Daily p7 Jl 23 '36

"This merry and ingratiating little comedy is Walter Wanger's final contribution to the Paramount list and it will add considerable strength to its B group, for which it was planned. Though an unpretentious offering for Wanger, it is a salable fare in all dual groupings."

+ Hollywood Reporter p3 Je 12 '36

"[It] has a pleasant cast and an improbable development of a conventional plot, but with enough laughs to do nicely."

+ Motion Pic Daily p3 Je 13 '36

"Estimate: mild program."

— Phila Exhibitor p68 Jl 1 '36

"There was the basis of a good picture here, but—Which means it won't do for better than double bill rating... Henry Fonda heads the cast of mostly unknowns, which is another exhibitor hurdle that won't be easy. Fonda is a handsome lad and it is possible that he might have been accepted as the spoiled young millionaire he's supposed to play if the things he did and said were acceptable. They're not... When Hatch wrote this story he wrote it for raffish satire. It was pointed and sharp and sharp. Raoul Walsh as director and co-adaptor toned it down and polished it up to where it lost all point."

— Variety p34 Jl 23 '36

"Fast-moving comedy that despite the familiarity of story affords good entertainment through excellence of direction, dialog and casting. Lack of pulling names will keep it in the twin bill class. Production is above average for class B pictures, with Walter Wanger giving the production good framing."

— Variety (Hollywood) p3 Je 12 '36

STAGE STRUCK. Warner-First national 90min S '36  
Players: Dick Powell, Joan Blondell, Warren William. Frank McHugh, Jeanne Madden  
Director: Busby Berkeley  
Music director: Leo F. Forbstein  
Music and lyrics: E. Y. Harburg, Harold Arlen

"The plot concerns the romance between Dick Powell, dance director, and Jeanne Madden, a country girl who rescues from a chorus job to play the star part on the opening night."

Motion Pic Daily

Audience Suitability Ratings

"Lack of variety detracts from this farcical treatment of life behind the scenes in the theater..." Calif Cong of Par & Teachers Clubs  
"Family."

"Good. Mature-family." — DAR  
"A smooth fast-moving comedy which provides a laugh to take home with you. Family." — Nat Soc of New England Women  
"This social comedy, well cast and directed, gives good clean entertainment. Family." — Calif Council of Fed Church Women  
Fox W Coast Bul Ag 23 '36

"Enjoyable entertainment for all. Family."  
+ — Calif Fed of Women's Clubs (W Coast) Ag 19 '36

"Family."  
— Jt Estimates Ag 15 '36

"Musical comedy at its best. Directed by Busby Berkeley, who proves his ability for excellent stage-craft as well as dances, and with a cast which gives a gay, light-hearted but whole-hearted performance, good, light entertainment is provided. Family."  
+ — Nat Council of Jewish Women S 1 '36

"[It is] an entertaining film. General patronage."  
+ — Nat Legion of Decency S 3 '36

Sei Motion Pic S 1 '36

"Some amusing spots in the picture and good music. Family."  
+ — Wkly Guide S 5 '36

Newspaper and Magazine Reviews

"'Stage Struck' comes as a pleasant surprise. It is a backstage musical, but one that pokes fun at all backstage musicals. The lovely girls cavorting in frocks and on mammoth staircases are actually elbowed out of the way by a plot that not [only] laughs at theater business but anthropology and psychology as well." — M. E. P.  
+ — Boston Transcript p4 Jl 12 '36

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
STAGE STRUCK—Continued

"As soon as you read the title you know the story... While I do not claim it is impossible to write a new story to serve the next series of musical plots, I do claim the one studios are now using is a good one because its appeal is fundamental. We may scoff at the story after seeing it a dozen times but each act of seeing it fills us with contentment... All in all, 'Stage Struck' is well worth seeing." + Hollywood Spec p11 Ag 15 '36

"Nimbly dodging most of the pitfalls common to Broadway musicals, 'Stage Struck' she is restrained and merrily, tuneful affair. Hardly an inspired offering, the show is nonetheless an engaging merger of numbers with a high tempo. The pic reminiscent of many such films, on the whole it is imbued with an infectious freshness." (3 stars) + Variety Variety p3 5 '36

Funny? It's a panic! As a matter of fact, 'Stage Struck' is pretty much of a ten-strike in all departments... Right up in the front row will are the Yacht Club Boys who not only sing songs well but also write 'em. 'Three lusty cheers for the Y.C.B.'s!' + Script p10 Ag 5 '36

Trade Paper Reviews

"Effervescent musical comedy, not hampered by the usual over-impressive dance numbers, this picture will bring patrons in droves and leave them laughing at the fadeout." + Box Office p31 Ag 15 '36

"Although a backstager it has only enough of that atmosphere to keep it from being a musical, 'Stage Struck' is thus a musical, but the main play is for comedy which it gets in quantity. The box-office healthy play when the show is run. Instead of pretentious musical numbers, the Yacht Club boys are in for two socko routines. Tonying everyone in the cast is Joan Blondell as the dame financing their way to stage fame after shooting her husband. Her character is a swell piece of construction, and Joan gets everything from the lines and gives the role everything it needs."

Film Daily p10 Ag 11 '36

"With a backstage plot that rings with more authenticity than is usual, 'Stage Struck' is due to duplicate the success of these Warner Bros. musicals. The laugh-studded story is smartly emphasized by the direction of Busby Berkeley and played for the best results by a large and excellent cast... Busby Berkeley shines from first to last. The picture confines itself to chorus girls for atmosphere and the dancing is entirely theatrical stuff. It is a vehicle that will open a new career for Berkeley." + Hollywood Reporter p4 Ag 6 '36

"Substituting comedy and fast tempo for the extravagant production numbers formerly used in the Warners musicals, this picture emerges as satisfying entertainment. Although essentially a backstage story, Berkeley has restrained production numbers to concentrate on swift comedy punches... When tightened to program length the film should please." + Motion Pict Daily p10 Ag 7 '36

"Warners ought to get back to their musical style with 'Stage Struck.' Although a back-stage story, everything has been handled so well the comedians will think it is new. Estimate: good." + Phila Exhibitor p33 Ag 15 '36

"There's a refreshing musical that should please audiences who are tired of those big numbers, complicated renditions of songs. Busby Berkeley has directed the picture with a fine conception for comedy values." + Variety (Hollywood) p3 Ag 6 '36

STAR FOR A NIGHT. 20th Century-Fox 75min


Director: Lewis Seiler

Music director: Samuel Kaylin

Music and lyrics: Harry Akst, Sidney Clare

Based on a play, Die Helle Luege, by Karin Michalics. "Starting in the Austrian Tyrol, [the story] recites the departure of a blind mother on a surprise visit to her distinguished family in America. Wherever she believes, is a married man who makes automobiles, a daughter who is a concert pianist and another who is a singing star. While both have the pretense, they are just hard-working youngsters who have drained their resources for the mother's eye treatments and lied to keep her happy." (Hollywood Reporter)

Audience Suitability Ratings

"A: good of kind; Y: good; C: fair." + Christian Century p120 S 9 '36

"Intelligent acting, particularly on the part of Jane Darwell, clever direction and a goodly dose of human interest provide a pleasant evening's entertainment for the family." + Calif Cong of Mothers & Teachers

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

"[It is] a charming picture. Excellent. Nature-family." + DAR

"A touching drama of family devotion, emotionally appealing, constructive in tone and very well produced. Family." + Nat Soc of New England Women

"This melodrama with a truly universal appeal is certain to please the family." + S Calif Council of Ptd Church Women

"[It is] a most human and appealing picture, Family." + Nat Fed of Women's Clubs (W Coast) Ag 10 '36

"A sentimental story but played with such sincerity by a capable cast that it holds one's interest to the end. Family." + Jt Estimates Ag 15 '36

"Fine direction of a well-chosen cast, each member of which gives a sincere portrayal, makes an improbable story interesting entertainment. Family." + Nat Council of Jewish Women S 1 '36

"A simple plot charmingly executed. General patronage." + Nat Legion of Decency Ag 27 '36

"Family." + Sel Motion Pict S 1 '36

"Family." + Wkly Guide Ag 29 '36

Newspaper and Magazine Reviews

"Although 'Star for a Night' is just a saccharine take-off on 'Lady for a Day,' its fine direction and sensitively restrained portrayals lift it above its often too-evident status as a double-bill support." + Paul Jacobs + Hollywood Spec p15 Ag 15 '36

"Star for a Night is at best a tolerable program picture." + T. M. P. + + + N Y Times p7 S 5 '36

"Not only do you have to forget that it is a pretty feeble variation of 'Lady for a Day' but you also have to grit your teeth to bear up under its sweetness and sentiment, which have been piled on all with a trowel. While I am willing to admit that there is nothing..." + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - - Exceptionally Poor
better for a saccharine film than the good old family reunion in the last reel, there is a limit to the amount of sugar-coated pop this country can reasonably disgorge. One overdoes it to such an extent that it becomes exasperating rather than effective."

William N Y World-Telegram p24 S 8 '36

**Trade Paper Reviews**

"Here's a picture tailor-made for the mothers in the country. While it has all the tears and pathos of the usual mother film, it has made the liking of the bright comedy furnished by three wise churlna, girls, to keep it out of the weepy class. Family."

Box Office p25 Ag 29 '36

**Canadian Moving Pict Digest** p10 S '36

"This beautifully handled sentimental piece should make program fare of the better type. Not only does it have fine emotional qualities, but it has a lot of laughs, singing, dancing, and other back stage ingredients. It should make very good entertainment for all types of audiences."

Film Daily p6 Ag 14 '36

"This sentimental comedy of devotion between a mother and her grown family, with a genuine emotional mood and a set up routine with music logically included for good measure, is bright and wholesome entertainment. Its sweetness and light are sometimes laid on rather thick, but it has strong general audience appeal and promises prosperity in the neighborhods."

Hollywood Reporter p3 Ag 6 '36

"An appealing combination of sentimental drama, gay comedy and lovely backstage action, this should be enjoyable entertainment for any kind of audience. The film contains familiar elements which are nowhere to be found in novel fashion and offer wide opportunity for exploitation by the showman."

Motion Pict Daily p20 Ag 7 '36

"This pleasant comedy drama that ought to please family, neighborhood audiences, is this short on what the marquees need, but otherwise nice entertainment. Well played, nicely handled, this shape ups as best for small towns, neighborhood, pleasant for all."

Every Day p26 Ag 15 '36

"It's not a bell-ringer, but will suffice for measuring of a dual program."

Variety p20 Ag 26 '36

"Packed with heart appeal, developed with honest and moving emotional wallop and smartly delivered. Shows a variety of wordplays for practically all tastes, 'Star for a Night' is high-class entertainment which will stand sturdy on its own anywhere-a box office honey."

Variety (Hollywood) p5 Ag 6 '36

**NEWSPAPER AND MAGAZINE REVIEWS**

"Although the story is trite and hackneyed the picture is much better than might be expected because of the fine portrayals given by a cast of proven actors."

Nat Council of Jewish Women S 2 '36

"General patronage."

Nat Legion of Decency S 3 '36

"A capable cast ably directed, does full justice to a cleverly developed plot, always interesting and at times exciting. Adults & young people."

Sel Motion Pict S 1 '36

"Family."

Wkly Guide Ag 29 '36

**Trade Paper Reviews**

"Sweeping suddenly into one of the finest examples of progressively sustained suspense by audience has this year witnessed, 'Straight From the Shoulder' offers the cinematic student enticing fare. Handicapped almost throughout by the 'just boy' antics of David Holt, the story movement drags often in the beginning, but the plot, fortunately, is made of strong dramatic stuff which quickly over the weariness clogging the tempo and delaying the interest. Had film editor Everett Stover's editing been a bit more minute total of mesmerising, 'Straight From the Shoulder' would be outstanding."

Paul Jacobs

Sr - Motion Spec Mag S 30 '36

"A mild and unpretentious bit of gangster lore, 'Straight From the Shoulder' builds up to one of the most suspenseful sequences on current view."

Beverly Hills Liberty p35 S 26 '36

**Audience Suitability Ratings**

"Family."

Gen Fed of Women's Clubs (W Coast) S 2 '36

**SUZY.** MGM 95min Jl 17 '36

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
SUZY—Continued

**Audience Suitability Ratings**

"When in doubt, wave a flag." It is this phrase which Nat Suzy is fashioned. Portrayed in a manner of a giant festival, this purported drama of World War days is as flagrant a glorification of war as you would care to see. Not to mention the lesser misdeeds of bigamy, illicit love affairs and drunkenness. Suzy attempts to show all the hysterical flag-waving devices which make for thrills and applause.

"Bu! on Current Films Ag 3 '36

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

Christian Century p1071 Ag 5 '36

"Mediocre. Adults." DAR + — Fox W Coast Bu! Ji 25 '36

"Expert directing of a star cast. . . has brought up a great piece of entertainment. Adults." Am Legion Auxiliary

"The excellent photography including very interesting montage shots of actual warfare makes this an outstanding picture. Adults: fair; fairly: doubtful. 14-18; no; 8-14: no." Calif Cong of Par & Teachers

"This picture has its dramatic moments, but as a whole it lacks freshness or originality. Mature." Calif Council of Business & Professional Women's Clubs

"Contrast, carefully finished portraiture and stirring scenes of wartime aviation make this an interesting film for mature audiences." Nat Soc of New England Women

"A melodrama suitable for an adult audience. Mature." S Calif Council of Fed Church Women

"The picture [is] an entertaining one. Adults."

+ — Gen Fed of Women's Clubs (W Coast) Ji 21 '36

"Fair for adults."

+ — Nat Council of Jewish Women Ji 22 '36

"Nat Legion of Decency Ji 30 '36

"A and Y: action war drama; C: mature."

Parents' P 116 '36

"[It has] a rather complicated plot reminiscent of some earlier war melodramas." Sel Motion Pict Ag 1 '36


**Newspaper and Magazine Reviews**

"Metro-Goldwyn-Mayer took Herbert Gorman's rather sensational World War melodrama . . . and blurred the whole thing with a hasty Legion of Decency sponging. Result is a strangely uneven mixture—at its best, ingeniously directed and lively; at its worst, trite, stuffy and unconvincing." B. L.

+ — Boston Transcript p5 Ag 8 '36

"For adults in search of an emotional spree."

E. C. S.

Christian Science Monitor p13 Ag 8 '36

"It will give satisfaction. We could wish for less talking than it contains, and a greater reliance upon the actors in developing the psychological phases of the story, but as we seem doomed to have such pictures until Hollywood learns how to use the microphone, we will be lucky if we get none less entertaining than this well-made Metro offering."

+ — Hollywood Spec p3 Ji 18 '36

"One of M-G-M's lavish productions, 'Suzy' is expansively mounted, handsomely dressed, and features a cast of favorites. Unfortunately all this visual display decorates a war-time story so seething with bewildering coin-

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

**SWING TIME.** RKO 100min S'36

*Players:* Fred Astaire, Ginger Rogers, Victor Moore. Helen Broderick. Eric Blorre

*Director:* George Stevens

*Music and lyrics:* Jerome Kern. Dorothy Fields

*Music director:* Nathaniel Shilkret

*Dance director:* Hermes Pan

"The story is a gayly irresponsible romantic farce in the film Astaire and Ginger Rogers, a pupil in a dancing school." Hollywood Reporter

**Audience Suitability Ratings**

"A and Y; very good; C; good;"

**Christian Century** p3 5 36

"Sparkling dialogue, magnificent setting and the superlative dance routine of the popular Fred Astaire and Ginger Rogers all contribute in making this an excellent musical. General patronage." + + Nat Legion of Decency S 3 '36

"Highly recommended for the family." + + *Motion Pict* S 1

"The dancing of Fred Astaire and Ginger Rogers seems better than ever. Outstanding: Family." + + *Wkly Guide* Ag 29 '36

**Newspaper and Magazine Reviews**

*Christian Science Monitor* p17 S 5 '36

Reviewed by J. P. Cunningham

"Fred Astaire’s pleasing personality, his rhythmic grace as a dancer, charm and intelligence as an actor and proficiency as a singer make ‘Swing Time’ a highly entertaining picture. . . Pan Bergman no doubt would get in bad with the other fellows who produce musicals if he supplied one of his with a coherent story having some appeal to an intelligent audience, but I think he should have a go at it. The innovation might provoke the box-office into hearty mirth, and I know that would be broken if a picture like ‘Swing Time’ were made to appeal to the eye, as well as to the ear. The eye appeal of ‘Swing Time’ is quite sufficient to make it worth your while. In Fred Astaire, we have an artist brilliantly revealing his versatility." + *Hollywood Spec* p5 Ag 29 '36

"This is the funniest of their teamed films. The hilarity is supplied wholesale by Helen Broderick and Victor Moore. On gay occasion the joking becomes impudently ribald, but there is nothing to frighten a censor in any of it. Camera trickery is used with more abandon, and considerably more forethought in ‘Swing Time’ than in previous items by the dancing stars . . . Audiences in key cities to which the film was released first have been more than usually breathless in their acceptance." + *Lit Digest* p17 S 12 '36

"Fred Astaire and Ginger Rogers have a catchy Jerome Kern score, superb comic support from Victor Moore and Helen Broderick and a sleek production of their own. Dancing and singing at the very top of their superlative form and crowning magnificently through interludes of merry nonsense, they distinguish themselves anew as the screen’s most engaging musical comedy team. . . Aside from a time-honored complaint about these Astaire-Rogers offerings, it is an enchanting and amusing kaleidoscope of the forgettable and melodies and humorous invention. ‘Swing Time’ says badly, however, when it insists upon going through the prophesied routine of a couple whose reconciliation that RKO seems to think are so necessary in a musical photoplay." Howard Barnes + + *N Y Herald Tribune* p15 Ag 25 '36

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

"A box office fandango executed with cliché steps certain to cause millions of housewives to abandon unwashed dishes to the mercy of tomorrow that will be superior to a foot bath in making shop girls forget their already woeful tootles. The situations revealed have as much reality as the lyrics of Tin Pan Alley. . . Franchot Tone’s popular tenor voice is put to the test of the Glendale [preview]. He works romantically, but as an Irishman he permits the sham-rocks into his voice to bloom, and will probably disconcerting inconsistency. George Fitz-maurice’s direction is aces. He takes advantage of every song as a story-hole." Herb Sterne + — *Script* p10 Jl 25 '36

"Other stories have shown some of the individual happenings which overtook individual farmers, bellringers, soda- jerkers, et al, at the outbreak of War. ‘Suzy’ sets out to include in one picture a great many of the events that have happened, and because of the fact that it brings in so many incidents that require no telling, the action drags at times." + + *Hollywood Reporter* p3 Jl 9 '36

"The real punch of the film is centered in the last three or four reels, when the legitimate drama of the situation to which much time has been given, makes up for much of the previous meandering. The most effective selling angle seems to be one that combines the appeal of war and spy-menaced romance, backed by the pulling power of the names of Miss Harlow, Tone and Grant in characteristic roles." + + *Motion Picture Daily* p11 Jl 10 '36

"In the better Metro manner, this will need the name to help it at the box office." *Phil Exhbitor* p34 Ag 1 '36

"One of those hit-at-all-hazards concoctions that may bore in the de luxers, but which will appeal to less discriminating audiences, though Jean Harlow does not quite square herself for a clumsy bigamy, and the scenarist does not help by confusing the plot and other incongruities. . . All through, the scenarists have put in the punch whether it belongs or not and the story seems to be justifying this treatment. It’s cheap, sometimes, awfully but for the moment it appeals." in *Herald* Jl 21 '36

"'Suzy' is a love narrative of theatrical heroics and polished hookum, pitched in sentimental rather than sophisticated key, which may not rate critical raves but will probably be embraced with profitable returns by the horde to which Jean Harlow is a name and others to whom Franchot Tone is another name, plus other pull elements of the picture." + + *Variety (Hollywood)* p3 Jl 9 '36

"A story of a gayly irresponsible romantic farce in the film Astaire and Ginger Rogers, a pupil in a dancing school." Hollywood Reporter
SWING TIME—Continued

"We left the theatre feeling definitely let down. The picture is good, but not the best of its type. It would have been worth while that dancing, with Victor Moore, Helen Broderick and Eric Blore. But after 'Top Hat' followed the Fleet' and the rest it is a disappointment. Blame it, primarily, upon the music. Jerome Kern has shadow-boxed with swing. ... The songs are merely adequate, or worse. Neither good Kern nor good swing. Elsewhere, though, you will find that the Astaire-Rogers team at RKO's, study, we have not forgotten their reliably entertaining formula for an Astaire-Rogers show."

F. S. Nugent

"SWING TIME' is the town's top picture, the best musical funneled out of Hollywood's hopper. This Astaire-Rogers film has everything it is smart, subtle and intelligent—that not. Nor is it thrown to a sap, and the whole thing clicks like a night club cash register." Douglas

+ N Y World-Telegram p7 Ag 25 '36

"There would appear to be every reason to expect one of those superb musical pictures that Hollywood so rarely turns out. On inspection, however, other things also appear. It would appear, in fact, that a whole host of intrigues, jealousies and hatreds, hostility forces, hostile to the Kern music, hostile to the dancers, hostile to the antics of the comedians, applied themselves to make the picture stodgy, exasperating, laborious. They haven't succeeded entirely, to be sure, but hardly a day will come out from a view of 'Swing Time' without some sense of disappointment. It's all due to the old, familiar complaint. It's the other case of the trouble... Why can't Hollywood be good to Mr. Kern and the other bright people of the picture?"

John Muray

— New Yorker p67 S 5 '36

"In 'Swing Time,' RKO has another hit. This movie is one of the year's best glow dispensers. The story doesn't always hit on sixteen but it moves along with sufficient speed. The music, though catchy, is not up to Kern's standard. 'A Fine Romance' is the best of the lot. The Astaire-Rogers dance partnership moves faster than ever. One of the most effective scenes is Astaire's tap dance, three silhouettes which usually keep time with him but occasionally step out on their own." + Time p13 S 7 '36

Trade Paper Reviews

"Those educated feet of the screen's dance team No. 1 again answer the showman's prayer as Fred Astaire and Ginger Rogers dance, sing and clown their way through another cash drawer hit. Family."

+ Box Office p25 S 5 '36

"This new Astaire-Rogers vehicle holds its own on almost every count and tops them all for comedy, which means another golden shower at all box-Offices. There is no reason why it should not break the notable earning records of its own predecessors. Supreme in the dance, in the personal appeal of its stars and in the farce quality of its presentations, the series is this time enhanced by a record laugh-score and enriched by an air of irresistible spandrels." + Hollywood Reporter p3 Ag 24 '36

"The best of the Astaire-Rogers films to date, 'Swing Time' means a golden boom at the box offices. The film seems much shorter than its 100 minutes because of the featherweight quality achieved by the brilliant balance of comedy, music, dance, and the mood of which is over-emphasized and none slighted... Emphasize the smoother sophistication as opposed to the touch overtones of 'Follow the Fleet' comedy and romance, because the songs will exploit themselves.

+ Motion Picl Daily p4 Ag 25 '36

"To say this is the best number in the Astaire-Rogers series is to state this will be cleanup in all theatres.

+ Phila Exhibitor p41 S 1 '36

"'Swing Time' is perhaps a shade under previous par, but it's another box office and personal winner for the Fred Astaire-Ginger Rogers combination. ... In the same cycle of the light fantastic as its predecessors, 'Swing Time' will satisfy every type of film fan. The younger the audience the better. And with Victor Moore and Helen Broderick in as more mature counter-ballast, it'll also appeal to the family trade."

+ Variety p15 S 2 '36

"Filled with charm for the most sophisticated without missing a bet in dance, song and comedy for the heart of every fair. Overemphasizing personalities and talents of Fred Astaire and Ginger Rogers for their fullest draw value in production and plot. The one very hostile forces, hostile to the Kern music, hostile to the dancers, hostile to the antics of the comedians applied themselves to make the picture stodgy, exasperating, laborious. They haven't succeeded entirely, to be sure, but hardly a day will come out from a view of 'Swing Time' without some sense of disappointment. It's all due to the old, familiar complaint. It's the other case of the trouble. Why can't Hollywood be good to Mr. Kern and the other bright people of the picture?"

John Murray

— New Yorker p67 S 5 '36

SWORN ENEMY. MGM 75min S 11 '36


Director: Edwin L. Marin

"The story has a revenge motive. In it four characters combine to wreak vengeance on a racketeering mob." Motion Picl Daily

Audience Suitability Ratings

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

"Joseph Calicia creates an excellent characterization—that of the sinister Joe Emerlad, a man with a twisted personality who is the master-mind of a 'mob'. His physical handicaps and mental equipment are an interesting contrast to the crude brutality of his followers. Mature." Calif Fed of Business & Professional Women's Clubs

"Good-mature." DAR

"This film is informative, dramatic and enacted with a verve and punch which keeps one interested. Adults & young people." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bui JI 25 '36

"[It is] a most entertaining picture. Adults & young people." + General of Women's Clubs (W Coast) JI 25 '36

"Adults & young people." JI Estimates JI 15 '36

"Family." Nat Council of Jewish Women JI 15 '36

"Adults." Nat Legion of Decency JI 30 '36

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; ++— Exceptionally Poor
“A and Y: exciting; C: no.”
Parents' M p70 S '36

“Adults & young people.”
Sel Motion Pict Ag 1 '36

“It is a pretty good melodrama, helped a
great deal by its villains. Family.”
Wkly Guide Jl 18 '36

Newspaper and Magazine Reviews

“Characteristic of M.G.M. productions, ‘Sworn
Enemy’ is capably cast; with fascinating por-
trayal throughout. Joseph Calleia’s Joe Emer-
ald is outstanding. From the foregoing, a mis-
taken inference may be made that ‘Sworn
Enemy’ is an extraordinary production which
should not be missed. Actually, however, it is
more than successful will disprove all that.
Work, a picture forgotten by breakfast-time; but
entirely pleasing and a sure promise for ad-
moral performances.”
St. Louis Post-Dispatch Jl 1 '36

“Another picture of underworld rackets, stereo-
typed in plot although not in treatment, is
holding Rialto audiences in its relentless
Grip. And rather so, thanks to the super-chilled
performance of Joseph Calleia and the excellent
suspense of the final scene... This particular
version of the G-man’s activities is by now a
little shopworn. The performances and the
direction are the best factors of the picture.”
Margaret Tazelaar
Herald Tribune P 8 S 12 '36

“The picture is not, of course, the compelling
document that the film examinations of social
evils invariably set themselves up to be. It is,
however, a suitable vehicle for the talents of
Joseph Calleia and Nat Pendleton, as Hollywood
seems determined to continue typing them.”
J. T. M.

“T N Y Herald Tribune p8 S 12 '36

“It is fervently to be hoped that the time will
come when studios will discern the logic of
how to make program pictures without employing
the gangster theme... This olla-podrida has the
same sticky ends as an octopus.”
Herb Sterne
Script p10 S 12 '36

Trade Paper Reviews

“Family.”
Box Office p23 Jl 11 '36

“This is a fast-moving comedy drama that
will please generally. It is full of fine perfor-
mances, with Robert Young surprising by
his work in a dramatic part. Joseph Calleia
again demonstrates that he is one of the best
character actors on the screen and he makes
his role of a crippled ruler of the under-
world powerful and sinister.”

Film Jl 7 '36

“Here is a neatly turned out piece of enter-
tainment that really entertains. It makes no
pretenses of being a big attraction, but is
more than the satisfactory program fare. Smart
showmanship features the production by
Lucien Hubbard, the keen direction by Edwin
L. Marin, the amply-plotted screen-play by
Wells Root and the uniformly excellent per-
formances.”

Hollywood Reporter p6 Jl 1 '36

“Aply titled, this gangster-atmosphered,
melodramatic romance stacks up as acceptable
average entertainment. The substantial, be-
lievable story is well put together, intelligently
directed and convincingly acted. The dialogue
and situations are effectively balanced to keep
the story moving at an attention-holding, fast
pace.”

Motion Pict Daily p4 Jl 2 '36

“Estimate: nice program.”
Phila Exhibitor p8 Jl 15 '36

“Smart production and coordination from
every department lifts this considerably above
its classification as exceptional melodrama. It
will entertain wherever billed and will delight
especially for its bright direction and character
performances, springing out of sound screen
writing with a happy blend of the human relations
absolutely genuine without missing a bet in
developing excitement and suspense.”

Variety (Hollywood) p3 Jl 1 '36

TATTLERS. First national 60min.
Players: Ross Alexander, Glenda Farrell,
Anne Nagel, Craig Reynolds, Hobart
Cavanaugh
Director: William Clemens

“Picture affords Ross Alexander a role as the
tactful who starts to use the air channels to
indulge a private grudge against an offensive
ham actor and presently finds himself a big
money draw because of his daring disarma-
tion of filmdom lowdown. Chatterer draws libel
suits, draws the fire of gangsters whom he
pubically shuns, threatens world crime and all but
loses respect of girl he loves because of his
so-called mud-slinging.”
Variety (Hollywood)

Audience Suitability Ratings

“Mature audience.”
Gen Fed of Women’s Clubs (W Coast)
S 2 '36

“IT is a fairly interesting film.”

Nat Council of Jewish Women S 2 '36

Trade Paper Reviews

“This picture has enough rapid-fire action, clever
comedy and super-smart entertainment to
make it a sure-box office attraction.

Box Office p25 S 12 '36

“A breezy little farce that shrewdly and
amusingly satirizes the radio purveyors of
Hollywood gossip; takes a flying at a familiar
type of chit-chat hero and invades a radio sta-
tion for a brace of new songs and a gist of
slang humor. Meant to hold up the lighter end
of the Warner B purviews, it will do just that
with considerable satisfaction.”

Hollywood Reporter p8 Ag 29 '36

“This is an amusing comedy... The picture
should please generally as average entertain-
ment.”

Motion Pict Daily p6 Ag 31 '36

“Hollywood’s radio gossips, as an institution,
are amusingly and satirically lampooned in this
neat little B programmer which will carry its
entertainment share on the duals and may ad-
vance itself through obvious exploitation possi-
bilities.”

Variety (Hollywood) p3 Ag 29 '36

TEXAS RANGERS. Paramount 90min Ag 28 '36
Players: Fred MacMurray, Jack Oakie, Joan
Walter, Lloyd Nolan, Edward Ellis
Director: King Vidor

Based on a book of same title by Walter
Prescott Webb. “[IT] attempts to picture
definitely the contribution of the Rangers to
the civilizing of the West, the taming of
maurading Indians, the wiping out of stock
rustling and of banditry. To do so it centers
on three badmen, two of whom enter the
ranger service as under-cover partners to the
third. But the spirit of the service gets under
TEXAS RANGERS—Continued

their skins and step by step they rise to the new ideal until they find themselves pitted against the hostile partner. Thus it is war to the death, even between friends."—Hollywood Reporter

**Audience Suitability Ratings**

A: depends on taste; Y: good of kind; C: very exciting.

**Christian Century** p1036 S 9 '36

Good. Mature-family. "DAR

+ Fox W Coast Bul Ag 29 '36

Family-mature.

Gen Fed of Women's Clubs (W Coast) S 7 '36

Family.

Nat Council of Jewish Women S 2 '36

Stage coach holdups and Indian warfare contribute to the excitement of this excellent Western. General patronage.

+ + Nat Legion of Decency S 3 '36

"Handed on a large scale, it is an out-of-the-ordinary Western story. . . Scenically and photographically the production is outstandingly good. A thoroughly enjoyable film in all parts, it offers a vivid picture of a lawless period in American history. Ably directed and acted. Fabricated family.

+ Sel Motion Pict S 1 '36

"It is always interesting and has several high points of tense drama, with plenty of adventurous action. Family-juvenile."

+ Wkly Guide Ag 22 '36

**Newspaper and Magazine Reviews**

"A carefully executed, better-than-average Western which except for full feature showings in Texas, would have benefited by additional cutting."

+ Christian Science Monitor p17 S 5 '36

"The story of Texas Rangers' differs from most of the documentary sort in that the characters it presents are second in importance to the history it relates. But it is none the less a stirring recital, packed with drama and enlivened with comedy touches possessing the virtue of being legitimate place in the story. Jack Oakie never before gave such a performance, nor has he even hinted at his ability to scale the heights he achieves under Vidor's direction."

+ Hollywood Spec p5 Ag 29 '36

"It is an excellent overlong photoplay. . . "The Rangers" is much more than a Western picture. It even is much more than a glorified Western. It is, rather, a cinematic case-history of the Rangers. Director King Vidor . . . to be credited with performing a valuable feat of recording native history. He also may be thanked for giving the picture some of the most breath-takingly lovely background shots ever made."

+ Lit Digest p22 S 5 '36

"This picture is beautifully produced by King Vidor and ably directed by King Vidor, but King Vidor's story is something else again. It might have walked perfunctorily through his part. . . Truth is, the picture belongs to Edward Cronjager for very beautiful camera work, and also to Oakie and Lillian Nolan for fine comedy and excellent drama, respectively. . . As a picture 'The Texas Rangers' may be O.K., but as a film story it's pretty terrible." Bob Wagner

Script p11 S 5 '36

"In Dallas, where 'The Texas Rangers' last fortnight, the premiere, audiences were delighted to find all early white residents of their State, not excluding desperadoes as high-flying, swash-buckling citizens in sharp contrast with those cheap chisellers, the Indians. Audiences elsewhere are likely to excise the picture for its pardonable bias on the grounds of an entertaining value enhanced by King Vidor's vigorous interpretation of the story."

Time p20 S 7 '36

**Trade Paper Reviews**

"Taking a surging story of early Texas, Procrucer-Director King Vidor conclusively proves it is possible to make a Western which will rank high among the season's hits. Not only does it rate as Grade-A action entertainment, but it also has tremendous exploitable possibilities, having been designed as the official picture of the widely publicized Texas Centennial. Family."

+ Box Office p25 Ag 29 '36

"This should be a showman's delight. It has much action and is semi-historical, showing how law and order came to the frontier state of Texas. The work of the Rangers in subduing marauding Indians, cattle rustlers and other bandits is related in exciting fashion. It is rich in comedy and thrills, with Edward Cronjager's wonderful photography turning the unusually beautiful backgrounds for scenes between the Rangers and the Indians."

+ Film Daily p1 Ag 22 '36

"King Vidor's courageous attempt to film with glory a traditional Western with superb production values and names that will pull is only partly successful. It is gorgeous, but it is gory, and the endless fighting and killing, continued for some 90 minutes, will wear out its welcome with many audiences before the off-screen epilogue in praise of the service that forms its anti-climactic finish. Further shortening will help, but it is essentially man's picture. It is a question if it can take A rating in the top spots for any sensational returns."

+ Hollywood Reporter p3 Ag 19 '36

"Following the well-established story situations familiar to its type, but turned out with lavishness in scale, 'The Texas Rangers,' first cordially has been received by the trade. Fred MacMurray, who is box-office in any man's theatre these days, a rapidly-moving epic punctuated by hard riding, exciting fights and generous gunplay. There is another factor which may add immeasurably to the substantial potential drawing power of the attraction, which is the fact that some time has elapsed since the last big outdoor Western has been given to the public. With three main story elements—friendship, adventure and romance—skillfully, although obviously staged, this picture has appeal, enhanced by production values on a large scale."

+ Motion Picture Daily p9 Ag 20 '36

"Action crammed melodrama that is really an epic Western, 'The Texas Rangers' is a showman's attraction that just oozes with selling possibilities."

+ Phila Exhibitor p10 S 1 '36

"It is a splendid piece of mass entertainment and a money picture of smash calibre with a wealth of exploitable assets, headed by the Fred MacMurray and Jack Oakie names. . . Approach is semi-historic, with feeling of essential accuracy. . . Jack Oakie tops all his past performances with a flawless comedy-pathos creation—a truly great exhibit of humorous acting. . . An epic Western which equals anything of this nature the screen has seen and one which will drive to the heart of any audience."

+ Variety (Hollywood) p8 Ag 19 '36

**THEY MET IN A TAXI.** Columbia 70min S 1 '36

Players: Chester Morris, Fay Wray. Raymond Walburn. Lionel Stander

Director: Alfred E. Green

Chester Morris, a happy-go-lucky taxi driver decides to help Fay Wray when she darts into a cab and begs him to protect her from a loveless marriage. Later he finds she is implicated

++ Exceptionally Good; + Good; — Fair; — Mediocore; — Poor; —— Exceptionally Poor
in a jewel robbery. With the help of a reformed convict taxi driver, he locates the real thief.

**Audience Suitability Ratings**

"General patronage."

**Nat Legion of Decency S 17 '36**

"Talky, but the talk is fairly amusing.

Family."  +  *Wky Guide S 5 '36*

**Newspaper and Magazine Reviews**

"Without wishing to appear soft where Hollywood’s double-feature factories are concerned, this reviewer feels compelled to give one or two very short cheers in regard to the current quickie 'They Met in a Taxi.' One cheer is for the rubicund Raymond Walburn and the other belongs to the beetle-browed Lionel Stander."  *J. T. M. N Y Times* p20 S 7 '36

"[It is] a light, bubbling, rapidly moving little photoplay which although of no great importance it is at least a guarantee of having wholesome fun and pleasurable chuckles. . . . This bit of what Dudley Nichols calls escape motion picture entertainment is well worth seeing if you aren’t too exacting about your screen fare.”  *William Boehnel*  +  *N Y World-Telegram* p24 S 6 '36

**Trade Paper Reviews**

"Paced by 70 minutes of hilarious dialogue and a carload of 12-cylinder situations, this film is a sure-fire fan picture; unpretentious but highly entertaining."  *Box Office* p33 Ag 15 '36

"Falling in the category of attractions that depend more on entertainment values than marquee strength to provide satisfaction, this picture should have no trouble serving its purpose. It’s a nice all-around job of good writing, effective gagging, pappy direction and excellent work by players who fit their roles appropriately and work hard to put them over."  +  *Film Daily* p11 S 9 '36

"[It] clicks off plenty of chuckles in the 'It Happened One Night' vein. While the picture is missing the smacko star draw of a Gable or Colbert, it is entirely satisfying program fare and should please for Morris and Miss Wray in lifting them out of the ruts into which recent parts have consigned them."  *Hollywood Reporter* p4 Jl 29 '36

"Fashioned of tried and true material, this makes the grade as better than average audience entertainment. Well directed, nicely produced and acted with enthusiasm by feature and supporting players, the film has a popular appeal that presages mass appreciation."  +  *Motion Pict Daily* p11 Jl 31 '36

"Estimate: fair."  +  *Phila Exhibitor* p33 Ag 15 '36

"Finely-meshed combination of an aggressive, fast-moving story, an excellent cast and ambitious work with the production, makes 'They Met in a Taxi' good entertainment for the masses."  +  *Variety (Hollywood)* p3 Jl 29 '36

**36 HOURS TO KILL**

20th century-Fox 65 min. Jan 18 '36

**Players:** Brian Donlevy, Gloria Stuart, Douglas Fowley, Isabel Jewell, Warren Hryner

**Director:** Eugene Forde

Based on a short story of the same title by W. R. Burnett. Most of the action takes place on a train where a detective is pursuing a crook. The crook who is on his way to cash a sweepstakes ticket for $250,000 takes the detective’s girl along as hostage.

**Audience Suitability Ratings**

"Family."  +  *Am Legion Auxiliary*

"It varies pleasantly in that most of the action takes place on a train. Adults: good; family: good; 14-18: fair; 8-14: no."  *Calif Cong of Par & Teachers*

"There is a lot of romance between a G-man and a girl reporter, and suspense when the girl is captured by the 'mob,' but both situations are too familiar to be more than mildly entertaining. Mature."  +  *Calif Fed of Business & Professional Women’s Clubs*

"Mediocre. Mature."  *DAR*


"As usual these plots are clever and tense, and the interplay of an interesting love motif, gives relief and balance to a most entertaining picture. Family."  *S Calif Council of Fed Church Women*

"Due to a capable cast, well maintained suspense and elements of mystery, the picture will probably be enjoyed by the general public as a good entertainment of high grade. Mature."  *Women’s Univ Club Los Angeles*

"Fox W Coast Bul Ag 1 '36"

"In all interesting and exciting entertainment. Family: mature."  +  *Fed of Women’s Clubs (W Coast)* Jl 24 '36

"Family, exclusive of young children."  *Jt Estimates Jl 15 '36"

"A compact, swift moving G-man thriller that moves with staccato speed which holds interest, mystery and romance. . . . Family."  +  *Nat Council of Jewish Women* Jl 22 '36

"Adults."  +  *Nat Legtion of Decency* Ag 12 '36

"There is a bit of romance between a G-man and a girl reporter, and suspense when the girl is captured by the 'mob' but both situations are too familiar to be more than mildly entertaining. Family, exclusive of young children."  +  *Sei Motion Pict Ag 1 '36"

"A G-man story with some novel twists and a good deal of humor making fast and amusing melodrama, quite well done. Mature."  +  *Wky Guide* Ag 1 '36

**Newspaper and Magazine Reviews**

"[It is] a routine thriller."  +  *Christian Science Monitor* p14 Ag 15 '36

"[It is] a moderately entertaining melodrama. . . . The new film, another of many dealing with the G-men, is at its best during its first half when it discusses the dilemma of a gangster who, rather unwillingly, is promoted from Public Enemy No. 5 to Public Enemy No. 1. . . . The picture veers from its quasi-humorou path into the more familiar melodrama channels, ending with the usual climactic gun duel in the gangster’s hideaway."  *T.M.E.*

"*Don't Do It* Times p6 Ag 15 '36"

"Though it would seem that these hip-pocket automatic rocketeer melodramas have about run their course, it succeeds in filling out with
36 HOURS TO KILL—Continued

quick electric turns of plot and merry dialogue, a film hour and a half worth seeing. . . Although this may sound less than sensational and original, it makes an effective program picture, and these are not often stumbled over on Broadway this summer. The cast . . . is in every way excellent, playing up as a pleasant programmer containing more merit than many a so-called special." Herb Sterne

+ — Script p.13 Ag 5 '36

"It is [a] highly genial, rapid and unimportant melodrama."

+ — Time p.29 Ag 3 '36

Trade Paper Reviews

"A new twist which plants much of the action in the terrain is all that distinguishes this from the current quota of "G-Men-Public Enemy" films. It is no better or worse than the average of this category and will prove satisfactory entertainment for the fans who like crime-does-not-pay action."

+ — Trade p.8 Jl 1 '36

"This is another in the G-Man cycle, which, because it is shrewdly directed by Eugene Forde, is played in a light vein with comedy the principal element. The picture should please average audiences."

+ — Motion Pict Daily p.8 Jl 20 '36

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p.35 Ag 1 '36

"This G-man film has a novel twist. It's an amusing yarn about youth unemployment on a wild picture and will require support. Good cast, but possesses no compelling box office draft."

+ — Variety p.21 Jr 15 '36

"Neatly conived, fast-stepping G-man crook melodrama which will satisfy in the spots for which it is made. Most of the players know their way around for entertainment purposes and take full advantage of their opportunities."

+ — Variety (Hollywood) p.5 Jl 18 '36

THOROUGHBRED. British empire 78min

Players: Helen Twelvetrees. Frank Leigh

Director: Ken G. Hall

A dialogue film produced in Australia. A horse, won in a crap game by an unemployed newspaper man, turns out to be the inevitable thoroughbred and involves him in a maze of trouble.

Audience Suitability Ratings

"The director is clearly working with in-experienced personnel. The photography is variable. Though poor at times there are some good outdoor shots. The acting is mediocre. Helen Twelvetrees is decorative but unconvincing as the heroine. Suitability: adults & adolescents. Scene: from scenes depicting horse racing, of which some may disapprove, this film is a family film."

+ + Mo Film Bul pl.11 Jl 36

"General patronage."

Nat Legion of Decency Je 11 '36

Trade Paper Reviews

"This Australian picture is a mixture. It opens weakly and drifts for a while, suffering meantime to poor photography and indifferent sound. Then it gets into its stride and finishes up with a good stretch of old-fashioned thrilling melodrama that will bring most average audiences to their feet."

+ — Hollywood Reporter p.7 Jl 30 '36

"This Australian production, sponsored by Sir Douglas, is a thriller magnate, has some very good racing scenes, taken on the Melbourne course, as its high spot. . . There is a certain amount of value also in the Australian atmosphere. As a story it is very crude stuff, not helped by indifferent recording."

+ + Motion Pict Daily p.9 Jl 24 '36

"Good race-track drama when it sticks to the race track. . . The best that can be hoped for is number two on a dual bill. Yet, for all its faults (mechanical, technical) the picture spells pretty fair average entertainment."

+ + Variety p.15 Je 3 '36

THREE CHEERS FOR LOVE. Paramount 63min Je 26 '36


Director: George McCarey

Music and lyrics: Ralph Rainger. Leo Robin

Eleanor Whitney is sent by her father, a motion picture producer, to a boarding school which is ready to close for lack of pupils.
A stranded dancing troupe puts on a show with Eleanore as star. When her father sees it, he gives them all contracts for Hollywood.

**Audience Suitability Ratings**

"A: poor; Y: probably harmless; C: no."

Christian Century p1143 Ag 26 '36

"Mediocre. Mature. Family." DAR — Fox W Coast Bul Jl 18 '36

"Sequences in a fashionable school filled with the merry rhythm of song and fascinating tap dance numbers which will surely intrigue youngsters, and oldsters alike... The up-to-the-minute versions of the modern tap will prove interesting to young America. Family." Am Legion Auxiliary

"Of no particular value but harmless for all ages." Calif Cong of Par & Teachers

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

"Family." Nat Soc of New England Women

"A rather unconvincing story—the successful racket of a cheap theatrical manager—is somewhat redeemed by smart lines, effective dance numbers, and the clever character work of Elizabeth Patterson and William Frawley. Adults, (possible for family)." S Calif Council of Fed Church Women

**Trade Paper Reviews**

"The plot is vague and sketchy, but forms a background for the excellent dancing of Eleanore Whitney and catchy songs including, 'Where Is My Heart.'" Gen Fed of Women's Clubs (W Coast) Jl 15 '36

"Family." Jt Estimates Jl 15 '36

"Suitability: family." Mo Film Bul p120 Jl '36

"Trite and unconvincing, this musical comedy is redeemed only by the fine tap-dancing of Eleanore Whitney and a good cast which is worthy of something much better... Fair entertainment for the family and junior matinees." + Nat Council of Jewish Women Jl 15 '36

"General patronage." Nat Legion of Decency Jl 16 '36

"Family." Sel Motion Pict Ag 1 '36

Newspaper and Magazine Reviews

"It is a nice question whether so many films are poor because of double bills or double bills came in because so many films were poor. This is for the bottom brackets." — Christian Science Monitor p13 Ag 22 '36

"Paramount should recut this one, eliminate most of the story, all of the 'comedy,' half of the tap dancing, and release the remainder as a short. There are about two reels of pleasant entertainment in it... 'Three Cheers for Love' is a class B production." — Hollywood Spec p15 Jl 4 '36

"Paramount's unpretentious contribution to the current tap-dancing craze, 'Three Cheers for Love,' is a lightweight farce that works diligently in its attempt to produce laughs. And while this is playing the little Eleanore Whitney it has a catching rhythmic flavor. But for the most part this is but a tepid though enthusiastically enacted affair that affords mild diversion." (½ stars) Beverly Hills Liberty p29 Ag 8 '36

"Eleanore Whitney's tap talent is on a par with the entire production—small time, uninspired." New Theatre p23 S '36

"The most harmless picture of the year is on display at the Roxy Theater. An amiable and furiously innocuous screen musical succeeds... stretched to feature length. It will annoy no one and may please a few people here and there. Even if you happen to find yourself in a theater where 'Three Cheers for Love' is being shown, there is no reason for you to flee from it in dispair. You cannot, however, recommend that you drop everything else and rush off to see it." Richard Watts, Jr.

— N Y Herald Tribune p6 Ag 1 '36

"'Three Cheers for Love' doesn't pretend to be anything but nonsense. It is far from distinguished nonsense, but its dancers are light-footed, its comics hard working, and one of its tunes catchy... This is really a quickie musical, uneptentiously made, with no big names in the cast—Eileen Creelman + N Y World-Telegram p15a Ag 1 '36

"[It is a slight impediment to cheerfulness in the cinema.] (1) [It] is a nursery exercise in musical comedy high-jinks with a score that is prettily commonplace and in some of the most uninspired dance routines that the screen has yet offered... The older players in the cast... are quite convincing in that they proceed with a professional touch, but the young-sters, especially Eleanore Whitney and Robert Cummings, whom theycall the stars are as amateurish as the film itself." William Boehnel + N Y World-Telegram p15a Ag 1 '36

"With little more than the dancing of Eleanore Whitney and the comedy of John Halliday, Roscoe Karns and William Frawley to recommend it, this film falls into the category of an amateur picture, Family." + — Box Office p27 Jl 4 '36

"As a catchy musical show with a lot of clever tap dancing, songs that should prove popular, and a number of interesting new faces, this number makes very enjoyable program entertainment. It is light and moves quickly so for a summer picture it hits the spot nicely." + — Film Daily p4 Je 27 '36

"This is light musical fare offering good production flashes and should fit happily on most program engagements. The lack of any plot for a musical film is not a fault, and although the story is slight and handicaps, rather than helps the player, it also leaves them free to concentrate on musical numbers which are delightfully presented... The picture should get over as average entertainment." + — Motion Pict Daily p22 Je 25 '36

"Program musical that has some nice flashes but which is short on what the marquee needs, this summer entertainment that won't make much impression but which will serve as passable fare for neighborhoods." + — Phila Exhibitor p26 Jl 15 '36

"'Three Cheers for Love' is anything but three cheers as a film. Concocted in a routine manner, with dialog which is frequently trite, and provided with a plot that is a weak excuse for the song and dance numbers tossed into it, this musical entertainment is disappointing. However, its only saving graces are a few laughs, (too few) and some fairly good song and dance numbers." + — Variety p16 Ag 5 '36

"Acceptable musical built around the familiar theme of a theatrical troupe invading a girls' seminary and posing as the pupils. Despite the trite theme, McEnery's direction and Ray McCarey's direction have made it pleasant entertainment." + — Variety (Hollywood) p3 Je 24 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
THREE MARRIED MEN. Paramount 60min S 11 '36
Players: Roscoe Karns, William Frawley, Lynne Overman, Mary Brian, George Barriere, Marjorie Gateson
Director: Eddie Buzzell
"The family of Roscoe Karns, the bridegroom, hates the family of Mary Brian, the bride, and all the relatives behave with incredibly bad taste at the wedding. Determined to strike a romantic note from the start, Karns dons comically exotic pajamas. His bride falls into嘿嘿 world of alcohol, but rises and later dies. After the ensuing quarrel runs home in her negligee to her parents." Motion Pict Daily

Audience Suitability Ratings

"Adults." Nat Legion of Decency S 10 '36
"Family." Wily Guide S 5 '36

Trade Paper Reviews

"Dedicated to the proposition that marriage is a bed of thorns, not roses, this film is 80-minute tour de force of boisterous comedy. Family." + Box Office p23 S 12 '36
"A light-headed satirical farce about a marriage in plumbing and garage circles that will evoke a bundle of laughs and a couple of guffaws in less exacting neighborhoods. Its evident purpose is to provide a bit of balancing gayety for double bills in secondary spots at minimum expense. This it will do with reasonable satisfaction. ... Most of the gags have been seen much active service. They are freshly served and kept tripping over one another at a lively pace, thanks to Director Eddie Buzzell's resourcefulness, but the imbecilic character of the entire proceedings is emphasized by the lack of mental normality in the comic characte... - Hollywood Reporter p4 Ag 28 '36
"Based on the provincial premise that there is something side-splitting funny about any wedding night, this comedy gams heavily through forced situations, gathering as many laughs as it does chuckles. ... The cast deserves better material." Motion Pict Daily p3 Ag 29 '36

"Obviously made to fill out the double bill, 'Three Married Men' has turned out to be a top-notch vehicle which will help build any program through word of mouth advertising. It is good clean comedy that keeps the audience laughing and is light enough to be enjoyed by children and adults. Without a star name, the cast is made up of players who have their individual followings and there are enough of them to make this fact have an important bearing on box office results. The reception tendered 'Three Married Men' will undoubtedly cause Paramount to plant Karns, Frawley and Overman in movie pictures of the kind which will be good news to exhibitors." Variety (Hollywood) p3 Ag 28 '36

THREE MAXIMS. Wilcox 75min
Players: Anna Neagle, Tullio Carminati, Leslie Banks, Horace Hodges
Director: Herbert Wilcox
Dialogue film produced in England. The story concerns three trapeze performers in a small French circus. The two men are tourists to love in the giant, and the trapeze in the troupe. On the opening night of their act at a famous French theatre, the unsuccessful lover plans to let his rival fall to his death, but changes his mind when the girl, sensing his intentions, faints. She is rescued and the three are reconciled.

Audience Suitability Ratings

"The three stars all appear remarkably at home on the trapeze, and there is no sign of faking or 'too phony.' A film with a fresh appeal and plenty of excitement. Suitability: adults & adolescents." Mo Film Bul p114 Jl '36

Trade Paper Reviews

"A completely satisfying entertainment for ticket buyers and a first class production job all around. ... Chalk up several red stars to director Herbert Wilcox, both for swift and sure direction and for a splendidly improved Anna Neagle. He has severely reduced her tendency to be rather too skittish, and she does a grand job as the apex of the triangle. All in all a fine piece of entertainment, certain box office on this side [London] and with a good bit more than a chance for America." + Hollywood Reporter p4 Jl 14 '36

"Big virtue of this personally directed Herbert Wilcox production is that it has the punch in the right place. The final scenes picture the climax of a triangular drama of jealousy and revenge in which the actors are three trapeze artists. ... This is good stuff, well directed, well played and altogether convincing. Good audience material, it is also first class exploitation, subject property. The showman are the names of Tullio Carminati and Leslie Banks, with that of Anna Neagle for places where she is known. Certainly it is her best performance." + Motion Pict Daily p16 Jl 10 '36

"Not so very long ago, Anna Neagle was a chorus girl. She was pretty and bad youth, but her talents were undeveloped. Herbert Wilcox presented her with negative results. This picture reveals a natural spontaneity and a very lovely personality that clicks. ... She is brilliantly supported by Carminati and Leslie Banks, two standard actors of repute who acquit themselves admirably. ... Elemental enough in story, but the general effect is excellent, due to the strong cast and admirable direction. Circus atmosphere is correct and vivid, as are also the theatre scenes in Paris. In the opening scenes the background of a French peasant village is faithfully depicted." Variety p21 Jl 15 '36

THREE OF A KIND, Invincible 73min My 20 '36
Players: Evalyn Knapp, Chic Chandler, Berton Churchill, Bradley Page
Director: Phil Rosen

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

Audience Suitability Ratings

"A, Y and C: fair comedy." Parents' M p48 Ag '36

Trade Paper Reviews

"Fairly entertaining romantic comedy with good number of laughs okay for popular bills." + Film Daily p11 Jl 24 '36

"Independently made 'Three of a Kind' represents pretty fair results. It is the situations and the plotting rather than the weight of story. The combination of romance that makes this subject acceptable. The comedy treatment is an asset, even if none of the laughs is of the heavyweight calibre." + Variety p23 Jl 1 '36

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
THREE ON THE TRAIL. Sherman-Paramount
67min Ap 24 '36
Onslow Stevens. Muriel Evans
Director: Howard Bretherton
See issue of June 29, 1936 for other reviews
of this film

Audience Suitability Ratings
"A good clean western comedy. Family." Am Legion Auxiliary
"Adults: good Western; 14-18: good; 8-14:
good. Family." Calif Cong of Par & Teachers
"Beautiful outdoor photography, fast-riding
and plenty of humor make this series above
the average in entertainment for Western type.
Family." Calif Fed of Business & Professional
Women's Clubs
"Good. Mature-family." DAR
"Family, exclusive of nervous children." Nat
Soc of New England Women
"A thrilling Western, in a most realistic des-
sert setting, with fine horsemanship, character-
izations and linking scenes. Family." S Calif Council of Fed Church Women
"In quite leisurely tempo . . . the story is
pictured against a background of scenic
mountain country, beautifully photographed.
Family." Mrs T. G. Winter
+ Fox W Coast Bui Je 20 '36
"Family." Jt Estimates Je 15 '36
"It is not the best of the Hop-a-long Cas-
dy series, but those who have enjoyed the
others will doubtless be pleased by this.
Adolescents, 12-16: good; children, 8-12: too
exciting." + — Motion Pict R Jl '36
"A stereotyped Western with a hackneyed
story, wild riding, much shouting and spec-
tacular gun play. Family & junior matinees." + Nat Council of Jewish Women

THREE WISE GUYS. MGM 72min My 15 '36
Players: Robert Young. Betty Furness.
Raymond Walburn. Thurston Hall. Bruce
Cubot
Director: George B. Seitz
See issue of June 29, 1936 for other reviews
of this film

Audience Suitability Ratings
"A: depends on taste; Y: not the best;
C: no." Christian Century p1095 Ag 12 '36
"It] provides excellent light entertainment.
Family." Calif Cong of Par & Teachers
"The dialogue was smart and carefully
timed; the cast wisely chosen, with acting
honors going to Raymond Walburn as 'Doc.
Mature." Calif Fed of Business & Professional
Women's Clubs
"Mature-mediocre." DAR
"Family." E Coast Preview Committee
"A far-fetched story, loosely constructed but
very lively and diverting with clever dialogue
and many amusing situations. Mature." Nat Soc
of New England Women
"Clever action, peppy dialogue and interest-
 ing locales result in good entertainment
for the family." S Calif Council of Fed Church Women
Fox W Coast Bui Je 27 '36
"[It is] a light frothy picture . . . The good
work of the well chosen cast, clever dialogue
and adroit direction gives this picture its en-
tertainment value. Adults & young people." + Gen Fed of Women's Clubs (W, Coast)
Je 14 '36
"Mature." Jt Estimates Je 15 '36
"[It is] a trivial comedy. It is well directed
and moves at a lively clip with some amusing
situations and fairly entertaining dialogue, but
if you miss it you need not repine. Adoles-
cents, 12-16: no value, subject matter not
recommended; children, 8-12: no." + — Motion Pict R Jl '36
"Family." Nat Council of Jewish Women Je 17 '36
"A; implausible but fairly entertaining; Y:
unethical; C: hardly." Parents' M p46 Jl '36

Newspaper and Magazine Reviews
"Those who are possessed of an extraordinar-
ily sweet tooth-no doubt relish these
Demol Runyon confections, . . . The comedy
is amusingly enough played, the action is rapid,
the entire result extremely movie." Herb
Sterne
+ — Script p12 Je 20 '36

TICKET TO PARADISE. Republic 65min Jl 10 '36
Players: Roger Pryor, Wendy Barrie. Claude
Gillingwater. Andrew Tombs
Director: Aubrey Scotto
The adventures of a young amnesia victim
who learns his identity, wins a young socialite
and closes a business deal.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency Jl 9 '36
"A and Y: entertaining; C: if interested." Parents' M p76 S '36
"It is well directed and includes some situa-
tions that are amusing and some that are both
dull and extravagant. However, the moments
of romance and thrills hold interest. Adults &
young people." + — Sel Motion Pict Ag 1 '36
"Family." Wkly Guide Je 27 '36

Newspaper and Magazine Reviews
"[It is] a rather feeble and stumbling copy
of the Drewer's Millions theme. . . Frankly,
I doubt whether the antics in the film are of
a kind to divert ordinary moviegoers.
However, they may be of some interest
to students of amnesia and so to them the
film is recommended." William Boehnel
+ — N Y Times p5 Ag 8 '36
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of the Drewer's Millions theme. . . Frankly,
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a kind to divert ordinary moviegoers.
However, they may be of some interest
to students of amnesia and so to them the
film is recommended." William Boehnel
+ — N Y Times p5 Ag 8 '36

Trade Paper Reviews
"Fast and clever in both dialogue and action.
this is good light comedy to fill out any bill." + Box Office p27 Jl 4 '36

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

TICKET TO PARADISE—Continued

"This has comedy and action and is a pleasing number. Aubrey Scotto's direction is excellent and he got much out of the slender story."

Film Daily p8 Je 25 '36

"It is rather lightweight fare, thanks to a slender story and a script that lets down in spots, but what laughs it has are wholesome and hearty and it will hold up to needs for a bit with good dialogue, beautiful bills."

Hollywood Reporter p2 Je 20 '36

"This is at times amusing and occasionally a bit dull."

Motion Pic Daily p6 Je 22 '36

Estimate: neighborhood program.

Phil Exhibitor p69 Jl 1 '36

Ingratiating performances by Roger Pryor, Wendy Barrie and Claude Gillingwater go far in making this fantastic farce-comedy digestible. It contains full quota of movement, a number of chuckles and makes fair enough hot weather entertainment on duo combinations where definite contrast to heavy drama is needed. Marquee weakness will keep it in dual territory.

Variety p55 Jl 15 '36

"Aubrey Scotto takes this aggregation of light, fast-moving farcical situations, wraps it up in a bundle and goes to town. Aided by a well-paced, beautiful and smart dialogue, the director delivers a clever bill of entertainment that will please the average audience.

Variety (Hollywood) p3 Je 20 '36

TO MARY—WITH LOVE. 20th century-Fox 87min Ag 1 '36

Players: Warner Baxter, Myrna Loy, Ian Hunter, Claire Trevor

Director: John Cromwell

Based on a novel of the same title by Richard Sherman. The story is set in New York and is a detailed portrait of modern marriage during the ten years between 1925 and 1935. Against a panorama of events including the boom and the market crash, the marriage, the couple are brought together finally by a friend who has always been deeply in love with the wife.

Audience Suitability Ratings

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

Christian Century p119 Ag 19 '36

"To Mary—With Love" will make a grand record as a sophitee's matinee, but it is doubtful if Friend Husband will agree in its popularity and appeal. Adults. Am Legion Auxiliary

Adults: good; family: good; 14-18: good; 8-14: mature." Calif Cong of Par & Teachers

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

Good. Mature." DAR

"A well constructed and well acted social drama full of dialogue. The background nicely photographed and attractive musical accompaniment. Lavish drinking which seems the nucleus of the plot. Adults." Nat Soc of New England Women

An excellent supporting cast for the three capable principals, aided by good direction, make up this story and drama that rings true. Family." S Calif Council of Fed Church Women

"The picture is interesting in spite of its large cast. While it is sincerely and plausibly presented, the acting is natural and convincing, the characters are worthwhile people, and the problems involved touch upon experiences we have encountered, at least in some of our neighbors' homes, if not in our own. Adults." Women's Unly Club, Los Angeles

"The director has made skillful use of all material giving us an unusually interesting and entertaining picture. Adults & young people."

Gen Fed of Women's Clubs (W Coast) Jl 24 '36


"[II] provides absorbing entertainment. Adults."

Nat Council of Jewish Women Jl 22 '36

"Those of us who have lived through the teenthetic years following the War will enjoy the interesting interpretation of the highlights. Adults."

Legion of Decency Ag 6 '36

"Mature."

Sel Motion Pic Ag 1 '36

"An interesting and unusual triangle, with a colorful background of contemporary events. Mature."

Wkly Guide Jl 25 '36

Newspaper and Magazine Reviews

"It may be suspected that John Cromwell would have been even more successful if the choice had fallen on a different set of characters. We belong a little too obviously to the circle of smart young folks to give the theme that universal appeal that it demands. The speech is just a trifle too snip and sparkling; their success comes a little too easily and the orbit of their rising fortunes is pitched a bit too high. To Mary—With Love is not a perfect film. But it does have more than the average of admirable qualities." E. F. M.

Boston Transcript p8 Ag 8 '36

"Given a pair whose experience is not quite typical of their class, the story has the merit of plausibility upon its own terms and an interesting cast. Entertainment for adults."

Christian Science Monitor p3 Ag 22 22 '36

"Cromwell gives us a picture which reveals rare understanding of human impulses and to which we give sympathetic emotional response. And because it is just an ordinary story, a simple one of situations in which we easily could imagine ourselves, we feel for the good people, understand them and with sustained interest follow their fortunes for the decade the story spans."

Hollywood Speck p7 Ag 1 '36

"The picture, in its broad outline, is quite familiar stuff, but so sincerely played that the pungent screen play by Sherman and Howard Smith is displayed to telling effect. As the primary menace to Miss Loy's marriage, Claire Trevor, playing a hedonistic drunkard, is a complete delight. Even with Baxter's stodgy work, the film has undeniable feeling and a sharply distinctive flavor that makes it a tearful treat for the up-to-date matron." (3 stars) Beverly Hills

Liberty p35 Ag 29 '36

"One of these fine days somebody with an eye for color and a clear recollection of the details of what Westbrook Pegler calls the era of wonderful nonsense will produce a film showing the daftly magnificence of Manhattan as a few surviving veterans knew and loved it a decade ago. It is a wistful subject, reputedly with sure-fire historic potentialities, but the idea men leagued in the production of the work on view this week at the Paramount. They missed opportunities in the favor of a shockingly banal saga of bourgeoisie domesticity...[It is] a banana-split drama of marital maladjustment. Concretized in sickening quantity of hugging and bussing on the part of Miss Loy and Mr. Baxter,
MOTION PICTURE REVIEW DIGEST

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Of the inevitable emotional shoulngs of life, and eventual reconciliation again indicated by a crescendo of passers and sentiment, between these two, there isn't a motive that isn't tiresomely antique or an interlude that isn't characterized by rather pat conventional kiss and revolts of the sensibilities of even the half-judicious." —Lucius Beebe

"To Mary—With Love' is a film sketch of the last decade that you are who is thirty and perhaps a part of that whirl of jazz, speakeasies, mushroom millionaires and Babylonian gayety which characterized the brief era from 1920 can hardly afford to miss. . . . Lest you forget, the era is recaptured for you in the meticulously directed film treatment of Twenty-First Century Fox's novel, thirty years. The story teams Myrna Loy and Warner Baxter. . . . Somehow though, to one who likes Loy films, this is a film that tonned Warner Baxter carefree and debonair, this inherently wooly story seems unsuited to the two. To be frank about it, Ian Hunter, kid the other man . . . rather steals the picture from the note team. . . . " —N Y Sun p10 Ag 27 '36

"There is at the Paramount this week more footage of fol-de-rol playing at being real—To Mary—With Love'. . . . Most of the scenes are circa 1926 and so is the technique." —Douglas Gilbert

"To Mary—With Love" is on the program at the Warner Theatre.

"There are no surprises, I assure you, in 'To Mary—With Love.' Myrna Loy and Warner Baxter outline ten years of married life in this rather painful brief. . . . They suffer and suffer and at last decide the only way to go on suffering, and that's all there is to it." —John Mosher

"New Yorker" p67 S 5 '36

"The tragedy of a man broken in morale by the depression and a two-year binge is so candid that little remains but a man-weeds-girl-trouch-set-up—comes-out-o-k. fomula movie." —News-Wk p27 S 5 '36

"Unfortunately credible material is often trite and with a two-year binge has been around extreme at world economic trends. The wife-turning to the social whirl for the same reason . . . the years forming a chasm between the two. Vidor's 'The Crowd' handled a similar theme but through honesty and power became one of the screen's features that will live. . . . The picture suffers when it becomes maudlin, loses through over emphasis. Younger leading men would make some of the situations more sympathetic, the emotional floundering less turgid. " —Herb Sterne

Two Stars —N Y Herald Tribune p13 Ag 27 '36

"This movie is too much like life to be spectacular entertainment. Nevertheless it is a biting case history of what has happened to some men through the great economic trends. Last ten years. . . . To Mary—With Love' loses pace by being told through the eyes of a bystander instead of an actual participant. For the same reason it gains sensibility." — Time p28 Ag 10 '36

Trade Paper Reviews

"This could have been titled 'To Showmen—With Profit'. A brilliant script, masterful direction, and able acting by actors like Myrna Loy, Warner Baxter and Ian Hunter merge with the intelligent production guidance of Kenneth MacGowan to make a picture rating tops. Family." —Box Office p25 Jl 25 '36

"A penetrating and incisively detailed portrait of modern marriage with emotional values keenly compounded to make a screenplay of distinguished worth. . . . This picture is headed for big returns all up and down the line. It is, in a word, a box office blessing. . . ." —Hollywood Reporter p5 Jl 17 '36

"The film makes a direct appeal to feminine patronage, yet it is of compelling interest to general audiences. . . . The situations and dialogue are effectively blended and aim to stir sympathetic emotions. Devoid of anything that smacks of artificial theatrics, the human quality of the story is impressive. It gives Baxter, Miss Loy, Hunter and Miss Trevor many opportunities to contribute exceptional performances." —Motion Pic Daily p3 Jl 18 '36

"Drama that women should like, backed by names. 'To Mary—With Love' ought to be a good entry for nominations. . . ." —Phila Exhibitor p35 Ag 1 '36

"It . . . does not lend itself well to picturization. It will please in some measure and among some classes, mostly feminine. Probably on the popularity of the printed story. But equally true, it will make men restless and will lose its meandering triviality and lack of action. For juvenile (matinées, etc.) the picture is extremely dubious. . . . It is a pretentious hash-over of the semi-realistic glamorized Hollywood approach to unemployment and tough times. . . ." —Variety p21 S 3 '36

"The progress of a moving, tense, bitter-love story is in the hands with such production wisdom and such superlative acting that it comes close to being all things to all men as the entertainment. The box office should respond most prosperously to the picture's many graces, with the names of Warner Baxter, Miss Loy, Ian Hunter and Claire Trevor to lure the customers. . . ." —Variety (Hollywood) p3 Jl 17 '36

TRAILLIN' WEST. Warner 62min S 5 '36

Players: Dick Foran, Paula Stone, Robert Barrat, Addison Richards

Director: Noel Smith

A western melodrama with a Civil War background.

Audience Suitability Ratings

"Fine horsemanship and beautiful horses are the redeeming features of this film, which children may enjoy. Family." —Am Legion Auxiliary

"Adults: good; family: good; 14-18; good; 8-14: too intense." —Calif Cong of Par & Teachers

"Beautiful scenery, excellent riding, thrilling physical combat and a cowboy with a pleasing voice, all combine to make picture unusually pleasing Western. Family." —Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." —DAR

"Family." —Nat Soc of New England Women

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — + Exceptionally Poor
TRAILIN' WEST—Continued

"A constructive picture for the family." 
S Calif Council of Fed Church Women
+ Fox W Coast Bui Ji 4 '36

"If the average Western has advanced a step at a time, this picture has taken two steps backward... To be sure there are good views of mountainous country and daring horsemanship, but roistering saloon scenes and gambling make it questionable for juniors, although the script constitute the class which would overlook the weak points of the film. Adolescents, 12-16: poor; children, 8-12: no."
— Motion Pict R Jl '36

"Entertainment for the family & junior matiners."
Nat Council of Jewish Women Je 24 '36

"General patronage."
Nat Legion of Decency Ji 16 '36

"A, Y and C: poor."
Parents' M p70 S '36

"A good old-time Western. Family-juvenile." 
+ Wkly Guide S 5 '36

Trade Paper Reviews

"Fair enough little Western is given an element of novelty by a Civil War setting. There are the full quota of fights and fast-riding action shots."
+ Hollywood Reporter p3 Je 17 '36

"The Civil War secret service slant makes this Western a little different and gives exhibitors a new exploitation angle... The screen play by Anthony Coldeway has better-than-usual dialogue and the photography by Sid Hickox adds considerably to the value of the production."
+ Motion Pict Daily p6 Je 18 '36

"Estimate: routine Western."
+ Phila Exhibitor p69 Jl 1 '36

TRAPPED BY TELEVISION. Columbia 83min Je 12 '36
Players: Mary Astor, Lyle Talbot. Nat Pendleton, Joyce Compton
Director: Del Lord

A young inventor of a television machine is opposed by crooked rival interests who try to destroy the new invention by demonstrating it to a corporation. The machine records the fight between the rivals and the inventor and makes the sale possible.

Audience Suitability Ratings

"A: hardly; Y: fair; C: possibly."
Christian Century p1947 Ji 29 '36

"[It is] a well acted, but stereotyped plot. Family." E Coast Preview Committee
+ — Fox W Coast Bui Ji 20 '36

"Lew Ayres' polished performance as the announcer just rescues the film from complete crudity. Special suitability: adults. The police battle at the end renders the film unsuitable for nervous or sensitive children." 
— Mo Film Bui p107 Je '36

"General patronage."
Nat Legion of Decency Je 25 '36

"A, Y and C: fair melodrama."
Parents' M p70 S '36

"Family."
Sel Motion Pict Jl 1 '36

"Interesting and rather exciting. Family."
+ Wkly Guide Jl 13 '36

Newspaper and Magazine Reviews

"Trapped by Television" is a breezy, illogical concoction of comedy and melodrama. For its lighter moments, we are indebted to Nat Pendleton, who contributes a delightfully amusing performance even though he must wrestle with some fairly irate dialogue. T. M. P.
— N Y Times p31 Je 15 '36

"No permanent harm has been done by the production of 'Trapped by Television,' the spotty new melodrama. When it is said that the film is 'spotty melodrama' it is the intention of this reviewer to suggest that if the authors and director had taken time in its preparation and presentation and given it the attention that it deserves, 'Trapped by Television' might have resulted in a fairly diverting thriller."
— N Y World-Telegram p22 Je 17 '36

Trade Paper Reviews

"The television slant given to this strictly routine affair is the only redeeming feature—for exploitation purposes—of an otherwise conventional concoction of romance, compassion and an unconvincing romance. Family." 
— Box Office p75 Je 27 '36

"Trying to take advantage of the television era that it does upon us it furnishes a live theme of popular interest, but the subject is too big and important to be treated in such a loose, 10-20 minute pile of extraneous detail that means little or nothing. Bullying of televisual slant won't be much of a help for added patronage after opening day because there is much in this film that will disappoint." 
— Variety p23 Je 17 '36

TUNDRA. Burroughs-Tarzan 78min Ag 15 '36
Player: Del Cambre
Director: Norman Dawn

The resourceful alone man makes a 460-mile trek thru the Alaskan tundra by a doctor whose plane crashes in the Arctic Circle. With a knife and a cigarette lighter, he manages to cross war ruins, glaciers, forests and icebergs and to adventure among countless wild animals.

Newspaper and Magazine Reviews

"A thin story thread weaves its way through what is fundamentally a travelogue (a good one, too) of the snow country and Nature proves a more exciting protagonist than many projected by a writer's pen... The film unreels a satisfyingly different evening for fans who are bored with routine celluloid fare. Magnificent when it focuses on the great outdoors, Tundra becomes rather crude stuff when human performers are introduced." Herb Sterne
+ — Script p10 Ag 29 '36

Trade Paper Reviews

"Replete with dramatic incidents, this picture will make a mark for itself at the box office. It has something that will appeal to every man, woman and child. The scenic grandeur alone is worth the price of admission and of equal appeal are the true life atmosphere and action, not only of the native Eskimos, but of the myriads of wild animals photographed in their natural habitat. Family." 
+ Box Office p23 S 3 '36

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

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"Here is a refreshing picture that should please audiences generally. It is laid in an Alaskan wilderness with all types of animals sharing honors with Del Cumbre, the featured player. In fact, two bear cubs, found by Cumbre in his trek across the Arctic tundra, provide most of the laughs and they will be popular with adults as well as the youngsters."  
+ Film Daily p4 Ag 25 '36

"This independent effort to do another 'Sequoia' has considerable merit in its natural history studies of the far north, and will prove interesting and valuable novelty in secondary houses and as an attraction for youngsters. The story is told with considerable effectiveness of each encounter with the wild inhabitants of the north, but creaks with a lack of polish in the episodes involving the human actors. Del Cumbre's work as the doctor likewise carries conviction in the woods, but misses fire in civilization."
+ Hollywood Reporter p3 Ag 21 '36

Filmgoers with memories retentive enough will recognize, 'Two Against the World' as none other than that smash hit of five years ago, 'Five Star Final.' Although it has lost nearly all the bite and sting and vigor of the original, which smashed out at yellow journals, the idea is still strong enough to impress those who did not see it in its newspaper office background. However, for the most part, the film seems to me maladroitly written and at times almost oafishly clumsy in its mere mechanics." William Boehnel
+ N Y World-Telegram p10 Jl 13 '36

"Even without the punch lines of Louis Weitzenkorn's dialogue and its alien background the situation is strong enough to be good entertainment for those who missed the original."
+ Time p51 Jl 13 '36

Trade Paper Reviews

"This modernized version of 'Five Star Final' is a solid, swiftly-paced drama that should strike responsive chord with audiences. The story and dialogue give a well-chosen and capable cast full rein for their abilities."
+ Film Daily p3 Jl 11 '36

"What chances 'Two Against the World' might have had for single feature spots are considerably reduced by absence of novelty and illumination and commonplace direction and acting. 'Two Against the World' is too dull to get past the dual barrier."
+ Variety p31 Jl 15 '36

TWO AGAINST THE WORLD. Warner-First national 68min Jl 15 '36
Director: William McGann
See issue of June 29, 1936 for other reviews of this film

Audience Suitability Ratings

"A: strong; Y: doubtful value; C: no."
Christian Century p105 Ag 12 '36

"Suitability: adults & adolescents."
Mo Film Bul p115 Jl '36

"A: protest against muck-raking more timely than pleasant; Y: mature; C: no."
Alaskan Parents' M p18 Ag '36

"Family."
Wkly Guide Jl 4 '36

Audience Suitability Ratings

"[It is] a mediocre tale. General patronage."
+ Nat Legion of Decency S 3 '36

Newspaper and Magazine Reviews

"We forget what it was called the last time Columbia filmed it, but 'Two-Fisted Gentleman' is the same old story about the young middleweight who could not stand prosperity. Altogether a picture of decidedly juvenile appeal."
F. S. Nugent
+ N Y Times p11 Ag 21 '36

"In this corner James Dunn, in the other June Clayworth, his manager-wife, with the lucky blonde always in the middle. Ten rounds of moralizing, but they left the baby out of the one in the last round."
G. Gilbert
+ N Y World-Telegram p13 Ag 24 '36

Trade Paper Reviews

"With nothing in it for fresh interest except the pleasing June Clayworth as a prize-fight manager and her husband Dunn Douglas as the leather-pushing sap, this well-worn story about the fighter who goes society is just for the secondary and spots."
+ Film Daily p4 Ag 25 '36

"With some slight but effective changes from routine formula, this melodrama of the prizefighting ring manages to be entertaining fare. A genuine atmosphere of the ring and

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
TWO-FISTED GENTLEMAN—Continued

On Phila Hollywood

Hollywood Motion

TWO IN A CROWD. Universal 85min Ag 30 '36

Players: Joan Bennett, Joel McCrea, Elissa Cook, Jr. Alison Skipworth

Director: Alfred E. Green

"Joel McCrea, horse owner who is broke, and Joan Bennett, similarly situated, each come into possession of a torn half of a $1,000 bill. Neither trusts the other and they jointly buy a horse." Motion Pict Daily

Audience Suitability Ratings

"General patronage." Nat Legion of Decency S 17 '36

"The plot is a bit complicated which makes the story drag at times, but there are plenty of amusing situations and a light comedy touch is retained throughout. Family." + Wkly Guide S 5 '36

Newspaper and Magazine Reviews

"The story is a wild, unbelievable piece of patchwork, about as crazy as a Marx Brothers comedy. As a story it is much poorer than the majority of those from which much poorer pictures are made, but it was fortunate enough to fall into the hands of a first class director who has an intelligent appreciation of the camera's status as the screen's story-telling medium. To A Green the play was not the thing. He used it merely as raw material to be fashioned into acceptable entertainment." + Hollywood Spec p7 Ag 15 '36

"A spightly beginning dwindles into a routine and stodgily unfolded little plot that is neither surprising nor always believable. . . The picture, has no suspense and displays very little [else] to take its place." (1½ stars) Beverly Hills Liberty p46 S 19 '36

Trade Paper Reviews

"Here's a picture that should be the office successor to 'Broadway Bill.' It has all of the thrills, comedy and romance of the Baxter-Loy films." + Box Office p31 Ag 15 '36

"A very capable cast tries hard in this picture and there are a number of bright enjoyable spots. However, between these points, much of the material is dull and one's interest lags. The elimination of a lot of useless footage and the addition of a few snappy scenes would do much to give the show some more pep. The piece makes a play for comedy, and now and then some good hefty laughs are obtained." + Film Daily p8 Ag 8 '36

"It's frothy stuff in the modern vein, underplaying melodramatic cliches in favor of the human, love-on-the-run approach. Joel McCrea and Joan Bennett breeze through the boy-meets-girl leads in snappy style." + Hollywood Reporter p5 Ag 5 '36

"An interesting comedy-romance for audiences and offering exploitation material for showmen, this film is light and airy with considerable fun in the romance situations, hints of melodrama and plenty of excitement. Comedy is the element to be stressed in the selling." + Motion Pict Daily p12 Ag 13 '36

"Pleasant comedy, with names to sell, this is an enjoyable entrant that all should like. Because it has good players it should do a nice business." + Phila Exhibitor p37 Ag 15 '36

"'Two in a Crowd' is a tail-end of the 'It Happened One Night' cycle. . . A capable cast works hard to make the picture interesting and succeeds in making it but mildly so. . . Main trouble is a thin story with occasional good lines of dialog which hop it up; however, mainly it is a struggle." + Variety (Hollywood) p3 Ag 5 '36

UNGDOM AV 1 DAG. See Youth of today

UNKNOWN RANGER. Darmour-Columbia 55min S 15 '36

Players: Bob Allen, Martha Tibbett, Buzzy Henry

Director: Spencer Gordon Bennett

A western melodrama.

Trade Paper Reviews

"This first Bob Allen Western produced by Larry Darmour for Columbia release sets a new altitude record for freshness of story and originality of treatment. It is the most entertaining broncho play seen hereabouts for many moons and audiences will heartily agree wherever Westerns are box office currency." + Hollywood Reporter p3 Ag 15 '36

"Every Western needs a little something different and this one makes two bids for distinction. Besides a full measure of hard riding, there is a fight between two stallions and some very fair roping and riding by a tiny boy, Buzzy Henry." + Motion Pict Daily p15 Ag 18 '36

"Fast moving Western, this should be a strong build-up for Robert Allen as a Western star." + Phila Exhibitor p40 S 1 '36

"Producer Larry Darmour reveals in 'The Unknown Ranger' that he has an attraction capable of lining up with the others which are bringing big cash returns to those houses which play the horse operas." + Variety (Hollywood) p3 Ag 15 '36

WALKING ON AIR. RKO 66min S 11 '36

Players: Gene Raymond, Ann Sothern, Jessie Ralph, Henry Stephenson

Director: Joseph Santley

Music director: Nathaniel Shilkret

Music and lyrics: Bert Kalmar, Sid Silvers, Harry Ruby

Based on a short story, Count Pete, by Francis M. Cockrell. "The story concerns a mimic battle between a strong-willed father and an equally determined daughter over the
Man she has decided to marry. Each hires a young man to foil the other's game. Father's choice is a two-fisted bodyguard. Daughter employs Gene Raymond to act as an insufferable French count who is to disgust the father into letting her have her own way.” (Hollywood Reporter)

**Audience Suitability Ratings**

“A: good; Y: very good; C: perhaps.”

Christian Century p7026 S 3 '35

“This musical comedy is good light entertainment for the average audience.” Calif Cony of Par & Teachers

“Good. Mature.” DAR

“The story does not live up to its promising beginning. Family. Calif Fed of Business & Professional Women's Clubs

“Lively action, pleasing sets and adequate acting of an absurd plot provide an hour of entertainment for adults.” Nat Soc of New England Women

“The picture, with a hint of a lesson to parents, is entertaining and will interest the family.” S Calif Council of Fed Church Women

“Family.”

Gen Fed of Women's Clubs (W Coast) Ag 19 '36

“An absurd plot provides an hour of entertainment for the family.”

+ Jt Estimates Ag 15 '36

“This is a diverting comedy, and although the plot is an implausible one the direction is deft and swift moving. Breezy entertainment for the entire family.”

+ Nat Council of Jewish Women Ag 19 '36

“General patronage.”

Nat Legion of Decency S 3 '36

Sel Motion Pict S 1 '36

“Family.”

Wkly Guide Ag 29 '36

**Newspaper and Magazine Reviews**

“Joseph Santley's deft direction realizes to the full all the entertainment possibilities of the anachronistic style story and each enters into the fun of the thing by refusing to take it seriously and going all the way from high comedy to outright farce and back again on a rollicking screen. The deft direction is quite pleasant from the first scene. It is mounted with good taste, a high degree of artistic merit being attained in the construction and dressing of the scenes. The story proceeds consistently, and agreeable musical interpolations do not seriously impede its forward progress.”

+ Hollywood Spec p10 Ag 29 '36

“A new contribution to late summer hilarity comes from RKO-Radio with "Walking on Air," a blithely insane picture which could not have cost half as much as many dull and unwieldy items pretentious to the same mud cladowniness.”

+ Lit Digest p20 Ag 29 '36

“"Walking on Air," . . . is a gay, frothy comedy with a sprinkling of tuneful songs. Its production and direction, however, couldn't have realized the entertainment possibilities of this production when it was run off at the studio. Otherwise it would have been spared the indignity of reaching Broadway on a double-feature program.”

T. M. P.

+ N Y Times S 12 '36

“For about one-half of its unreeuling time "Walking on Air," . . . is a feathery but animated little farce that may be enjoyed to the full since it is deftly and humorous variation of the "Boy Meets Girl" theme. . . . Unfortunately, the remaining sections of "Walking on Air" are not as brisk. . . . What follows thereafter is stereotyped and dull, a languorous and feeble attempt to bring to a close a glib little farce by injecting some numbers into it.”

William Boehnel

+ N Y World-Telegram p25 S 14 '36

“As from both the title suggests, this is a very tidy comedy job, which has prolonged and frequent laughter from the preview audience, and which certainly will not please the fans of Eugene Raymonds, light-hearted show-Producer Edward Kaufman garners bows.” Molly Lewin

+ Script p10 Ag 29 '36

**Trade Paper Reviews**

“Bubbling over with good, clean fun and never having a dull moment, this film will please the faithful audience of light entertainers and account for itself nobly at the box office.”

+ Box Office p31 Ag 22 '36

“[It is] an altogether satisfying hour.” L. S. Niemeyer

+ Canadian Moving Pict Digest p10 S 6 '36

“This hilarious romantic comedy is a swell laugh-stone which should be grand entertainment for any audience. It may not be one of those pretentious offerings, but it certainly has everything that makes the audience want to sit in an enjoyable picture. The piece is one of those light things full of clever situations and bright lines.”

+ Daily V1 Ag 17 '36

“Here's a sparkling romantic farce-comedy with songs that will hold its own for entertainment with almost any of the year's smartest laugh-provokers. Produced on a limited budget it has been given some of the silken class quality that Radio has achieved in the Astaire-Rogers vehicles and it will go places, beginning at the top.”

+ Hollywood Reporter p3 Ag 13 '36

“This is a light farce-comedy which at times attains hilarious moments, although it follows a somewhat familiar pattern. Gene Raymond sings two numbers . . . which should interest his followers.”

Motion Pict Daily p11 Ag 13 '36

“Pleasant comedy that rises a bit above the program average because of lines, situations, playing. "Walking on Air" should please. Depending on good lines, situations for its laughs (there are many), the entire picture is lightly handled . . . with a satisfactory result. . . . Raymond gets one of the most ingratiating comedy performances in his record, a breezy, assured, colorful role.”

+ Phila Exhibitor p14 S 1 '36

“Hilarious comedy of romantic cross-purposes, which by virtue of zestful playing, deft direction, rollicking story and captivating musical amendment comes to the box office on considerably higher rating than its original allotment and will amply take care of itself in any company. Gene Raymond has his fans one of the most ingratiating comedy performances in his record, a breezy, assured, colorful role.”

+ Variety (Hollywood) p6 Ag 13 '36

**WANTED MEN.** Hoffberg 35min Je 1 '36

**Players:** Charles Laughton, Dorothy Gish, Malcolm Keen. Jack Osterman.

**Director:** Clifford Pember

British dialogue film made in 1929 by British & Dominions. "The plot has to do with a girl who almost suffers a fate worse than death when she falls into the foul clutches of a group of American gangsters who are living in the North and is saved from this fate by the heroic efforts of Mr. Laughton." (N Y World-Telegram)

**Newspaper and Magazine Reviews**

“Seemingly extracted from the mothballs because of Mr. Laughton's fame, the piece has little value outside of the actor's performance,
MOTION PICTURE REVIEW DIGEST

WANTED MEN—Continued
which, though framed in a melodrama, crude and
theatrical, possesses the characteristic
Laughton distinction." Marguerite Tazelaar
— N Y Herald Tribune p10 J1 8 '36

"Wanted Men" [is a] searing, action-
crammed, thirty-seven-minute, all-talking
screen melodrama. . . Don't, by any means,
miss "Wanted Men." For its self-sacrificing
hero is none other than Charles Laughton. . .
The picture was made by British and Domin-
fions when the talkies were indeed in their
infancies. It has to be called 'The Wolves.' . . . We
couldn't catch more than a stray word here and there until about
the second reel, when the remainder, it had already been eliminated because of sound
defects. Just why it was revived at all is
somewhat of a mystery." — T. M.
— N Y Times p15 J1 8 '36

"[It is] a seriously acted and written melo-
drama. . . To try to describe the effect of the
work of the cast, which includes Charles
Laughton and Dorothy Gish, is, frankly, im-
possible. Such things must be seen to be ap-
preciated in their fullest extent." Willier
Boehnel
N Y World-Telegram p25 J1 15 '36

"A somewhat bemussed early sketch of
Charles Laughton's is the most about 'Wanted
Men.' . . . Anything with Mr Laughton in
it has some interest, of course, and his
reliance on the presence of Miss Dorothy
Gish, and of Arthur Margerson.
John Mosher
New Yorker p49 J1 18 '36

Trade Paper Reviews

"Dealing with a few episodes rather than a
story, this British-made short-length feature
is very weak entertainment. Poor direction,
short scenes, gory pathos, and subtle sound
leak ap}ire with crude editing to throttle the abilities
of Charles Laughton and Dorothy Gish except for fleeting moments.
— Film Daily p9 Je 8 '36

"Estimate: poor, except as burlesque.
" — Phila Exhibitor p30 J1 15 '36

"Everybody makes mistakes when young.
This one was made by Charles Laughton back in
his native land and it's still hanging over
his head. . . Picture came over here in eight
reels, but the World Theatre on West 49th
Street, New York, cut it down to 35 minutes.
The remainder, if cut up further, would make
excellent sketch for collar and cuff sets.
— Variety p55 J1 15 '36

WE WENT TO COLLEGE, MGM 64min Je
19 '36
Players: Charles Butterworth, Walter Abel,
Hugh Herbert, Una Merkel, Walter Cat-
lett
Director: Joseph Santley
A group of old college graduates return for
a reunion. A college professor's wife remember-
ing old campus days tries to rekindle a
romance with the husband of a friend.

Audience Suitability Ratings
"A: hardly; Y: poor; C: no."
Christian Century p1047 J1 29 '36

"Adults & young people." Am Legion Aux-
iliary

"Satirical but not convincing is this comedy
of college reunion spirit. The vain search
of the old timers for their vanished youth
is both pathetic and exaggerated. Excessive
drinking makes it unwholesome for family
or second rate, and we are a matter of taste." Calif Cong of Par & Teachers

"This rollicking comedy is so silly at times,
it really is quite funny. . . Drinking stressed
unnecessarily. Mature." Calif Fed of Business
& Professional Women's Clubs

"A diverting satire on college 'loyalty' which
presumably will be absurd and familiar to any-
one who has ever lived in a college town.
acting is realistic, the comedy, all too far-
fetched, is adamantly handled and there is a
certain authentic college atmosphere.
There is a good deal of drinking which is perhaps
not overdrawn, but the film is best suited to
adult audiences who can enjoy a laugh at
their own expense." Nat Soc of New England
Women's Clubs

"Adults & young people." S Calif Council of
Fed Church Women
Fox W Coast Bul J1 25 '36

"Though the cast includes well known com-
dians, the picture is not particularly amusing
and is replete with unnecessary drinking. En-
tertainment a matter of taste."
— Gen Fed of Women's Clubs (W Coast)
J1 15 '36

"Adults."
Jt Estimates J1 15 '36

"Often amusing but only a fair example of
farce. Suitability: adults & adolescents."
— Jt Estimates J1 15 '36

"There is only a slender thread of story but
no more is needed on which to string the amusing
incidents of 'Alumni Week.' Those who have
attended one of these reunions may relive
again their sensations of pleasure or bore-
dom and those who haven't will be afforded a
candid look at what they are missing. Ado-
lescents, 12-16: probably acceptable; children,
8-12: no interest.
— Motion Pict R J1 '36

"Not a big picture but one which will tickle
the ribs and afford an evening of good entertain-
ment. Family:" — Nat Council of Jewish Women J1 8 '36

"General patronage."
Nat Legion of Decency J1 9 '36

"A and Y: enjoyable; C: no interest."
Parents' M p10 S '36

"Family."
Sel Motion Pict Ax 1 '36

Newspaper and Magazine Reviews

"Those who still are young and are not
at college may be disappointed with 'We Went
to College.' It is not the standard motion
picture with its hero, heroine and villain. It
is just good fun. . . Joseph Santley's direction
is highly creditable. He keeps things moving
along joyously without making too much noise,
quite a feat with such hilarious material."
— Plywood Spec p41 J1 4 '36

"This is intended solely for laughing purposes.
And even though it is never as completely
funny as the unrestrained antics of the players
would suggest, the picture's plenteitude of gags
hit a fairly successful level. . . 'We Went to
College' was never meant to supply a full
movie evening. It is, rather, only a prolonged
short subject stretched to feature length to
appease those who demand two offerings for
the price of the ticket." (2 stars) Beverly Hills
Liberty p45 J1 25 '36

"Amused by the trim notion that 'old years'
returning to their alma mater, might provide
a theme for a few acid and fat humors.
Mayer finds itself about half-right with 'We
Went to College.' The plot is thin, but the
humor is evidently going to be uniformly
skinny." — Lit Digest p19 J1 4 '36

"New Theatre p23 8 '36

"It held a refreshing quality even though its
presentation proved somewhat hackneyed. It
describes a frequent experience, and a
whim, that of attending a class reunion . . .

+ + Exceptionally Good; + Good; + Fair; — Mediocre; — Poor; — Exceptionally Poor
While the picture has no particular distinction, it is often very funny entertainment.

"Probably no one will give it a thought when the Motion Picture Academy holds its commencement exercises and confers honorary degrees upon its best pictures, but we are polishing up a sum laude for 'We Went to College.' Produced by Metro in a genial if economic manner, it is just about as pleasant a comedy as we have seen this season. And it is no less a credit to the M-G-M studios than 'The Great St. Louis Fire.' And some of the other more opulent items which cost more to produce, will earn more at the box office basis, because there are no richer in entertainment." - F. S. Nugent

**Trade Paper Reviews**

"This was designed for nothing but laughs and an effective cast, capably directed, makes it fulfill specifications."

**Trade Paper Reviews**

"With a property that doubtless seemed like a good idea at the time, 'We Went to College' just doesn't get anywhere. A fine cast of expert farceurs try their best to find humor in the material, but with little success... Certainly no one concerned worked the assignment, yet the entertainment values were not there. Result is far from satisfactory as program fare. Charles Butterworth suffers mainly from lack of adequate comedy of the type which he has long been associated. The waste of Una Merkel's talents might easily call for a Congressional investigation." - Hollywood Reporter p2 Je 20 36

"Some people may like this. Others may think it silly. The preview audience's opinion seemed divided on the show. The comedy is a hit. It has laughs in some places and falls flat in others." - Motion Picture Daily p6 Je 22 36

"Estimate: weak program." - Phila Exhibitor p56 Jl 1 36

"Nice marquee illumination is provided by this cast, but the picture is no match... The net results are of the dual class. Laughs come readily enough. But being evoked via gags, tag lines, mayhem and stereotype, they will not last long when the picture is coupled with a heavier film." - Variety p14 Jl 29 36

"Here's a good example of a top-notch comedy idea kicked around. 'We Went to College' should have been a comedy standout. As it is, it is no more than a weak secondary picture that will attract little attention despite a known cast. Trouble has been in transferring the idea to the screen. Harry Fratt's associates have muffed all around."

**Trade Paper Reviews**

"A comedy with individuality, and one which you're sure to like, is something with the unfamiliar name 'We Went To College.'" - Russell Maxwell

**Trade Paper Reviews**

"Despite the directorial talents of the talented Joseph Santley this is pretty much of a waste of time and energy and is entirely the fault of the plot. The plot wanders about, helpless as an amnesia victim... 'We Went to College'... but this reviewer went to sleep." - Herb Sterne

"This was designed for nothing but laughs and an effective cast, capably directed, makes it fulfill specifications."

"Although the piece gets a number of laughs, it adds up to hardly anything more than pleasing program fare. The dialogue and a few of the lines get away with whatever hilarity is attained, but it seems what a group of old graduates do when they get together is hardly remotely funny. Joseph Santley's direction shows that he tried hard to do something with what he was given, but, for the most part, the material isn't strong." - Film Daily p7 Jl 11 36

"With a property that doubtless seemed like a good idea at the time, 'We Went to College' just doesn't get anywhere. A fine cast of expert farceurs try their best to find humor in the material, but with little success... Certainly no one concerned worked the assignment, yet the entertainment values were not there. Result is far from satisfactory as program fare. Charles Butterworth suffers mainly from lack of adequate comedy of the type which he has long been associated. The waste of Una Merkel's talents might easily call for a Congressional investigation." - Hollywood Reporter p2 Je 20 36

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**Trade Paper Reviews**

"A wild rock-them-and-sock-them action picture, with Rex Bell doing the hero stuff with all the attendant excitement of gun play, hand-to-hand encounters, and plenty of fast riding. There are plenty of twists in the plot to keep the suspense taut, and an intelligent effort seems to have been made to get this film away from the routine formula."

"Lure of gold, as detailed in this mustang-melodrama, never had the enticing qualities that Rex Bell delivers for the children. The most personable of the current crop of leather lotharios, Bell does his slugging and mugging in the grand manner throughout. Present day Westerns aren't built to support a bill, so this one will also have to take secondary place, although better than most."

++ Exceptionally Good; + Good; ++ Fair; + Mediocire; - Poor; --- Exceptionally Poor
WHITE ANGEL. Warner-First national 75 min Je '36

Players: Kay Francis, Ian Hunter, Donald Woods, Georgie Cans, Charles Croker-King, George Curzon

Director: William Dieterle

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

Audience Suitability Ratings

"A interesting subject well produced and the acting by Kay Francis above the average. Recommended to the Committee on Exceptional Photosplays. Outstanding-family." + + + + +udy Guide Je 20 '36

Newspaper and Magazine Reviews

"If Miss Francis seems occasionally a little hysterical, one must remember that the film took place in mid-Victorian days when people were less afraid of speeches and emotionalism. 'The White Angel' is a highly dramatized biography—it is inevitable that it should be—but, perhaps precisely for that reason, it is extraordinary. stimulating, hence a film not to be missed." B. L. + + Boston Transcript p28 Je 27 '36

"This production takes its place among the really important pictures of the season; it has the same fidelity to historical fact that distinguished 'The Story of Louis Pasteur' and an even greater human interest and heart appeal. Florence Nightingale is perhaps the ideal of all modern womanhood... From the viewpoint of acting, Kay Francis deserves every encomium that can be heaped upon her; she is thoughtful, sincere, firm when necessary, a lady always." + + Canadian M p55 Ag '36

"Like 'The Story of Louis Pasteur' ['The White Angel'] is a sincere, conscientious, and thoroughly worthwhile document... Though Kay Francis is no Paul Muni, and her platitudinous utterances make her appear more concerned with the bill than with the work for itself, 'The White Angel' comes as an entirely acceptable film... Altogether, it is a box-office hit... An interesting obituary of a great woman." (3 stars) Beverly Hills Liberty p47 Jl 18 '36

"The scenarist, Mordaunt Shairp, has been firm in his intention to give the facts of the Nightingale story. No discernible liberties have been taken. The emerging picture is factually the courageous biography of The Lady With a Lamp... The film is a triumph... Some of the photography is remarkable and Miss Francis' support is stalwart. It is a sturdy, only occasionally dewy-eyed twin to 'The Story of Louis Pasteur'..."

"A far too reverent treatment of the life of Florence Nightingale that chokes on its own sanctity. Good photography by Tony Gaudio... Far below 'The Life of Louis Pasteur'." Robert Stebbins - + New Theatre p22 Ag '36

"The latest delving of the cinema into biography of Florence Nightingale the heroine of an impounded and frequently moving screen drama... It is a straightforward job of historical reconstruction, wearing together significant events in the career of the lady with the lamp while resolutely refraining from romantic embellishments. The direction of William Dieterle is imaginative and the acting is uniformly excellent. For all these reasons, despite the film has an episodic treatment which becomes tedious at times and it flirts dangerously with sentimentalism." Howard Barnes + + + + + N Y Herald Tribune pl6 Je 25 '36

"Hopefuly, and in all honesty, Warners set about to make a companion piece to 'The Story of Louis Pasteur'. Unfortunately, and in all honesty, this reviewer must report that 'The White Angel' does not come within hailing distance of that stimulating cinematic film... The intentions were too good. In their effort to honor the memory of Florence Nightingale they have not created a personality that great lady may have had. Her screen biography is incredibly lifeless." Eileen Hmur + + - + N Y Sun p28 Js 25 '36

"A respectful—in fact, a worshipful—history of Florence Nightingale, founder of modern nursing, the picture is dignified, reasonably

+ + Exceptionally good; + Good; + Fair; + + Mediocere; - Poor; ——— Exceptionally Poor
accurate, deeply moving and dazzlingly pompous. These descriptive are contradictory, which cannot be helped, for the film itself is a curious blend of good acting and bad directing. Perhaps we had best stand on the adjective "worthwhile." The epiphany is not as apparent as it sounds; nor is any year's pictures truly worth the seeing. The film's fault lies in the life of its heroine has been editorialized: Miss Nightingale—as Kay Francis portrays her—talks, walks and thinks like a�er. What's more, whenever she is speaking for posterity." F. S. Nugent
 + N Y Times p24 Je 25 '36

"Not only is the film a dignified and reasonably accurate account of Miss Nightingale's most fantastic efforts in behalf of humanity, it has also been directed and acted with a fine appreciation of the characters and events that it depicts. William Dieterle has directed the film with inspired simplicity; and Kay Francis, by underplaying, recaptures the nobility that surely must have been Florence Nightingale's. The members of the supporting cast are all superb. William Boehnel
 + N Y World-Telegram p13a J1 3 '36

"There are no flagrant old-fashioned movie distortions of historical facts here, aside from the general atmosphere and performance, which are unfailingly picturesque. There is a little schoolbookish, perfectly respectable, and, I should say, quite on the dull side." John Matteri
+ New Yorker p15 J1 4 '36

"Meticulously written and acted, the latter half of the picture has punch and pungency that quite make up for the static early sequences... Kay Francis has never done finer work than she offers during the latter half of the film. She acts convincingly, plays without cheap tricks, achieves a stately, dignified manner that has nothing to do with grease paint. If the early sequences could be disregarded, the picture would be well above the usual trashy in store for this performance. A fine film that more than redeems its apathetic opening. Script: Herb Stern
+ Time p8 Je 27 '36

"The White Angel" is not only a worthy but often fascinating study of the past, regarding handsomely the story of bygones and deeds. A similar entertainment presented on the stage would attract encomiums not only from the critics but also from teachers, doctors and philanthropists. On the screen it will fail to do so only because fashion deems it unsophisticated to credit Hollywood with sincerity."
+ Time p19 J1 6 '36

Trade Paper Reviews

"The producers of 'The Story of Louis Pasteur,' have come through with another great historical biography. The picture has been carefully produced, with an eye to realism, and care has been taken to keep the production on a dignified plane. The acting of Kay Francis as Florence Nightingale is superb." + Canadian Moving Pict Digest p9 J1 18 '36

"As a motion picture it has the elements that attract and probably please the older conservatitives and the more infrequent film-goers but it's shy on what it usually takes to please the younger crowd and those addicted to laughter, such as the little kid in the little sock or tension to the film story. There may be a quarrel about Kay Francis in this picture; she is not quite every day human, but rather a disembodied relieved media. However, the acting is not among the minions of entrenchment stupidity. 'White Angel' needs plenty of selling and tie-ups." + Variety p12 J1 1 '36

MOVIE PICTURE REVIEW DIGEST

WHITE FANG, 20th century-Fox 75min J1 3 '36
Players: Michael Whalen, Jean Muir, George (Slim) Sillers, Beverly Hills, Charles Winninger, Jane Darwell
Director: David Butler
Based on the novel of the same title by Jack London. This is a sequel to Call of the Wild. "Alaska in 1906, with its tense drama of human ambition and perfidy, as well as courage and nobility, forms the fascinating background for the story of two young men who go there in search of gold. One dies and the other claims the gold mine and wins not only wealth, but the love of the dead man's sister." (Sel Motion Pict)

Audience Suitability Ratings

"A: depends on taste; Y: fairly good; C: perhaps
Christian Century p1023 J2 22 '36

"An old fashioned melodrama of an untamed country and its men. Family. Am Legion Auxiliary

"Exceptional photography distinguishes this otherwise mediocre film." Calif Cong of Par & Teachers

"Mediocre-mature." DAR

"The human cast is adequate and although the comedy is somewhat too broad, the direction is good and photography and a story not too exacting in its requirements provide good family entertainment." Nat Soc of New England Women

"Clever comedy balance, offsetting the tense seriousness of the story, makes it one all will enjoy. Family." S Calif Council of Fed Church Women

Fox W Coast Bull J1 18 '36

"Family." Jt Estimates J1 1 '36

"Artificial in spite of its good cast, lovely photography and interesting story, this picture fails to convince or ring true. A stiffened melodrama of 'Klondike Days' which is suitable for the family." + Nat Council of Jewish Women J1 8 '36

"General patronage." Nat Legion of Decency J9 9 '36

"A, Y and C: fair outdoor melodrama." Parents' M p10 S '36

"The characterization are excellent, humor being furnished by an interesting portrait of a doctor, but a caricature of a clergyman, used as comic relief, is to be deplored as wholly unnecessary and striking a most unpleasant note in an otherwise outstanding production. Family." + Sel Motion Pict J1 1 '36

Newspaper and Magazine Reviews

"The possessor of a locale which has experienced wide popular familiarity with readers and screen audiences, this almost transparent Jack London story makes its cinematic appearance as a drama that should give satisfaction to spectators everywhere." Allan Hersholt
+ Hollywood Spec p8 J1 18 '36

"[It] comes to the screen as a sturdy outdoor melodrama of high scenic beauty and a spurious vitality. The rather outmoded story has been filmed with a straightforward old-fashioned honesty and insight and makes its battle of man against the rigorous Arctic with commendable gusto... There are no surprises in the story, but since it is agreeably executed, and since the dog's hero handles all his assignments with sure-footed skill, this picture is limited as a satisfactory if not outstanding thriller of the wide-open spaces." (2½ stars) Beverly Hills Liberty p33 Ag 15 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
**WHITE FANG—Continued**

“This earnest drama of fun in the mining camp is assuredly one of the mishaps of the season. If it were just a trifle worse it would have been funnier, but you can’t expect such miracles even in Hollywood... It is, of course, ridiculous to waste the distinguished, sensitive and intelligent acting talent of Miss Muir in such a role and such a film, and you might think that even the film magnates would realize that.” Richard Watts, Jr.

— *N Y Herald Tribune* p6 J1 15 '36

“That sly coneycatcher, Gene Fowler, is a very busy this week gulling his devotees with a variation of the old Klondike shell-game, called 'White Fang'... The general impression conveyed by the story is that Fowler is not only writing with his tongue in his cheek but is pointing to the lamp it makes.” B. R. C. *N Y Times* p15 J1 15 '36

“Along toward the end of ‘White Fang,’ one of the characters remarks in a particularly hectic moment—‘There’s something mighty peculiar about this whole business, and there, frankly, you have a perfect capsule criticism of this screen version of the late Jack London’s story. Although ‘White Fang’ does not fulfill any need that is apparent for the welfare of movie-goers, it does serve the purpose of letting Jean Muir prove again that she is an extremely talented and attractive young actress who deserves at least part of her talents.” William Boehnel

*N Y World-Telegram* p16a J1 15 '36

“The scenery is rugged, Dave Butler’s direction is particularly O.K., but the situations remain deplorably pulp-paper and there is but a modicum of the gustiness requisite to redeem such mush-mush-opeas of the Yukon country.” Herb Sterne

— *Script* p13 J1 11 '36

“‘White Fang’ is designed as a further test of U. S. box-office enthusiasm for dogs.” *Time* p68 J1 20 '36

**Trade Paper Reviews**

“Proving itself to be a worthy sequel to ‘Call of the Wild’ this film has everything—action, drama, pathos, romance and comedy. Ably handled by every department, the acting highlights are split between Charles Winninger and John Carradine, the latter being especially capable.”

+ *Box Office* p3 J1 15 '36

“‘White Fang’ is an interesting tale of adventure in the Klondike. It makes up the program splendidly, especially to those who like Jack London stories of the North and to lovers of dogs... Under David Butler’s direction the picture is built in a very suspenseful manner. He hits a fast action tempo and blends the comedy and drama in a very entertaining manner... The real joys of the piece are Charles Winninger, Jane Darwell, Slim Summerville, and the dog Lightning. Whenever anyone of these three comedians are around, the picture is a real pleasure and they pile up laughs galore.”

+ *Film Daily* p5 J1 3 '36

“If it’s true what they say about summer, this rather dated melodrama of the frozen north should prove an attraction during these less thoughtful months. It is a matter of record that its predecessor, ‘The Call of the Wild,’ did extremely well in the heat of last season. ‘White Fang’ is billed as a sequel and is to be taken no more seriously.”

+ *Hollywood Reporter* p3 J1 6 '36

“This sequel to his famous ‘Call of the Wild’ can’t possibly pretend as entertaining screen fare, which should do especially well in the smaller situations. Properly sold, it may well draw the youngsters from miles around.”

+ *Motion Pict Daily* p11 Je 26 '36

“Estimate: best for neighborhoods.”

*Philco Exhibitor* p27 J1 15 '36

“While ‘White Fang’ hasn’t got the name that ‘Call of the Wild’ had, and does not equal it in screen strength, it pleases and, for those who lean toward yarns of the north country, will satisfy.”

+ Variety p17 J1 22 '36

Variety (Hollywood) p3 J1 6 '36

**WILDCAT TROOPER**. Ambassador 60min Je 10 '36

Players: Kermit Maynard, Hobart Bosworth, Fuzzy Knight, Lois Wilde

Director: Elmer Clifton


**Trade Paper Reviews**

“Fights, thrills, fast riding, gun play all combined with a well constructed plot, handled in a very suspenseful manner to make a number that should be swell entertainment for the houses that use action and outdoor drama fare.

+ *Film Daily* p11 J1 14 '36

“Action fans will find lots of excitement and thrills in [it]... In the State-rights action field, this one rates decidedly above average.”

+ *Hollywood Reporter* p4 J1 9 '36

“Once again a good one from Maurice Conn, this has hero Maynard as the mounted policeman who cleans up the gang.”

+ *Phila Exhibitor* p39 Ag 1 '36

**WINDS OF THE WASTELAND**. Republic 51min J1 25 '36

Players: John Wayne, Phyllis Fraser, Lane Chandler

Director: Mack Wright

A western melodrama.

**Audience Suitability Ratings**

“General patronage.”

*Nat Legion of Decency* Je 25 '36

“Family-Juvenile.”

*Wky Guide* Je 13 '36

**Trade Paper Reviews**

“John Wayne rides the range again in typical strong silent fashion in this Western drama that has been neatly tailored to his measure. Family.”

*Box Office* p25 J1 25 '36

“Roaring tale of stagecoach days crammed with suspense and exciting action... This Western [is] one of the most entertaining in its class.”

+ *Film Daily* p3 J1 11 '36

“Typical routine, straight Western fare, but withal good, active entertainment of its kind, designed for the purpose of pleasing the youngsters and their elders who like Westerns, this fills that purpose quite satisfactorily.”

+ *Motion Pict Daily* p4 J1 13 '36

“Estimate: Western that’s different.”

*Philco Exhibitor* p27 J1 15 '36

**WOMEN ARE TROUBLE**. MGM 60min J1 31 '36

Players: Stuart Erwin, Paul Kelly, Florence Rice, Margaret Irving

Director: Errol Taggart

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

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


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**Audience Suitability Ratings**

"Adults." Am Legion Auxiliary

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

"The cast struggles to make their roles convincing, but the story itself does them, Mature." Calif Fed of Business & Professional Women's Clubs

"Good-mature." DAR

"Adults & young people." E Coast Preview Committee

"Told with humor and several adroit turns of plot, this gangster film may prove instructive and interesting for adults." Nat Soc of New England Women

"Adequate photography and casting, especially the likeable new Will Rogers type, Stuart Erwin, offer good entertainment for the family." S Calif Council of Fed Church Women

**Box 4**

**FBI. The Fair; Phila. Women's Mature."**

"While this is frankly a program picture, various episodes are treated with originality, and the dialogue is natural and often humorous. The gangsters are allotted a liberal amount of footage and one scene in particular might prove terrifying to children. Adolescents, 12-16: passable; children, 8-12: no." + + Motion Pict R Jl 36

"Adults." Nat Council of Jewish Women Je 21 36

"Adults." Nat Legion of Decency Je 25 36

"A and Y: passable; C: no." Parents' M p70 S 36

"Good but routine characterizations are furnished by the capable cast and there are amusing situations and clever dialogue to recommend the production. Adults & young people." + Sel Motion Pict Jl 1 36

"It is] a lively, fast-stepping and amusing comedy, Family." Wkly Guide Je 29 36

**Newspaper and Magazine Reviews**

Christian Science Monitor p17 S 5 36

"With everything in it for the making of a stirring crook drama, this one succeeds in being only ordinary entertainment to hold up its half of a double bill. It strives to be both comedy and drama, interlacing the two until they become tangled and each weakens the other." + Hollywood Spec p11 Je 20 36

"A minor item from the M-G-M studio, 'Women Are Trouble' is a neat, swiftly related comedy that packs many laughs into its tale of newspapermen versus gangsters. Though there is nothing new in it and the plot structure is dangerously flimsy, this amiable little piece has been shrewdly directed by Errol Tagger that it emerges as a pleasantly frivolous time waster." (2 stars) Beverly Hills Liberty p24 Jl 25 36

Reviewed by Herb Sterne Script p12 Ag 22 36

**Trade Paper Reviews**

"With pace and class in every department, here is a newspaper film which can hold its head up with the best of them. Family." + Box Office p45 Je 20 36

Reviewed by L. S. Niemeyer

**Canadian Moving Pict Digest** p10 Je 20 36

"Estimate: fair, program for neighborhood houses, twin bills." + + Phila Exhibitor p68 Jl 1 36

"As one of those inexpensively produced trivia that keep the screen bright until the main part of the double bill goes on, 'Women Are Trouble' adequately fulfills its destiny. It's strictly a program picture, short on running time, but in its marquee and coupled with a box office film it can perform its subsidiary duties." + + Variety p21 S 2 36

**YELLOWSTONE. Universal 62min Ag 30 36**

**Players:** Henry Hunter, Judith Barratt, Andy Devine, Ralph Morgan

**Director:** Arthur Lubin

"A mystery involving some buried money has for its background the unsurpassed scenic beauties of Yellowstone Park." Nat Legion of Decency

**Audience Suitability Ratings**

"A weak plot, handled as well as possible, by adding the adage that crime does not pay, and having all the criminals meet sudden death. This fact only partly compensates for a most uninviting atmosphere. Accompanied children could possibly attend this film, at least they would view the beautiful natural scenery to their advantage. Family." Am Legion Auxiliary

"A family picture but too intense for young children." Calif Cong of Par & Teachers

"Considering the great effort made to secure the right to make the picture in Yellowstone Park, it falls short of what might have been an outstanding picture by that name. Music, which so often enhances the beauty and glamour of a film, in this case is so pronounced it becomes irritating at times. The picture inspires patriotic pride in the National Park Service, the conservation of natural beauty for the enjoyment of the American people, and the ideals of the Rangers. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A magnificent scenic background and an exciting tale, punctuated with humor which holds one's attention throughout. Family." Nat Soc of New England Women

"With the most wonderful possibilities of setting in beautiful Yellowstone Park, this melodramatic 'murder-will-out' rendition of a trite overdone theme is definitely disappointing as a picture. . . Hardly recommendable to any audience." S Calif Council of Fed Church Women

**FBI. The Fair; Phila. Women's Mature."**

"Forceful and sympathetic direction make this a notably fine production." + + Gen Fed of Women's Clubs (W Coast) Ag 19 36

"Family." FBI. The Fair; Phila. Women's Mature." Ag 19 36

"Despite its background of scenic beauty as provided by its locale, Yellowstone National Park, the picture, which develops into a murder mystery, does not become other than mediocre. Sufficient advantage is not taken of the natural phenomena and the photography, which should have been in color, is only fair. . . The direction is uneven and slow moving, the story is loosely constructed and the cast is unconvincing in"
YELLOWSTONE—Continued

its portrayals, with the exception of Ralph Morgan who turns in a good performance.

— Nat Council of Jewish Women Ag 19 '36

"General patronage."

Nat Legion of Decency S 3 '36

"Family." Sel Motion Pict S 1 '36

Trade Paper Reviews

"A routine mystery melodrama whose chief claim to distinction is that it uses the setting of Yellowstone Park in its murder plot and the scenery of the park for backgrounds. Many of the shots and devices are impressive but are not enough to lift the formula story into distinction... The picture will do average duty in dual support and exploitation of its famous locale."

— Hollywood Reporter p3 S 3 '36

"The scenic beauty of the locale rather than the enunciation of the dialogue, melodramatic crime story stands out as the major appeal of this picture. The artistic photography greatly accentuates the natural marvels of Yellowstone Park, but the plot situations complicate the theme."

— Motion Picture Daily p5 S 4 '36

"An intriguing mystery story although the title doesn't show it. 'Yellowstone' is run-of-the-mill fare that has some selling angles to make the average film fan's palpitating."

— Variety (Hollywood) p3 S 3 '36

YOUR TROUBLES ARE MINE. Nuovo mondo 80min Jl 4 '36

Players: Angelo Musco, Maria Denis, Vasco Creti, Amelia Chellini, Eugenio Colombo

Director: Amleto Palermi

A dialogue film in Italian without English subtitles. "It tells the story of the good Padre Attanasio, who listens to the troubles of his parishioners, often to his own embarrassment. For the good man, not wanting to tell any of the crowd who unburden their souls to him, becomes involved in misunderstandings which sometimes take on an amusing angle." Known in Italy as Fiat Voluntas Dei. (N Y Herald Tribune)

Newspaper and Magazine Reviews

"Because of Angelo Musco's deft performance the picture of life in the small Italian village as seen through the eyes of the priest is a warm and pleasantly animated production. But only for those understanding the language will it really have appeal, for it is unaccompanied by English sub-titles." Marguerite Tazelaar

N Y Herald Tribune p10 Jl 8 '36

"Since this time the theater omitted any English dialogue titles, a non-linguistic reviewer could understand only Senor Musco's amusing pantomime and the audience's constant bursts of laughter... The dialogue must have been pretty funny too. Like so many of these Italian imports, the film has a deep religious spirit that is fairly tenacious... Angelo Musco's performance is excellent, although the production as a whole, technically as in acting, is not to be compared to Hollywood pictures."

Eileen Creelman

— N Y Sun p17 Jl 7 '36

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

"Angelo Musco delights the audience. He is aided by a competent cast. Eugenio Colombo deserves honorable mention for his fine work as the sexton. The scene of life in rural Northern Italy are delightfully real and some of them appear to have been made right there." H. T. S

N Y Times Jl 6 '36

Trade Paper Reviews

"[This is an] entertaining drama." + Film Daily p6 Jl 7 '36

"It is evident from audience reaction that there is considerable lively good humor in this Italian importation. The film is adaptable only to theatres whose patrons are familiar with the Italian language, since there are no English sub-titles and the bottleneck of the picture's entertainment lies in the amusing dialogue of the comedian."

+ Motion Picture Daily p5 Jl 7 '36

"Lack of English titles relegates this Italian importation strictly to Italian-understanding audiences, which means that its showings in America will be decidedly limited. This picture is much overlong and slowly paced. Photography mediocre and little in the way of topflight acting." + Variety p55 Jl 15 '36

YOURS FOR THE ASKING. Paramount 89min Jl 24 Gen Fed of Women's Clubs (W Coast) Ag 10 '36


Director: Alexander Hall

An impoverished society girl becomes a partner in the gambling business conducted by George Raft. His helpers resent the step into society and arrange for two society adventurers to swindle Raft.

Audience Suitability Ratings

"A: perhaps; Y: very doubtful; C: no." Christian Century p143 Ag 26 '36

"Mature. Mediocre." DAR

— Fox W Coast Bul Ag 8 '36

"This film is a slow-moving, mediocre picture." Calif Cong of Par & Teachers

"Clever dialogue, capable cast, and plenty of comedy make this good entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A long drawn out, complicated story with rather worn gags and much 'business' about very little. Acting is adequate and some of the sets are attractive but as a whole the film provides only fair entertainment for adults." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

"Here is sheer comedy with no moral intended and no problems of moment... Adolescents, 12-16; not recommended though absurdly farcical; children, 8-12; not suitable." Women's Univ Club, Los Angeles

— Fox W Coast Bul Ag 22 '36

"Adults & young people." Calif Fed of Women's Clubs (W Coast) Ag 10 '36

"Mature." Jt Estimates Ag 15 '36

"Adults." Nat Council of Jewish Women S 1 '36

"Adults." Nat Legion of Decency Ag 13 '36
“Clever dialogue, capable cast and plenty of comedy make this good entertainment.

Mature.

Sel Motion Pic 8 1 '36

Family.”

Wkly Guide Ag 7 '36

Newspaper and Magazine Reviews

“Apart from a bit of misrepresentation in billing, this department has no quarrel with the new offering which pulls only during those moments left in the theater by the preceding to the official billing of ‘Yours for the Asking.’ Dolores Costello Barrymore and George Raft are the stars. According to unblased observation the real star work is done by Ida Lupino, Reginald Owen, Lynne Overman, Edgar Kennedy, James Gleason and Richard Powell.” B. L.

Boston Transcript p3 Ag 22 '36

“Amusing entry, at light farce.”

Van Science Monitor p3 Ag 22 '36

“One queer bit of direction in this one mars what otherwise would have been an excellent job by Al Hall. Except for this one lapse, Hall gives the audience an exceedingly interesting picture. He derives from Raft the best performance that I have seen. Raft is typed so definitely that he appears to best advantage in elements which are devoid of semi-slapstick elements. It is difficult, therefore, to make convincing his romances with some of the leading ladies. His first role is played opposite him. So ably [has the story] been developed that the romance is an obvious on which to meet with approval.”

Hollywood Spec p8 Ag 29 '36

“George Raft, bringing all his expressions—Numbers 1, 2, and 3—into full play, swings through a well constructed revival of the overused names of the old-time theatre. Paramount’s ‘Yours for the Asking.’ . . . All in all, this comes as good cinema fun.” (2/2 stars) Beverly Liberty p35 S 26 '36

“The considerable diversion that is offered in ‘Yours for the Asking’ is not contributed by the stars or the story. George Raft and Dolores Costello Barrymore go through the conventional gestures of a tale that has been told too often by Hall. A fact that gives Raft an air of being a victim of circumstances. The expert clowning of a group of lesser players. Their antics dominate the performances. Their bit is generally amusing, sometimes hilarious production,” Howard Barnes

— N Y Herald Tribune p12 Ag 29 '36

“‘Yours for the Asking’ has all the attributes of a picture designed to carry songs, except the songs. It needs a song or two . . . It needs them pretty desperately at times. The comedy seems vaguely familiar throughout, although Paramount lists it as an original story. It follows along an accepted pattern, with a big cast of character comedians wasted in their stock roles. Occasionally of course the picture breaks up, with a nice little chuckle here or a bit of semi-stalwart there.” Eileen Freeman

— N Y Sun p13 Ag 29 '36

“The Society for the Prevention of Cruelty to Supporting Casta is hereby invited to press charges against Paramount for its unfair, prejudicial and delerious conduct toward Reginaid Owen, Ida Lupino, James Gleason, Lynne Overman, Edgar Kennedy and Richard Powell in the case of ‘Yours for the Asking.’ . . . Any producing company so fortunate as to obtain the services of such reliable and personal and a public obligation to provide them with a merry script and, if stars be necessary, an actress of whose roles prove their fitness . . . The selection of George Raft and Dolores Costello Barrymore for the so-called star roles for the ‘Asking’ was in evident defiance of the screen’s code of fair practice . . . [The film] may safely be seen, but only because of the stalwart sextet listed in the preceding paragraph.” F. S. Nugent.

— N Y Times p14 Ag 29 '36

“George Raft is a nimble foil for the talents of Dolores Costello Barrymore and Reginald Owen in a piece called ‘Yours for the Asking,’ another pleasant anodyne and a natural for the general public. . . . Ida Lupino, whom Raft has been a votary of the pomade art of Mr. Raft. But this time his scenarios are as slick as he, serving him as high as the chips off the oleum of Miles Lupino, whose Gert is a hard-boiled hoxden deliciously played.”

Douglas Gilbert

— N Y World-Telegram p9a Ag 29 '36

Reviewed by John Mosher

New Yorker p54 Ag 29 '36

“When the Park Avenue cutie met the mug from the wrong side of the social tracks, feature faces, some comedy moments that should The plot-road leads to the altar sure enough, but not before five writers cause the characters to measure through some Wit and, seen and very funny . . . situations. The material is fresh and the laughs are deadly thrumbled to their goal in Alexander Hall’s directorial hand.”

Herbert Sterne

— Script p10 Ag 22 '36

Trade Paper Reviews

“Bright, fast comedy and a convincing performance on the part of George Raft who gives his role of the gambler with social ambitions an air of plausibility, feature this picture that will appeal to class audiences.”

Box Office p25 Ag 8 '36

“(It is a] lively comedy-romance with ace cast and plenty of amusing stuff to please audiences.” Family Film Daily p7 Ag 30 '36

“An scintillating though somewhat brittle farce co-starring George Raft and Dolores Costello Barrymore which is involved in professional gambling or in other rackets. Its smart sophistication and comic ingenuity will make it acceptable fare for class audiences as a standard program. Its fate for general audiences is more dubious, especially in Exhibitors.”

Hollywood Reporter p47 JI 29 '36

“Producer Lewis Gansler herein surrounds George Raft with such capable performers as Ida, Lupino, Lynne Overman, Dolores Costello Barrymore, James Gleason, Lynne Overman and Edgar Kennedy, and the result is a light comedy-drama which moves swiftly and smoothly. The picture should please the Raft following and satisfy generally.”

Motion Pic Daily p11 JI 31 '36

“Comedy with star, feature strength, this ought to prove popular, especially in the classier sectors. . . Well-paced, filled with good feature faces, some comedy moments that should please, this should shape up as fair program. Selling the names should be of advantage.”

— Variety p20 Ag 26 '36

“The good pictures are being held back until September. Which may be the reason why ‘Yours for the Asking’ got into Paramount’s ace N. . . .[Film] is a convincing romance and is packed with absurdities that adult audiences will find hard to down even when they want to. It will be hoped that George Raft’s popularity at a time when a little refurbishing would not have been amiss. Also, it does no great service to Dolores Costello Barrymore, right after her neat comeback in ‘Lord Fauntleroy.’ The role that is thrust on her is not especially dramatic and seldom presents her with a real opportunity.”

Variety p20 Ag 26 '36

“Perfectly tailored for George Raft, who, surrounded by top-notch talent, gives a performance that should please his audiences, ‘Yours for the Asking’ is excellent comedy fare

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
YOURS FOR THE ASKING—Continued
for any theatre, . . With a cast of recognizable
names, picture should have no trouble attract-
ing at the box office.”
   + Variety (Hollywood) p3 Jl 29 '36

YOUTH OF TODAY. Paramount 81min Je 22
'36
Players: Anne-Marie Brunius, Tollie Zell-
man, Nils Wahlbom
Director: Per-Axel Branner
A Swedish dialogue film with English sub-
titles. Filmed in Stockholm. Also called Ung-
dom av I Dag. A sports-loving young girl who
would like to marry a young aviator is almost
forced to marry a rich man in order to save
her mother from financial disgrace. However, a
well-meaning uncle comes to the rescue of the
mother and the romance.

Newspaper and Magazine Reviews
"[It is] a lively, amusing piece, aided by a
good cast. . . Aside from the romance in the
story, some interesting sequences have been
woven in, dealing with the Swedish Air Force.
They show young aviators in their training
quarters and at manoeuvres, which include
some excellent flying. It is this current slant
that gives the picture much of its zest, color
and entertainment. . . Its chief fault lies in the
jerky continuity which results no doubt from
faulty cutting. If the picture were presented
more smoothly, it would be a first-class light
comedy.”—Marguerite Tazelaar
   + — N Y Herald Tribune p14 Je 23 '36

"Those who appreciate a good, old-fashioned
love story done in a highly modern setting
and well acted by a company of fine, clean
young folk, and a few not so young, are
sure to be satisfied. . . Before the end is
reached, the audience enjoys many excellent
views of flying and delightful scenes in city
and country."—H. T. S.
   + — N Y Times p27 Je 22 '36

"A moderately amusing trifle, the film is
a series of complications involving most of
the staple elements of youthful romance and
misunderstanding. . . Although the film is a
little too familiar and a little too inert for the
average American audience, it is interpreted
by a cast of splendid actors.”—William
Boehnel
   — + N Y World-Telegram p22 Je 24 '36

Trade Paper Reviews
"Pleasing romantic story attractively staged
and acted by an excellent cast."+
   — Film Daily p11 Je 24 '36

"A slight, but rather engaging romantic film
of young love and its accustomed difficult
course, this Swedish talking picture offers
little out of the ordinary with the exception
of an extremely attractive and highly com-
petent actresses named Anne-Marie Brunius, who
is blond and effective. . . The film has nothing
for the American audience lacking a knowl-
dge of the language. It is, briefly, just an-
other picture, but one which should be found
entertaining for those of Swedish extraction
who can appreciate what apparently were a
number of amusing bits of dialogue.”
   + — Motion Pict Daily p11 Jl 1 '36

"'Youth of Today' is a run-of-the-mill yarn
played in a light mood by a capable cast of
Swedish folks. . . As entertainment, the film
is too slow developing. When it gets mov-
ing it bows down with over-emphasis. . . Even
with these handicaps it should prove acceptable
fare in many foreign language spots.”
   + — Variety p23 Jl 1 '36

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

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part. Under the director's name will be found a list of the films in this number which he directed.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

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From this dark stairway (Murder of Dr Harrigan)

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Good, Gregor
Westerner
Gone, Dorothy
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Glen, Agnes
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Goog, Gregory
The kemp
Gordon, C. Henry
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Gracie, Paul
Bengal tiger
Graeme, Margot
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Grant, Cary
Suzy
Gray, Lawrence
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Grettil, Jacques
The porte de pain
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Haley, Jack
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Cain and Mabel
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Hale, Betty
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Henry, Buzzy
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Lute of fury
Public enemy's wife
Lloyd, Alma
Eating noise
Locke, Katherine
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Lockwood, Margaret
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Loaninger, Lotte
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Lombard, Carole
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London, Tom
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Longden, John
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Loring, Michael
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Lorre, Peter
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Losfgen, Marianne
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Louise, Anita
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McKay, Barry
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McKinney, Florine
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Jailbreak
MacMurphy, Fred
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Mannors, Sheila
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March, Fredric
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Marion, Beth
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Marsh, Carolyn
Shake Mr Shakespeare
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Mason, Roy
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Matthews, Jessie
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Mellette, Arthur
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Miller, Walter
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Mitchell, Grant
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Montgomery, Robert
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Moore, Carlyle, Jr.
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Moore, Dennis
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Owsley, Monte
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Perry, Linda  
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Post, Guy Bates  
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Proust, Jed  
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Ralph, Jess  
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Richards, Addison  
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Roberti, Lydia  
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Topperetz, F.
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Sailor beware (Lady be careful)
Oursler, D.
All the king's men (Second wife)
Riley, A., and Mercivale, B.
Wrecker (Seven sinners)
Shakespeare, W.
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Van Loun, H. H., and Mack, W.
The noose (I'd give my life)
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Witwer, H. C.
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Directory of Producers

Academy, Academy Pictures, Inc, 4516 Sunset Blvd, Hollywood, Calif.
Ajax, Ajax Pictures Corp, 1501 Broadway, N.Y.
Amkino, Amkino Corp, 729 7th Av, N.Y.
Associated British, Associated British Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic, Atlantic Pictures Corp, 1501 Broadway, N.Y.
Beacon, Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont, Beaumont Pictures, Inc, 846 E 6th St, Los Angeles
British & Dominions, British & Dominions Film Corp, Ltd, Empire House, 117 Regent St, London, W. 1
Burroughs-Tarzan, Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.

Capitani, Capitani-Films, Via XX, Settembre 3, Rome
Capitol, Capitol Film Productions, Ltd, 28 Brook St, London W. 1
Celebrity, Celebrity Productions, Inc, 723 7th Av, N.Y.
Chesterfield, Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.
Columbia, Columbia Pictures Corp, 729 7th Av, N.Y.
Commodore, Commodore Pictures Corp, 1501 Broadway, N.Y.
Criterion, Criterion Film Productions, Ltd, 25 Brook St, London, W. 1

Darmour, Darmour Studios, 5523 Santa Monica Blvd, Hollywood, Calif.
Dekora-Film, Berlin SW. 65, Hedemannstrasse 13
Diversion, Division Pictures, Inc, 1501 Broadway, N.Y.
DuWorld, DuWorld Pictures, Inc, 729 7th Av, N.Y.
Empire, Empire Film Distributors, Inc, 723 7th Av, N.Y.
First National, See Warner
Fox, See 20th century-Fox
France-Film, France-Film, 66 5th Ave, N.Y.
Paramount, Paramount Bldg, N.Y.

Gainsborough, Gainsborough Studios, Poole St, Islington, N. 1, London
Gau-British, Gaumont British Picture Corp of America, 1600 Broadway, N.Y.
Gau-British, Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
Gainsborough, Gaumont British Picture Corp of America, 1600 Broadway, N.Y. Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales, General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn-United artists, See United artists

Hoffberg, J. H. Hoffberg, Co, Inc, 729 7th Av, N.Y.

Imperial, Imperial Distributing Corp, 729 7th Av, N.Y.

Lenauer, Jean Lenauer, 250 W 57th St, N.Y.
Lenfilm, Lenfilms, Leninsrad, U.S.S.R.
Libkow, Libkow Film, Marszalkowska 94, Warsaw
London films, London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Mascot, Mascot Pictures Corp, 1776 Broadway, N.Y.
MGM, Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.
Moscow film studios, See Amkino

Olympic, Olympic Motion Picture Corp, 325 W 44th St, N.Y.

Paramount, Paramount Pictures Inc, 1501 Broadway, N.Y.
Pathé, Pathé Films, 6 Rue Franceur, Paris
Picford-Lasky, Picford-Lasky, 729 7th Av, N.Y.
Principal, Principal Distributing Corp, RKO Bldg, Radio City, N.Y.
Reliable, Reliable Pictures Corp, 5048 Sunset Blvd, Hollywood, Calif.
Reliance, Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic, Republic Pictures Corp, RKO Bldg, Rockefeller Center, N.Y.
RKO, RKO Radio Pictures, Inc, 1270 6th Av, N.Y.

Spectrum, Spectrum Pictures Corp, 729 7th Av, N.Y.
Studios Photosonor, Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris
Supreme, Supreme Pictures, 1501 Broadway, N.Y.
Swiss-Praessens Films, Praessens Film A. G., Zurich, Switzerland

20th century-Fox, 20th Century-Fox Film Corp, 44 W 56th St, N.Y.
Twickenham, Twickenham Film Studios, Ltd, Alliance Studios, St Margaret’s, Middlesex, Eng.

UFA, UFA Films, Inc, 729 7th Av, N.Y.
United artists, United Artists Corp, 729 7th Av, N.Y.

Van Beuren, Van Beuren Corp, 1270 6th Av, N.Y.
Victory, Victory Pictures Corp, Foy Studios, Culver City, Calif.
Vitaphone, Vitaphone Corp, 1277 E 14th St, Brooklyn, N.Y.

Warner, Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.

United Artists Pictures, Inc, 729 7th Av, N.Y.

United Artists Studios, United Artists Corp, 729 7th Av, N.Y.

Universal, Universal Pictures, Inc, 1250 6th Av, N.Y.

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How to Use the Motion Picture Review Digest

Sample Entry

FURY. MGM 90min My 29 '36
Director: Fritz Lang

"Tracy is peace-loving, hard working. He and Sylvia are engaged. On circumstantial evidence, Tracy is arrested as a kidnapper in a Middle-western village. Led by rowdies, the villagers storm the jail, bent on lynching Tracy. Unable to enter Tracy's cell, the mob dynamites the jail. Tracy is believed killed, but the explosion tears off his cell door and he escapes, although injured." Film Daily

Audience Suitability Ratings

"A sometimes horrible indictment against the abuse of law and order. In a clear, unbiased manner the social problems of lynching and mob fury are presented. Adults." + Nat Legion of Decency Je 11 '36

"No locality is indicated, and the plot is cleverly contrived not to arouse controversy and to avoid ultimate tragedy, but the case against lawlessness is presented with surprising force. . . Suggested for church use. Recommended to the Committee on Exceptional Photoplays, Family." + + Wkly Guide Je 6 '36

Newspaper and Magazine Reviews

"How to disturb an audience is of course a big problem in the cinema. Director Fritz Lang has been highly successful with the problem. . . One might say too successful, for 'Fury' is disturbing for the wrong reason: the problem it poses is entirely unresolved at the close. . . It is regrettable that [Director Lang] did not, or could not, make 'Fury' the first-rate tragedy it might have been." Robert Giroux + — Nation p22 Je 24 '36

"Although the film becomes top-heavy with an individual plot in the final sequence, it remains a compelling and terrifying document. . . So magnificent is it in its unwavering denunciation of mob rule that one regrets that it has had to fall back on courtroom melodramatics and plot manipulation before it ends." Howard Barnes + N Y Herald Tribune p8 Je 6 '36

Trade Paper Reviews

"From directing, writing, acting standpoints, 'Fury,' is a topnotch job. For audiences, however, it may prove too dramatic for better than fair returns. . . Well done, it is however, a type picture that doesn't always realize its possibilities at the box office. Exploitation may aid it." + — Phila Exhibitor p22 Je 1 '36

Starting at the beginning, the title of this picture is Fury. The producing company is Metro-Goldwyn-Mayer. It is 90 minutes in length. It was released on May 29, 1936.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

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

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

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

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

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.
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Motion Picture Review Digest

Vol. 1 DECEMBER 28, 1936 No. 54

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Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul
Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)
See Fox W Coast Bul; Jt Estimates; Sel Motion Pict
Christian Century Press, 440 S Dearborn St, Chicago
DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
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Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles
This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; Nat Council of Jewish Women; Nat Film Estimate Service; Nat Soc of New England Women; Women's Univ Club, Los Angeles
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Mo Film Bul—Monthly Film Bulletin. Issued to members only. British Film Inst, 4 Great Russell St, London W C 1
Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 25 W 44th St, New York
Motion Pict Guide—Motion Picture Guide. 50c.
Mrs John Waldo, Am Asn of Univ Women Motion Pict Com, 330 E 47th St, Indianapolis
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Motion Pict R—Motion Picture Reviews. $1.
Motion Picture Reviews, Women's University Club, 941 S Rangeline, Los Angeles
See also Fox W Coast Bul; Wkly Guide
See also Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
Nat Film Estimate Service—National Film Estimate Service
See Motion Pict Guide
Nat Leg of Decency—National Legion of Decency.
See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Sel Motion Pict
N.Y. Archdiocese Motion Pict Guide—New York Archdiocese Motion Picture Guide
See Nat Leg of Decency
Parents' M— Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York
Scholastic—Scholastic, Chamber of Commerce Bldg, Pittsburgh, Pa.
Sel Motion Pict—Selected Motion Pictures.
West Coast Club, Los Angeles; Motion Picture Producers & Distributors of America, Inc, Will H. Hays, Pres, 25 W 44th St, New York
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S Calif Council of Fed Church Women—Southern California Council of Federated Church Women
See Fox W Coast Bul; Jt Estimates; Sel Motion Pict
Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly, with subscription. $1. National Board of Review of Motion Pictures, 70 Fifth Av, New York
Women's University Club, Los Angeles—Women's University Club, Los Angeles
See Fox W Coast Bul; Jt Estimates; Motion Pict Guide; Motion Pict R; Sel Motion Pict

Newspapers and Magazines
Boston Transcript—Boston Evening Transcript. $5.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston
Canadian M—Canadian Magazine. $1.50. Hugh C. MacLean Pub, Ltd, 347 Adelaide St, W Toronto
MOTION PICTURE REVIEW DIGEST

Liberty—Liberty, $2. Liberty Publishing Corp, 1926 Broadway, Lincoln Sq, New York
Life—Life, $1.50 Life Magazine, Inc, 60 E 42d St, New York
Lit Digest—Literary Digest, $4. Funk and Wagnalls Co, 354-360 Fourth Av, New York
Manchester Guardian—Manchester Guardian, Fsa (Daily), Manchester Guardian, 3 Cross St, Manchester, 2. Guardian Newspapers, Inc, 220 W 42d St, New York
Nation—Nation, $5. Nation Fund Inc, 2 Vesey St, New York
New Statesman Spec—New Statesman and Nation, 30s. New Statesman and Nation, 19 Great Turnstile, London, W C 1
N Y Sun—New York Sun, $10. Sun Printing and Publishing Assn, 280 Broadway, New York
New Yorker—New Yorker, $5. F R Publishing Corp, 25 W 45th St, New York
News-Wk—News-Week, $4. Rockefeller Center, 1270 6th Av, New York
Sight & Sound—Sight and Sound. (Quarterly) 2e 4d. British Film Inst, 4 Great Russell St, London, W C 1
Spec—Speculator, 30s. The Speculator, Ltd, 29 Gower St, London, W C 2
Stage—Stage, $3. Stage Publishing Co, Inc, 50 E 42d St, New York
Time—Time, $6. Time, Inc, 350 E 22d St, Chicago

Trade Papers
Box Office—Box Office (Eastern sectional ed) $2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo.
Canadian Moving Pict Digest—Canadian Moving Picture Digest, $5. Canadian Moving Picture Digest Co Ltd, 259 Spadina Av, Toronto, 2
Film Daily—Film Daily, $10. The Film Daily, 1650 Broadway, New York
Motion Pict Daily—Motion Picture Daily, $6. Motion Picture Daily, Inc, 1790 Broadway, New York
Phil Exhibitor—Philadelphia Exhibitor, $2. Jay Emanuel Publications, Inc, 219 N. Broad St, Philadelphia
Variety—Variety, $6. Variety, Inc, 154 W 46th St, New York

Explanations
After the title of the film, the producer is given, next the running time in minutes and then the date of release.
Under Players, only leading members of the cast are listed.
For system of evaluating favor or disfavor of the reviews, see note at bottom of pages.
The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.
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 movies have been adapted.
Only those foreign films which are likely to be generally shown are listed.
In evaluating the films, the women's organizations use "mature" or "adult" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.
Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of the number.
(e) This symbol denotes a short feature.
When the date of release is omitted, it has not been determined by the producer.
The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Key to Abbreviations

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Directly following the text a complete annual index of actors and actresses, books, directors, plays and short stories will be found. In addition a complete title index of all films reviewed from September 1, 1935 through December 28, 1936 is included.

Motion Picture Review Digest
Devoted to the Valuation of Current Motion Pictures

December 28, 1936

**ABYSSINIA** Amkino 63 min D 8 '36
A silent film with an off-screen narration in Russian and additional titles in English on the screen.
Russian film produced in Ethiopia during the Italian invasion and showing the destructive results of recent war on a small, defenseless free nation.

*Newspaper and Magazine Reviews*

"[It] was made by a pair of daring photographers from the U.S.S.R., who have contrived to give fragmentary material a certain unity. Their clips have nearly all been taken in the former camp of the Negrus Theater, to suggest the portentous international complications of Mussolini's African adventure, but they constitute to damning indictment of Italian brutality during the war. While definitely partisan, the film is an apparently authentic document.
Howard Barnes
*New York Herald Tribune* p29 D 9 '36

"The film has several harrowing war scenes and some gruesome 'shots' of the bombing of a Red Cross hospital that are a remarkable testament of the savageness of the conflict. The film is a bit too long and devotes altogether too much footage to a general picturization of the life and habits of the natives before hostilities started—information that is already well known as a result of previous newsreels but once, it gets under way it accomplishes its purpose." William Boehnel
*N Y World-Telegram* p37 D 9 '36

**ACCUSED.** Criterion-United artists 78 min Ja 8 '37
Cast: Douglas Fairbanks, Jr. Dolores Del Rio, Florence Desmond, Basil Sydney
Director: Thornton Freeland

Dialogue film produced in England. It is a mystery story with a background of Paris stage life. A Spanish dancer is accused of the murder of a star who has tried to steal her husband's affections.

*Newspaper and Magazine Reviews*

"The locale is chiefly in a French courtroom where procedure is strange and interesting. . . . The story is highly dramatic and exciting in the extreme." Laura Elston
*Canadian M* p10 D '36

*Trade Paper Reviews*

— *Motion Pict Daily* p7 Ag 4 '36

"On form this picture cannot possibly fail in public appeal. It has two stars, a supporting company that is practically flawless, and a story and situations which have always satisfied. Okay for both sides of the Atlantic. . . . Direction is intelligent and production atmospherical and elaborate, without ostentation."

*Variety* p19 Ag 12 '36

**ACCUSING FINGER.** Paramount 60 min O 9 '36
Cast: Paul Kelly, Marsha Hunt, Kent Taylor, Robert Cummings
Director: James Hogan

This is the story of an ambitious prosecuting attorney who has helped send many men to their doom and then finds himself in the dockhouse on a charge of having murdered his estranged wife. The real killer is found and the attorney, having learned the condemn- man's point of view, becomes an enthusiastic worker against the death penalty.

*Audience Suitability Ratings*

"Rather more argumentative than entertaining, this film is rescued from complete mediocrity by the boldness of its theme and the forceful playing of Paul Kelly. The system of capital punishment is herein belabored for its possible mistakes with more conviction than the given facts warrant. . . . The conclusion against legal execution . . . is considerably weakened by the poor presentation of the plot and the undistinguished dialogue which is forced upon the players. . . . The production itself is technically inferior. Its implications are for the adult mind." T. J. Fitzmorris
— *America* p48 O 17 '36

"A: depends on taste; B: doubtful; C: no."
*Christian Century* p1310 N 11 '36

"The ending is rather abrupt, but the picture will surely be conducive to a deeper respect for all law and order and to a more sympathetic understanding of one another. Family-mature." Am Legion Auxiliary

"A powerful picture but too tense and vivid to be classed as entertainment. Adults: strong; 8-15: no." Calif Cong of Fair & Teachers

"This picture has good story value, vital and interesting subject matter and sincere acting by a well chosen cast, but as an arraignment of capital punishment it falls down in its logic and its psychology. . . . The picture is obviously biased and the appeal is an emotional one for it shows the anguish of men condemned to death, but not the tragedy and sorrow of those whose loved ones were murdered. Much is made of the cruelty of the law, but nothing of the right of society to self protection. A laudable attempt has been made to exalt the kinder and more humane instincts of man and society, but a fairer presentation of the controversial subject could have been given. Adults, Rating: matter of taste." Calif Fed of Business & Professional Women's Clubs


"Well produced, the picture has deep significance, of interest to adults and young people." S Calif Council of Fed Church Women

++ Exceptionally Good; + Good; --- Fair; --- Mediocre; --- Poor; --- Exceptionally Poor
ACCUISING FINGER—Continued

"The effort to prove that the perpetrator of a hideous and totally unjustifiable crime should not be executed by showing the same punishment. The film is a subtle and deft tale that would enhance the dramatic force; making its work skillful and compelling. [M. . . ]"

Gen Fed of Women's Clubs (W Coast) S 26 '36

"A fine cast give realistic and human portrayals, the direction is clever, the photography of prison scenes is interesting and there is excellent drama development with fine maintenance of suspense."

Nat Council of Jewish Women O 1 '36

"Adults."

Nat Legion of Decency O 8 '36

"A & Y: fair; C: no interest."

Parents' M p32 D '36

"The question of capital punishment is treated in such a grim, logical and such gruesomeness that audiences will find it a terrible arrainment of our accepted way of punishing criminals. Directed and acted with evident sincerity, the production has the merit of bringing a serious and controversial subject to the screen. Adults."

Sel Motion Pict p8 N 1 '36

Newspaper and Magazine Reviews

"Under the guise of an attack on the ethics of capital punishment, this is a rather grim program melodrama. . . . Strong acting does not save the film from its own theatricality. Adults."

— Christian Science Monitor p17 N 14 '36

"Mr. Botsford again turns in a job of which he may be justly proud. "The Accusing Finger" is technically excellent, cinematically sound and dramatically outstanding. . . . [It] is unreservedly recommended. Cinema students please note."

Paul Jacob

Hollywood Spec p13 S 26 '36

"The story is the one about the cold-blooded protector who, when his own neck is threatened unjustly, by circumstances, and it is told by means of so many ancient devices that even the warmest opponents of legal homicide will be torn between amazement and embarrassment. . . . The cast do as well as could be expected with the materials at hand." B. R. C.

— N Y Times p35 N 17 '36

"Although it attempts to make out a strong case against capital punishment, [it] is a silly and incredibly feeble murder mystery. Except for a part played exceptionally well by Paul Kelly, there isn't at real characterization in the film and the situations are forced and labored."

William Boehn

— N Y World-Telegram p17 N 16 '36

Trade Paper Reviews

"An argument for the abolition of capital punishment, this film misses fire chiefly because of poor screen treatment and uninteresting direction. . . . Poor photography and lighting and a not-to-careful production makes this a picture of neglected opportunities. Family."

— Box Office p19 S 26 '36

"This feature is incomparably stronger in its exposition of argument than in its power to entertain. The footage is generally lacking in suspense and action."

— Film Daily p9 N 17 '36

"Adding one more to the year's mounting list of social reform pictures, this one makes a sentimental but effective plea against capital punishment. It is a well-made B film and will add strength to double bills in the middle register and on down. The well built script . . . uses a dramatically effective idea to good purpose."

+ Hollywood Reporter p3 S 17 '36

+ — Motion Pict Daily p6 S 18 '36

"Familiar, played well by a feature cast, "The Accusing Finger" is for neighborhoods, twin bills, and theaters with no star names, it fits into the program category for which it is made."

+ — Phila Exhibitor p35 O 1 '36

"'The Accusing Finger' is a glaring example of how many chefs having a finger in the broth. Added to this is a lack of weighty marque names, an unappealing title, mediocre direction, and uneven tempo. Main fault is that the film fails to develop several plot angles introduced. For the duals, it should satisfy. Though Kelly seems miscast as the prosecuting attorney. . . . While Kelly seldom is favored with strong lines, it also is evident that he is inclined to overact."

— Variety p13 N 18 '36

"A preachment against capital punishment, carrying out the story in an unconvincing manner, "The Accusing Finger" is merely a staged entertainment. Stageb and theatrical, the piece lacks punch and is lukewarm, except in one or two scenes which in themselves are meritorious only because of individual performances."

+ — Variety (Hollywood) p3 S 17 '36

ADVENTURE IN MANHATTAN. Columbia 75min O 8 '36

Cast: John Arthur, Joel McCrea, Reginald Owen, Herman Bing

Director: Edward Ludwig

Based on the novel Purple and Fine Linen by May Edington. A detective story writer is hired by a newspaper to write expose articles about a series of jewel robberies. He is a cocksure predictor of his crimes and when one of his predictions falls through, he loses his job but meets an actress who helps him regain his job, scoop rival papers and capture the jewel thieves.

Audience Suitability Ratings

"The chief merit of the film is the sprightly manner it maintains throughout the action, and it is acted with considerable skill. [It is] a maturingly amusing production." T. J. Pitzmorr

+ — America p48 O 17 '36

"A: only fair; Y: perhaps; C: hardly."

Christian Century p1843 O 7 '36

"Family."

Fam. Coast Preview Committee

Fox W Coast Bul O 17 '36

"Adults & adolescents."

Mo Film Bul p17 O 3 '36

"Fair. Family-mature."

+ — Motion Pict Guide D '36

"The story becomes bewildering in its many ramifications and is only mildly entertaining. Adolescents, 12-16: probably entertaining; children, 5-12: probably not."

— Motion Pict R p4 O 3 '36

"General patronage."

Nat Legion of Decency O 15 '36

"A: good entertainment; Y: possible; C: unsuitable."

Parents' M p32 D '36

"A blend of expert direction, fine acting and a refreshing story result in delightful entertainment. Family."

+ — Sel Motion Pict p3 N 1 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
"Clever dialogue and good acting. Family."

+ Wkly Guide O 10 '36

Newspaper and Magazine Reviews

"This is a smooth little comedy romance that ought to please the whole family—it moves swiftly, plenty of fun and a soupçon of mystery." Laura Elston

+ Canadian M p38 N '36

"Well acted and moderately entertaining comedy, not for adults. Woman, however, I think will enjoy it."

+ Christian Science Monitor p17 O 31 '36

"The attractive principals do far more for 'Adventure in Manhattan' than the five authors who have had a hand in concocting the new [picture]. . . Jean Arthur . . . Joel McCrea, Reginaid Owen and Thomas Mitchell realize all the best qualities of a screen mystery-romance that is pleasantly diverting and mildly exciting. Edward Ludwig has directed the piece briskly and adroitly, relying on the talents of his performers to conceal the deficiencies of the scenario."

+ N Y Herald Tribune p21 O 23 '36

"'Adventure in Manhattan' is a lightweight and moderately diverting mystery tale which hurls its absurdities with the greatest of ease and will be forgotten almost as soon as it fades from the screen. . . Part of it is entertaining and amusing, and some of it is pretty, rather than far-fetched and unreasonable. And what it does with newspaper procedure, with the libel laws and police procedure is more than we dare to recall." F. S. Nugent

+ N Y Times p27 O 23 '36

"[It isn't] much to brag about. 'Adventure in Manhattan' is a fair, rather a crazy mystery with Joel McCrea and Jean Arthur.'" John Mosher

+ New Yorker p77 O 31 '36

"There's enough humor in the film to give the principals something to work on."

News-Wk p30 O 10 '36

"It seems that [four writers] couldn't quite get together on their conceptions of a mystery-solving reporter and an exciting-loving actress. . . No attempt is made to explain the mysterious happenings that keep these two off balance, and without help from the newspaper office to stage door. We suppose that would be amusing too much of any four script writers. Without much choice, Mr. Arthur and Miss McCrea 'Adventure in Manhattan' would be all hollow dodos. With Mr. McCrea and Miss Arthur, it is pleasant nonsense."

+ Stage p12 D '36

"'Adventure in Manhattan' . . . may conceivably prove to the producers of 'It Happened One Night' that box-office success is not necessarily the reward of second-hand whimsey." Time p71 O 26 '36

Trade Paper Reviews

"Geared for popular appeal, especially in the direction of fans who want thrill pictures in a zestful manner. Jean Arthur, who delighted audiences with her performances in 'Ex-Mrs. Bradford' and 'Mr. Deeds Goes to Town,' is seen in a similar role. Family."

+ Box Office p63 S 19 '36

"This is a vigorous, expertly produced picture that will exact enthusiasm from every strata of patrons and it is both an exhibitor and audience picture."

+ Film Daily p1 D 23 '36

"This is a combination of whimsy and crime detection that has frequent spots of enganging lunnacy but that as a whole does not quite jell. There is a lack of credibility in the premises of the story that makes many of the situations too forced, even for whimsy. The result being a fair programmer, the sale of which will be helped somewhat by the presence of Joel Mc-

Crea and Jean Arthur in well-fitting roles but which cannot be expected to make any high score at the box office."

+ Hollywood Reporter p3 O 1 '36

+ Motion Pict Daily p5 S 4 '36

"Well made comedy drama that has been smartly cast, well played, 'Adventure in Manhattan' ought to build on word of mouth. Estimated entertaining."

+ Phila Exhibitor p34 O 1 '36

"Competent cast and splendid direction manage to ease this one by, but it's pretty close all the time. This is a mystery and a love story all at one time. The plot, after a promising start, gets weaker as it goes along, it is not the fault of Jean Arthur and Joel McCrea. This script itself is to blame for the picture's tendency to add implausibility after implausibility to a basically fantastic plot."

+ Variety p14 O 23 '36

"'Adventure in Manhattan' is another tongue-in-cheek comedy melodrama that is slightly better than the current run-of-the-mill programmer of this type. Although another [mystery story] involving another newspaper man, picture, the director has shown this classic again from a new angle. . . Obviously a topper for double bills, the picture has plenty of action, and although it drags in places, the audience are not likely to feel the time wasted."

+ Variety (Hollywood) p3 O 1 '36

AFTER THE THIN MAN. MGM 110min D 25 '36


Director: W. S. Van Dyke

"Powell and his wife, Myrna Loy, have returned from a long absence to their San Francisco home. Immediately they are faced with solving the mysterious death of a cousin's philandering and generally obnoxious husband who police fail to relinquish his young wife to a former suitor for a large sum." Variety (Hollywood)

Trade Paper Reviews

"This gay, rollicking comedy mystery should score heavily at the box office and cast is headed by Powell and Myrna Loy, who previous to their marriage were an ideal team in the 'Thin Man.' They ronp through their present roles and pile up the laughs. Many of the comic situations are fresh, with Director Van Dyke extracting the fullest measure of fun. Albert Hackett and Frances Goodrich, who wrote the 'Thin Man' screen play, did nobly with the script for the sequel."

+ Film Daily p11 D 7 '36

"Produced as a sequel to the smash 'Thin Man,' this is a worthy successor. With William Powell and Myrna Loy teamed in the same characters as before, the picture is equally as hilarious in its farcical elements and equally as tense and dramatic in the heavier unfolding of its gripping story. While they are not quite as a knockout at the box office mainly for its novelty of treatment, which since has been imitated many times, the bizarre treatment of the present story, while not now new, can be assured of tremendous audience appeal because of the growing popularity of the Powell and Loy team, and the entertaining qualities of the picture as a whole."

+ Hollywood Reporter p2 D 3 '36

+ Motion Pict Daily p10 D 4 '36

"The ingredients are very similar to 'The Thin Man,' the personnel is led by the same top names, including Director W. S. Van Dyke.

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
AFTER THE THIN MAN—Continued
and grosses may even exceed those on 'The Thin Man' with many new customers educated to this type of entertainment. Magnetic marquee names, fascinating story, handling, all spell prodigious box office.'

+ Variety (Hollywood) p8 D 3 '36

ALIBI FOR MURDER. Columbia 59min S 23 '36

Cast: William Gargan, Marquerite Churchill, Gede Morgan, John Gallaudet

Director: D. Ross Lederman

"Perry Travis, the new reporter with a 'nose for mystery' and a flair for detecting, follows the clues that lead to the murderer." Nat Legion of Decency

Audience Suitability Ratings

"A: fair; Y & C: rather good thriller."

Christian Century p160 N 11 '36

"While not entirely plausible, there are many interesting and humorous touches in this competently acted and directed production. Adults & young people." East Coast Preview Committee

+ — Fox W Coast Bul O 24 '36

"Fair, entertainment for adults & young adults."

— Motion Picture Guide D '36

"General patronage."

Nat Legion for Decency O 8 '36

"A: fair murder mystery; Y: possible; C: unacceptable."

Parents' M p52 D '36

"Adults & young people."

Sel Motion Picture N 1 '36

Newspaper and Magazine Reviews

"[It is a] routine program murder. Adults."

+ — Christian Science Monitor p15 O 17 '36

Trade Paper Reviews

"[It is a] well-paced murder mystery that will secure high devices of crime films."

+ Film Daily p10 O 2 '36

+ Motion Picture Daily p12 O 20 '36

"Estimate: program."

+ — Phila Exhibitor p36 O 15 '36

"This is a one-murder mystery based on amateur sleuthing, and more talk than action. William Gargan's presence is the picture's principal asset, but he over-talks to a point of boredom."

— Variety p31 O 7 '36

ALL AMERICAN CHUMP. MGM 70min O 16 '36

Cast: Stuart Erwin, Betty Furness, Robert Armstrong, Edmund Gwenn

Director: Edwin L. Marin

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

Audience Suitability Ratings

"A: stupid; Y & C: poor."

Christian Century p1574 N 25 '36

"Fairly entertaining for family." Am Legion Auxiliary

"The story is interestingly developed, the cast well chosen and the picture provides good entertainment of the light, humorous type. Family. Adults & 8-18: good." Calif Cong of Par & Teachers

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

"This picture will be popular with all types of audiences seeking light entertainment and not demanding too much from their screen fare. Rating: matter of taste. Family; Calif Fed of Business & Professional Women's Clubs

"Mature-family. Good." DAR

"A slow-moving farce built around a novel idea which results in a mildly entertaining program picture. Family." Nat Soc of New England Women

"[It is] a well cast picture suitable for the family." S Calif Council of Fed Church Women

"The picture is not better than one would expect from such material. Stuart Erwin manages to be funny as Elmer but he is wasted in such a poor vehicle. Waste of time for anybody but harmless for family." Women's Univ Club, Los Angeles

Fox W Coast Bul O 3 '36

"Well produced and fairly entertaining. Family-mature."

+ — Gen Fed of Women's Clubs (W Coast) S 23 '36

"Fairly entertaining. Mature."

— — Film Daily p111 O 36 '36

"The development does not entirely avoid the obvious, but director and cast together seem to have so much enjoyed making the film that it be churchy not to join in. Stuart Erwin is in great form as the simple genius, Elmer. ... It is good clean fun and the plot is not too intricate for youngsters to follow. Family." D. F. R.

— Mo Film Bul p171 O 36 '36

"This is an amusing picture and is excellent fare with its brow-beaten young hero, the willing bride, and just enough improbability to prove entertaining. ... Over-lengthy gangster sequences and excessive drinking. Family." Nat Council of Jewish Women S 21 '36

"General patronage."

Nat Legion of Decency O 1 '36

"A, Y & C: fairly entertaining."

Parents' M p52 D '36

"Fairly entertaining. Mature."

+ — Sel Motion Picture p6 O 1 '36

Newspaper and Magazine Reviews

"Even with a good cast and high grade producers the obvious hurry in the making of 'All American Chump' results in a pretty slowly the preview audience gave it hardly a complimentary hand... MGM should allow more time and money for what they call a B picture which in this case is much farther down the alphabet." Rob Wagner

— Script p10 O 24 '36

Trade Paper Reviews

Canadian Moving Pic Digest p14 N 14 '36

"Estimate: program farce; best for neighborhoods."

PhiExhibitor p34 S 15 '36

"With length chopped to about an hour's running time, 'All American Chump' most patiently is harnessed up for double combinations. It has neither names, story merit nor consistent entertainment to set by on a single picture a la B. Some of the comedy is silly and much of it inane. The film will not enhance Stuart Erwin's popularity... Neither the build-up or the championship tournament nor the title match itself have been given sufficient importance and intelligent direction or development. Seemingly, the card technique angle was chucked out of the window as being too complicated and a lot of commonplace gag line inserted. Much of this is woeful to behold."

— Variety p19 N 4 '36
MOTION PICTURE REVIEW DIGEST

ALONG CAME LOVE. Paramount 65min O 23 ’36
Cast: Irene Hervey, Charles Starrett, Doris Kenyon, H. B. Warner. Irene Franklin
Director: Bert Lytell

“It’s a Cinderella story, with Irene Hervey playing the role of the young lady in Grace’s basement who loves the young medico with Park Avenue antecedents.” Hollywood Reporter

Audience Suitability Ratings

“Here is good entertainment, with splendid performances by several former favorites. Most notable is Carol Dempster being directed by Frank Capra. Sympathetically directed, this unpretentious story is an appealing blend of laughter and tears. Family, but mature for children.” Am Legion Auxiliary

“Family. Fairly entertaining picture, sincerely acted, capably directed and possessing a nice mixture of comedy.” Calif Cong of Par & Teachers

“The picture has a likable cast, good acting, an original angle or two, but these virtues hardly compensate for the weak story. Disappointing. Family.” Calif Fed of Business & Professional Women’s Clubs

“Mediocre, illogical, but amusing. Family, but maturing for children. D.J. Davis

“Not a remarkable film but it is well staged and photographed and adequately acted. Family.” Nat Soc of New England Women

“Noteworthy is the work of the principals in this highly entertaining comedy for the family.” Calif Fed of Church Women

FOX W COAST Bul O 31 ’36

“This sentimental comedy is delightful and most refreshing. The cast, studded with the names of many oldtimers, stars portray, in the most capably manner, people who do the unusual thing. Star direction is emphasized by many human touches. Family.” Gen Fed of Women’s Clubs (W Coast) O 17 ’36

“[It is] passably amusing photoplay. Adolescents, 12-16; yes; children, 8-12: no interest.” Motion Pict R p5 N ’36

“Natural, simple and sincere performances by a good cast in a somewhat obvious but pleasing picture. Family.” Nat Council of Jewish Women O 21 ’36

“It is to be regretted that a line referring to a Catholic Saint was not deleted from this picture. Adults.” Nat Legion of Decency N 5 ’36

“A, Y & C: pleasant sentimental comedy.” Parents’ M p83 Ja ’37

“Family.” Sel Motion Pict p4 N 1 ’36

Newspaper and Magazine Reviews

“Had the musical scoring been less obvious and had film editor been more perceptive, producer Richard A. Rowland would have a corking film. Even as it is, ‘Along Came Love’ is a pleasant entertainment. But most importantly, it portends the possibility of a new era for Paramount.” Paul Jacobs

“Hollywood Spec p21 O 19 ’36

Trade Paper Reviews

“Light, unpretentious little comedy-drama with an entertainment quality far above that possessed by many more imposing films, this accomplishes what more motion pictures should strive for—enjoyment, pure and simple. Family.” Box Office p21 O 10 ’36

“Using the ingredients that make for mass appeal entertainment, Richard A. Rowland has produced a romantic comedy that should do well as program fare. The women especially should enjoy this story of the shop girl who gets her doctor hero.” Film Daily p12 O 6 ’36

“This delicious piece of nonsense, with brilliant incendiary performances, sparkling dialogue and handsome mounting, lacks nothing but big names to put it definitely into big time. As it stands, it is first rate entertainment, packing beaucoup laughs and plenty of heart interest, and in most double billing arrangements it is hard to tell whether this or the other picture was meant for the top spot.” Hollywood Reporter p3 O 3 ’36

Motion Pict Daily p12 O 5 ’36

“Feature players are well cast but in the long run the show will wind up best on twin bills or in neighborhoods.”

— Phila Exhibitor p36 O 15 ’36

“With a keen eye on the box office. Richard A. Rowland has turned cut a romantic comedy in ‘Along Came Love’ that is a light and frothy bit that will fit itself nicely on any double biller. Delightfully aimed at mass entertainment, the picture is imbued with all the surefire tricks and should do excellently in all neighborhood houses.” Variety (Hollywood) p3 O 3 ’36

LES AMOURS DE TONI. French motion picture 55min N 4 ’36

Director: Jean Renoir

French dialogue film with English subtitles produced in the south of France with a non-professional cast. Toni, one of a group of itinerant Spanish workers, becomes enamored of a native girl and then turns to the coquetish Josephine, who marries the cruel quarry foreman. For continues to think of his lost love, ruining his life and finally losing it in an effort to save Josephine after she murders her loutish husband.

Audience Suitability Ratings

“Condemned.” — Nat Legion of Decency N 26 ’36

Newspaper and Magazine Reviews

“Going to newspaper files for his narrative. Jean Renoir has attempted to recreate authentic atmosphere and incident in ‘Les Amours de Toni.’ Joye, by employing an almost ‘documentary’ method in bringing a group of peasants and workers to the screen, but his realism defeats itself. Although the untrained actors he has assembled are sometimes vividly alive and the backgrounds are always convincing, the piece has little dramatic urgency. What suspense is inherent in the material is dissipated in M. Renoir’s efforts to put life over art. One cannot quarrel with the naturalistic effects he has achieved. They inevitably make for a dispassionate and tedious show, however.” Howard Barnes

— N Y Herald Tribune p20 N 5 ’36

“Marcel Pagnol, as well known here as abroad for his sparkling comedy, Topaze,” this time turns to tragic drama. He has made of it an outstanding example of the French realistic school. For tells his story without pity, without censor, without comment, consistently avoiding any trace of sentiment or even of sympathy. The picture is a triumph of the genuine over mel::emotional content. This very aloofness intensifies the inevitable tragedy. ‘Les Amours de Toni,’ a highly successful and acted story, is a strong, well directed, movingly acted ‘tragedy of peasant life.” Eileen Craeliman

— N Y Sun p20 N 5 ’36

“It is unfortunate that the cinema audience has been weaned on artificiality, because every so often something admirably genuine and sin-
LES AMOURS DE TONI—Continued
core, it is a thoroughly American and unadorned, comes along to emphasize this fact, and generally to suffer by comparison with the gilded product of the world of make believe. This category must fall ‘Les Amours de Toni.’... M. Renoir takes for his framework an actual murder and, with a camera that penetrates beyond the police records, photographs a story of rude smoldering passions, niggardliness and frustration that might well, along with its scenic backgrounds, have been given a little technical boost here and there, current film critics what they are. J. T. M.

— N Y Times p35 N 5 '36

"It is a mournful and glitterless folkpiece, all starkness and no entertainment. ‘Les Amours de Toni’ is holbent on being sincere, but this only throws the glare the stronger on its amateurishness. [It] gives an insight into the habits of those workers who have the ring of truth about them. But otherwise the film leaves one morose and unappeared... The acting ranges from good to awful and the direction is so slipshod that the narrative often becomes unconnected.

— N Y World-Telegram p21 N 5 '36

"Movies, just movies. Some more unhappy French peasants," John Mosher
New Yorker p117 N 14 '36

Trade Paper Reviews

"It is a] vigorous story of savage emotions.... Its stark and often sordid scenes are powerfully displayed.

Film Daily p13 N 6 '36

Motion Pict Daily p9 N 6 '36

"This dull spectacle should have been tagged ‘Love and Murder Among the Proletariat’.... Story and background are strictly of the genre type and the recognizableness and appreciation, the only thing that the customer can take away with him is a depressive feeling.... One thing that reacts, however, the picture’s favor is the casting. The players all pack that earthy flavor and in their simple way sketch in substantial characters. The pictorial treatment proves impediments too tough for them to overcome."

— Variety p13 N 15 '36

AMPHITRYON. L'Alliance cinematographique 102min
Cast: Henri Garat, Armand Bernard, Françoise Boitel, Gaëtée Florell
Directors: Reinhold Schunzel, Albert Valentin
Music: François Dèolle

French dialogue film from subsidiary of German UFA with English sub-titles. Also called Gods at Play. “The beginning finds the women of Thebes pleading for their husbands and lovers, gone long years to war. Alcmena, wife to Amphitrion, general of the Theban army, directs a plea to Jupiter to bring triumph to Theban arms and return her husband to her. Jupiter, hearing her plea on Mount Olympus, decrees the success of the Theban army. Meanwhile, impressed by the beauty and devotion of Alcmena, the sacrificing goddess, Jupiter determines to descend to earth in the form of Amphitrion and win her for his own.” (Hollywood Reporter)

Newspaper and Magazine Reviews

"There are so many English sub-titles in this ‘Amphitrion’ that you feel you’re reading the rather archaic dialogue. And it won’t excite you much, either... [It’s the] general kind of farcical adultery that has kept the French giggling since the days of Charlie-magne.” John Mosher

— New Yorker p77 O 31 '36

"Those bad Nazis have had a hand in financing this film, the picturegoers at the Fifty-fifth Street Playhouse would have us know. Which emblazoned news, it seems, is enough to make a Czar (or maybe we hope) the showbird of one of the most engaging comedies about town. ... All through it is a Greek chorus that swells up and chants the French equivalents of Cole Porter lyrics. There is, too, some slick photography that shows us Jupiter and Mercury leaving Olympus on a parachute. You’ll like the idea.”

— Stage p12 D '36

Trade Paper Reviews

"One of the most delightful and fanciful of tales has come to life in this story of Greek lore, in a charming ultra-modern, tongue-in-cheek fashion, we are transported to ancient Thebes, and live the lives of Jupiter’s worshippers. The dialogue, partly in prose and blank verse, and more often in song, becomes a delightful novelty. ... This is one of the finest pictures yet brought from France.

— Hollywood Reporter p3 O 29 '36

— Motion Pict Daily p6 O 23 '36

AS YOU LIKE IT. Inter-allied-20th century-Fox 80min Ja 5 '37
Cast: Marcella Bergner, Laurence Olivier. Henry Ainley, Sophie Stewart. Leon Quartermaine
Director: Paul Czinner
Music: John Walton

Based on the play of the same title by William Shakespeare. In this pastoral fantasy set in the forest of Arden, the puckish Rosalind and the romantic Orlando play out their famous love tale.

Audience Suitability Ratings

"This is a curious affair, part Shakespeare and part Bergner. The part which is the Bard’s is executed in agreeable if workmanlike fashion and the Rosalind offered, whatever may be said of its orthodoxy, is of a charming consistency. It is definitely a Rosalind compacted of Miss Bergner’s own art, owing little to poetry and rather more to the virtuosity of the camera by taking us on an irrelevant tour of the English countryside. This experiment of playing Shakespeare probably will not match the popular appeal of its predecessors but it has points of undoubted superiority—most of which resolve themselves into Elisabeth Bergner.” T. J. Fitzmorris

— America p168 N 21 '36

"Faithfulness to the spirit and word of Shakespeare, superb acting and direction and admirable photography are combined to create a rare cinematic experience. ... The recital of ‘All the World’s a Stage’ by Leon Quartermaine is poetry of poignant beauty and Elisabeth Bergner’s Rosalind is that happy combination of great art and spontaneity which awakens the most enthusiastic response in the be- holder. Only the heavy yearning plot developments. Adults & young people.” E Coast Preview Committee

— Fox West Coast Bul N 28 '36

"This film version of ‘As You Like It’ is notable and worth seeing for Elisabeth Bergner’s performance as Rosalind, for the acting generally, for the music of William Walton, and for the beautiful quality of Hal Rosson’s photography. But, as a film, it contributes to solving the problems of filming Shakespeare except the wisdom of using such an accomplished and high spirited actress as Elisabeth Bergner in a play that has such a poor plot and depends so essentially on dialogue. Students of the play may dis-
like her interpretation of the part and the twist which this gives to the whole play, but
filmmakers will be grateful for the interpretation and
bring it to the film. Nevertheless, as it stands it is well worth
seeing and, as far as possible, can recommend
to teachers who want to give children an oppor-
tunity of seeing the play well acted and well spoken
as a film."

+ Mo Film Bul p147 S 30 '36

"General patronage."

Nat Legion of Decency N 19 '36

"A, Y & C: excellent."

Parents' M p33 Ja '37

"Miss Bergner's idea (and doubtless her di-
tactor's idea too) of a rousing, diggling Ros-
lind seemed to miss fire entirely. Not As We
Like It at all. But the Shakespeare lines do
come through with their old magic...
The fault of the picture is not so much the fault
of the hard-working players as of the play it-
self. As You Like It is much better suited to
the limitations of cardboard sets in a re-
ality of the realness is possible
atempted in a movie version."

Ernestine Taggard

— Scholastic p17 N 31 '36

"The outstanding points about this adapta-
tion of Shakespeare is its refreshing simpli-
city, grace and good humor. And Elisabeth
Bergner and the Rosalind that she
jurk and artistry. Those who like the play will delight
in the film. Family. Outstanding."

+ Wkly Guide N 7 '36

Newspaper and Magazine Reviews

"For such an accomplished actress--such a
finished performer [as Elisabeth Bergner].
Rosalind is not an easy role, it affords her
little scope for emotional outbursts. But as
always she plays with distinction and great
fineness of feeling... The play is delightful
whimsy. There is, possibly from our
modern viewpoint, a paucity of story and
too much of this Rosalind the
Hamlet, but the familiar tale is more
worth seeing for those who enjoy this type of
performance."

Laura Elston

+ Canadian M p36 N '36

"Elisabeth Bergner's Rosalind is another ad-
tion to her list of distinctive screen portray-
als. Dr. Paul Czinner and Robert J. Cullen,
the adapter, have contrived a light-hearted
simple transcription without the sumptuousness of
Shakespeare's 'As You Like It.' On the
headline of 'A Midsummer Night's Dream.' Which
leaves the play very much in the hands of the
actor and the camera men, who do it amply
justice. Family."

+ Christian Science Monitor p17 N 14 '36

"This British-made Shakespearean offering is
something of which the screen as a whole may
well feel proud. 'As You Like It' always has
been one of the Bard of Avon's most popular
plays, one of the richest in quotations often
repeated. Miss Bergner is magnificent, and
her accent, which so many critics in New
York and London found fault with on the score
of its being so un-English, I thought quite
delightful. Other members of the cast are
faultless, too. Shakespeare, the world's
master, translated by the strictest Shakespeare
student. It is one of the titles you should underline on your 'Must
'It's a Light Hearted
in the middle, but never mind that."

Hollywood Spec p6 D 5 '36

"The screen 'As You Like It'... has more the
characteristics of the play than of the movie
Cameras. It is more a photographed stage
production. A play to read--or perhaps it is
at least--the yellow histrionic flavor of grease
paint. Miss Bergner works hard with the
lovelorn, her performance is not a
happy one for the film. It is hard to understand
her direction. Nor do we can place it in the
realistic. Oliveira's Othello
Olivier's Othello. The
lycan slopes of the Forest of Arden
are too palpitably canvas and wood and the
direction of Dr. Czinner is more of the stage
than the studio. The background is too static.
The banished duke's followers sit around
the front stage as if they were stuffed figures."

25's starring Liberty Hill and

Liberty p15 D 5 '36

"British critics ignored no bonfires for the
picture, but danced in the streets in honor of Miss Bergner and Rosalind."

Lit Digest p24 S 26 '36

"It seems to be settled that we shall hear
no more than half the text of any play by
Shakespeare that finds its way to the
movies. What is missing? Merely the heart, I think.
Rosalind is here in the person of Elisabeth
Bergner; the very charm that the Rosalind is not the heart of 'As You Like It."

Neither is any other individual man nor wom-
an. All of them are involved in a district,
and the vulgarity with which these others have been
trammed away makes it a reflection of celluloid as individuals...
The heart of the play is gone, and its
brain, we do have left, as I
have said, a very nice Rosalind in Elisabeth
Bergner. She is worth going a long way
and actually the fragment of the play which
has been photographed is in itself delightful."

Mark Van Doren

+ — Nation p613 N 21 '36

"The settings are the worst feature of the
film. Motion Picture Daily, the active critic, states:
Miss Bergner is enormously accomplished, and
achieves her effects with the certainty of long
experience and training... She
not the English music of Shakespeare's verse, but
she is never incomprehensible... Indeed her
fault is only that she is too apt to double-cross
every t: she is altogether too emphatic, too
expressive."

Peter Pan has got mixed up with something out of Star-Buff. And
announcing that Miss Bergner with all her talent
ought to have missed the real Rosalind! Mr. Lewis van Velzer's "The Two
Quartermaine's Jacques are triumphantly good:
when they are speaking we are indeed in
Arden. It gives us a notion of the delicious
which Shakespeare filmed could be. Alto-
gether this production is too unsatisfactory to
throw much light on the film possibilities of
Shakespeare, but at least it should warn future
directors not to hold up the dialogue with needless
of silent cinema work."

Raymond Mortimer

— New Statesman & Nation p352 S 12 '36

"The English screen transcription... is
richly produced and pleasantly mounted, but
does little to advance the cause of Shakespeare in the films. It
remains true to the photographic impression of
a stridently cut stage presentation than a comic
clashed to the cinema. For all its fidelity
there is a striking advantage of the old
picture, as during a motion picture as 'A Midsummer
Night's Dream' nor as brilliantly articulated
as the current "Romeo and Juliet." It
not be thought that Dr. Czinner's production
is without virtues. Particularly, in the
early scenes, the film is fluent and
pleted with beauty
of speech and arresting visual compositions.
The supporting players, no matter how small
their roles, add to the poetry of Shakespeare,
lines magnificently. It is doubtful if the famous
speech of melancholy Jacques starting:
'All the world's a stage and all the women are
acted scenes is better handled under the
director's hand over the camera."

Howard Barnes

+ — N Y Herald Tribune p17 N 6 '36

"It is not, unfortunately, an altogether happy
venture... The supporting players, no matter how small
their roles, add to the poetry of Shakespeare,
lines magnificently. It is doubtful if the famous
speech of melancholy Jacques starting:
'All the world's a stage and all the women are
acted scenes is better handled under the
director's hand over the camera."

Howard Barnes
AS YOU LIKE IT—Continued

Mr. Quartermaine's reading of the 'Seven Ages of Man' is in itself almost worth a visit to the Metropolitan. The time he will have to wait for the star... Miss Bergner's portrayal of Rosalind was long popular in Berlin... However Miss Bergner is cast as Rosalind and has been somewhat over coy on occasion, given to hammering the point of her accent with her high voice to an alarming shrillness... Eileen Creelman

"There is nothing tremendous about the new picture except its color... This is the fade-out, the opulence and expansiveness of 'A Midsummer Night's Dream' and 'Romeo and Juliet', it serves as a welcome change in the Shakespearean diet... Dr. Paul Czinner... has interpreted Shakespeare wisely in the main, making 'As You Like It' neither more nor less than it was meant to be: a pretty comedy, always tinkling on the edge of farce, but restrained from toppled by the beauty of its language. Miss Bergner's Rosalind [is raised] to the preeminence her part deserves... a curious but thoroughly delightful, blend of womanly tenderness and gamine implausibility, Miss Bergner is perfectly adjusted. She does not tear apart... instant, all glaring, taunting, feminine with the next... Even with the memory of her 'Cathedral Escapade' to burnish her... you must be rated her finest performance... in saying we mean a gay and genial production of Shakespeare. I'll like it... if you liked the play...

F. S. Nugent

"Having played Rosalind on most of the stages of Europe before her exile from Germany, Elisabeth Bergner now performs her favorite Shakespearean role for the benefit of motion picture audiences... it is a song to a great and beautiful actress, if not to a great film or a play—the report of one who sat enthralled every minute during the play when this magical performer was on the screen, but who wilted somewhat under the second-rateness of the text itself... 'As You Like It' is an indifferent play and it becomes bearable entertainment only when the Rosalind is on the screen... All that is due to the magic of acting, which you forget its intolerably silly and tedious plot...

William Roshans

N Y Times p29 N 6 '36

"There is an altogether unpretentious air, a general manner that is casual and affable and pleasant, about 'As You Like It' which certainly softens the quickness of the casual comedy... Not paralyzed by the grandeur of the author's rank, or feeling called upon to embellish his work with vast ballets and scenic innovations, which always seem a somewhat backhanded compliment anyhow, Paul Czinner, with the advice at times of Sir James M. Barrie, has tried to do no more than present a very pretty piece. And in this aim, which is lofty enough for me, he has surely succeeded. Elisabeth Bergner is a charming Rosalind... I can't imagine anyone giving us a better Orlando than Laurence Olivier does here... Leon Quatermaine runs through the 'seven ages' in a way you won't hear better for several days...

New Yorker p116 N 14 '36

"The Elstree studio's Shakespearean debut is a good [one]. The picture cost $750,000 but it is straight Shakespeare, treated with a simplicity that fits the play. Dr. Paul Czinner had the pleasure of directing a first-rate cast including Miss Bergner, the queen, and such other names as... The production is... a fitting one for this country, the film will probably please American audiences, too... It is demonstrated on the screen... that this comedy is not Shakespeare at his best...

New-Wk p55 O 31 '36

"I am one of those people who believe that there is and should be no connection between Shakespeare and the screen... Great care has been taken not to overlay the text with lavish cinematic effects. The result is a judiciously cut version of the play... The cast has been cast... Rosalind is played by Miss Bergner... For the return of Henry Ainley... Rosalind is supposed to be Elisabeth Bergner's favourite and the beauty of her performance in the part may well be that her performance is as charming... as it is lively... but in English too many of the subtleties and surprises are slurred... and there is a tendency to over-emphasis which becomes monotonous... Mark Forrest
Sat R p577 S 19 '36

"'As You Like It' is a respectful film: it is to say there is far more Shakespeare in it than there was in Reinhardt's 'Dream', and I dare say it is a better production than you will often see on the stage... It has been heavily censored... That, I think, is the chief objection to Shakespeare on the screen... A new version of the text, is less satisfactory. There are far too many dull middle-length shots from a fixed camera... Dr. Czinner has been able to keep this stage tradition. He seems to have concluded that all the cinema can offer is more space...

Graham Greene

Spec p116 S 11 '36

"Dr. Paul Czinner has arranged and rearranged the Shakespearean script until it fits the medium of picture... the film is now not only an elfin jokerette but the whole fantastic show... Orlando is allowed a few short scenes to establish his character but these are recklessly stricken from the script. This, if it awards the camera any direct opportunity to make coherent films from dramatic texts when it does nothing more than focus its unused attention on one character, and wreck the delicate fantasy of a woodland idyll, it's all wrong. Furthermore, Miss Bergner's German accent makes something approaching mimesis of the rhythm that is already sustained by the other members of the cast... All is really not quite as sorrowful as this would lead you to believe. In the passages that have not been cut there are dignity and an evident trend... At times the comedy is honestly enchanting, and the scenes with Orlando are always entertaining... It will add but little to Shakespeare's career upon the screen..."

Stage p12 D '36

"'A Midsummer Night's Dream' and 'Romeo and Juliet'... had at least one thing in common, neither one had been taken with the success of the receipts. The critical acclaim which 'As You Like It' received in London last summer and will receive in the U.S. this winter is not likely to save it from the same fate. Box-office appeal is one of the few virtues the film lacks... Elisabeth Bergner's most pronounced drawback is an outlandish accent which she makes no effort to control... Shrewd, vivacious and versatile as ever. Actress Bergner probably brings the part to life as thoroughly as possible... To give the screen As You Like It a scope that no stage production can hope to match, Czinner allowed Set Designer Lazar Meerson a free play. But the scene with the glittering poetry of the play are its rich background..."

Time P45 N 9 '36

Trade Paper Reviews

"From the studios at Elstree comes this notable Shakespearean production that is a faithful translation to the screen of the play... Very few Shakespearean masters have spent years in this country, the film will probably please American audiences, too... It is demonstrated on the screen... that this comedy is not Shakespeare at his best...

Film Daily p13 N 6 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; ++ Exceptionally Poor
"The production is lavish, a superb interpretation of Shakespeare's compromise to the supposed exigencies of the boxoffice, resulting in an artistic triumph. The actress through and through Elisabeth Bergner garners the honors and, despite the action of having foreign dialect, attains the utmost of whimsy and charm that the role of Rosalind is capable of. Laurence Olivier's contribution is the purest of self-conscious. . The picture's strength lies in Bergner, and her publicity will make it a big bet in the key cities. Possibilities for it in the smaller spots are, however, dubious." + Hollywood Reporter p3 S 4 '36 + Motion Pict Daily p8 S 14 '36

"Class, with little appeal for the masses, the production is creditable throughout. As it stands it will not have appeal for anyone who doesn't particularly care for Shakespeare. In the better spots, however, with selling, it may have attraction." + Philadelphia Exhibitor p35 S 15 '36

"Here's Britain's contribution in the Shakespearean derby and a glorious (though lovely) entry. Idea of the producers seems to have been that, with Warners' and Metro's lavish Shakespearean efforts on the lines it is time to do some of the Bard's pieces in a more simple and direct manner, sans heavy production, interesting idea, but it doesn't work. Stripped of production lavishness, the play is reduced to a filmization of old-fashioned drama. As You Like It, it happens, is pleasant and has a lot of native charm, but it is beyond the ken and scope of the average theatre-goer in the U.S. However, with Bergner's performances, becomes so enraptured by her artistry that the discordant note struck by her accent at the start is forgotten. Direction of Paul Czinner deserves high commendation although the full range of the camera has not been employed to advantage, the settings being extremely limited in scope and frequently artificial in appearance. Altogether it is an artistic success, its fate at the box office is dubious." + Variety (Hollywood) p3 O 21 '36

**BANJO ON MY KNEE.** 20th century-Fox 80min D 4 '36

**Cast:** Barbara Stanwyck, Joel McCrea, Walter Brennan, Buddy Ebsen, Helen Westley, Walter Catlett, Katherine De Mille

**Director:** John Cromwell

**Music & lyrics:** Jimmy McHugh. Harold Arlen. Arthur Lange

"A mixture of drama, comedy and show, with excellent musical score, John Brennan stands out in a likeable cast. Family." + Wkly Guide D 5 '36

**Newspaper and Magazine Reviews**

"Excellent entertainment. It started importantly with such stars as Barbara Stanwyck and Joel McCrea, and a director of distinction in the person of John Cromwell, who has taken, through as one of the most refreshing pictures of the year, as well as one that is an interesting study of the purely dramatic standpoint. . The picture's locale is rich in atmosphere. . In no other picture I have seen in years was the mood sustained so consistently as John Cromwell's understanding direction sustains it. His brilliant handling of the various story lines, his blending of story and scenic values make the mood of the production its real continuity. . The premise of the story is an amusingly odd one which will cause some purists' eyebrows to be raised, yet to be taken with a light heart." + Hollywood Trade Jn D 5 '36

"The river folk who populate 'Banjo on My Knee' are such an engaging lot that they keep a scatter-brained narrative gaily spinning up and down the river-bank. If it is not the honest study of river-bank raffish that it might have been, but its characters are presented with creditable vigour, and it is leavened by amusing lines and antics. John Cromwell has staged the piece smartly, even the preposterous climax being principal storm-tossed in their drifting houseboat, and it has been beautifully performed. Dramatically 'Banjo on My Knee' is uneven. Colorful backgrounds, pungent speech and bright inclusions of buffoonery are the substance of the work. It is vastly to the credit of the playing and the production that they subtly join to form a joyously for the missing structural unity. . Miss Stanwyck is an appealingly attractive heroine and achieves an excellent characterization. Together, the actors have contrived to give the work a rich folk texture. They never step out of the frame of the environment and customs Mr. Johnson has created for them, whether this be authentic or not." + Howard Barnes + N Y Herald Tribune p10 D 12 '36

"'Banjo on my Knee' is an unimportant little film, rambling in structure and apparently uncertain just where it is heading. Although the main story is drama, the summation telary it is musical comedy. The plot stops its wandering occasionally to permit a song, a solo by Walter Brennan or Anthony Miller, and a duet by Barbara Stanwyck and Mr. Martin, a chorus by the Hall Johnson Choir. . None of this makes the film drama, though it is entertaining lightly as it goes along. It has more comedy than most such films, with Walter Brennan's playing of a slumming minstrel, [It] won't win any prizes nor does it make any effort to do so. This is just something [with which] to while away an hour between one Christmas shopping tour and another. The songs are tuneful and pleasantly sung." + Eileen Creelman + N Y Sun p15 D 12 '36

"It impels us to scowl fiercely at the ballyhoo artists who have been telling us that it combines the virtues of 'Tobacco Road' and the mood of 'Steamboat Round the Bend.' . It ain't no 'Tobacco Road.' . Therefore, we suppose, a few traces of the Harry Hart spirit in Nunnally Johnson's script. . But [It] leans far more towards the side of musical comedy, with biological implications, than it does to an honest tale of the stepsons of Old Man River. We doubt if the public who by themselves was seduced by Barbara Stanwyck's tragic demeanor as Pearl and thoroughly irritated by the stupidity of Joel McRae. . The songs begin to emerge as definite entertainment factors. Fortunately, they are in attendance constantly enough to tide us over from boredom up to the inadequacy of the story." F. S. Nugent + N Y Times p12 D 12 '36

**Audience Suitability Ratings**

"Adults." + Nat Legion of Decency D 10 '36

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

BANJO ON MY KNEE—Continued

Bauge [it] is neither forlorn nor forlornly travestied but a dandy conceit of the two, it results in a film that has been concocted without much thought or skill, but which nevertheless manages to afford a pretty amusing time. One can't help beginning lasts about fifteen or twenty minutes, and thereafter, for about ninety minutes more, the author, director and players have to resort to all sorts of wiles to keep the ball bouncing. However, although their efforts are pretty obvious all through the film, they try to pull off their tricks prov. immensely amusing... But for the most part the piece is laborious and awkward beyond belief. The work is not a pleasing vision as the unhappy bride is also uncommonly good in the role. Joel McCrea is cast as her husband. Tolerable will do for the rest of the cast and will also suffice for a rating of the film. William Bochel

— N Y World-Telegram p17 D 12 '36

Trade Paper Reviews

"Twentieth-Century-Fox came close to hitting the mark with this sugary slice of sheet music folk along the Mississippi. It has color, romance, comedy, fine music and a brace of 4-star performances, given by Walter Brennan and Joel McCrea." — Box Office p21 D 5 '36

"...Here is a warm, lovely, human picture that should be excellently handled by the box office. It deserves much exploitation, because once the fans are in they will be highly entertained by the picture, in tune with mouth advertising. ...Harry Hamilton's novel is ideal material and has been effectively scenaried by Numnally Johnson and also rates special bows as associate producer." — Film Daily p17 D 1 '36

"Put 'Banjo on My Knee' down on your list of must play, must play with gusto an audience can use to their mutual entertainment to attract an opening audience, for if you set a big crowd for the dailies of the first. . . .. Brennan takes an exceedingly difficult part, far from being actor-proof, and phases it into one of the best pieces of acting seen on the screen in some time, and one that will earn him a producer search for material to give him further chances. Miss Stangwyck and McCrea give fine, sincere portrayals. Walter Brennan is the standout in a distinguished, hilarious delivery. Add his Swede to 'Come and Get It,' this creation of the old shantyboy makes him a top ranker among character comedians, with a style of resourcefulness that will hold any audience every moment he's on the screen. ..." — Variety (Hollywood) p3 N 28 '36

"'Banjo on My Knee' is a fresh, zesty, living comedy with music which will spellbind average folk and delight cultivated audiences. ...In many respects it is outstanding, and should fare prosperously. ...Miss Stangwyck and McCrea give fine, sincere portrayals. Walter Brennan is the standout in a distinguished, hilarious delivery. Add his Swede to 'Come and Get It,' this creation of the old shantyboy makes him a top ranker among character comedians, with a style of resourcefulness that will hold any audience every moment he's on the screen. ..." — Variety (Hollywood) p3 N 28 '36

LE BARBIER DE SEVILLE. Hakim S 22 '36


Director: Louis Masson

This is a combination of two comic operas The Barber of Seville, by Giovachino Rossini and The Marriage of Figaro by Wolfgang Mozart, from the plays of the same title by Pierre Beaumarchais. A French dialogue film produced in France. "It is the melodious, amusing account of the romance of the beautiful Rosine with the handsome and noble Count Almaviva and the setting is Seville in the seventeenth century." (N Y Times)

Audience Suitability Ratings

"Superb music adds to the attractiveness of the film. General patronage."

+ Nat Legion of Decency O 1 '36

Newspaper and Magazine Reviews

"It may as well be said at the outset that unless one understands French much of the meaning is lost. However, the familiar tunes, sung with gusto by Figaro and Almaviva, as well as Rosine's numbers, help to while away the time during the lengthy unwinding of the complicated plot. The production [is] kept on the lighter side, in general. Even so, the entertainment is rather heavy-footed." — Marguerite Teksman

— N Y Herald Tribune p25 S 28 '36

"The mistake really was to use both operas. 'Le Barber de Seville' is nonsensical farce, but gay and rather charming. The music, played as accompaniment for all the action, with only the principal arias sung, is melodious, lovely and pleasantly comedic. However, deal with the dreamy antics of Figaro. ...The story, even accompanied by English dialogue titles is much too complicated for the English-speaking audience, treatment little sense and less entertainment. The theater might do well to chop off 'Les Noes de Figaro' and retain only the playing of the Orchestra Symphonique de Paris under the direction of Louis Masson leaving nothing to be desired." — H. T. S. + N Y Times p29 S 23 '36

"If you are an opera lover in search of a bargain and don't mind the screen as a substitute for the Metropolitan Opera House, then the place to see is the Paris where they are showing Rossini's 'The Barber of Seville' and Mozart's 'The Marriage of Figaro' as one film. The Paris Metropolitan is the setting for the acting, especially of Helene Robert as Rosine, André Baugé as Figaro and Jean Galland as the Count, is superb and the orchestral playing is beyond reproach." — William Bochel + N Y World-Telegram p18 S 29 '36

Trade Paper Reviews

"Advertised as the first attempt to film a complete opera, we unfortunately cannot report it a success. ...The actors are obviously ill at ease. ...The well-known airs are poorly sung, and are employed needlessly and without reason. The direction is poor and lifeless." — Hollywood Reporter p5 O 19 '36

BIG BROADCAST OF 1937. Paramount 100min O 9 '36


Director: Mitchell Leisen

Music & lyrics: Ralph Rainger. Leo Robin

Music director: Boris Morros

"The story concerns the adventures of Shirley Ross who from her favorite radio station in the sticks, has been kidding Frank Forest, star singing attraction of the big station. To
MOTION PICTURE REVIEW DIGEST

shut her up they bring her in to town, planning to keep her in hotel but very- 
one fails for her, including her handsome agent, Ray Milland, Jack Benny, head of the station, and the police. She lands triumphantly in the big time." Hollywood Reporter

Audience Suitability Ratings

"The story merely serves to bind together what might otherwise be considered disjointed sequences, but it is well done and the result so entertaining that the interest is held through- out. The performance of the stars gives an excellent performance and the direction and photography are both splendid. All in all, a really laugh-provoking picture. Family-mature." Am Legion Auxiliary

"Music to suit all tastes, from rumba to symphony, a full supply of good clean comedy, settings that are unusually elaborate and beautiful, dialogue that delights—all these are combined to make it excellent entertainment for all ages." Calif Cong of Par & Teachers

"The result is great entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Excellent." D.A.R.

"Definitely for entertainment and as such very successful. Family." Nat Soc of New England Women

"An opportunity to become acquainted with the public's favorite radio artists is presented in this picture. The only objection is that one may not dial off the portions which do not appear to the individual, Family." S Cal Council of Fed Church Women

"Fox W Coast Biol 17 '36"

"A lavishly produced, beautifully mounted pot-pourri of rollicking entertainment featuring notable radio stars. It is a medley of beautiful music, both swing and symphonic, highlighted by the magnificent presentation of Leopold Stokowski and his symphony orchestra. Spec- tacular modernistic settings, unusual lighting effects, particularly the lays of light on the famous hands of Leopold Stokowski and the swiftly paced skilful direction of Mitchell Leisen, to me makes this picture as excellent entertain- ment for all." + + Gen Fed of Women's Clubs (W Coast) O 7 '36

Reviewed by S. M. Mullen
Motion Pict & Family p5 N 15 '36

"The Big Broadcast' is lively entertainment, full of laughs, amusing dialogue, songs, danc- ing and music, ranging in character from jazz to symphonic, with a slight story holding the many acts together rather less laboriously than is usual with this type of production. Ade- leaunts 12-16: entertaining; children, 8-12: unobjectionable." + Motion Pict R p6 N '36

"Highlighted by comedy and entertainment in its presentation, this picture is literally teeming with well known stars, orchestras ranging from swing to symphonic and specialty numbers without end. Family." + Nat Council of Jewish Women O 7 '36

"General patronage." Nat Legion of Decency O 15 '36

"A, Y & C: entertaining." Parent's M p32 D '36

"Family." Sel Motion Pict p3 N 1 '36

"A fast-moving, highly entertaining musical show, with good music, clever dialogue and plenty of comedy." + Wkly Guide O 10 '36

Newspaper and Magazine Reviews

"Highbrows and low will hear something to their advantage in 'The Big Broadcast,"' which has Leopold Stokowski and his symphony or- chestra and Benny Goodman and his swing en- semble, form a lovely background for the many women and their music each superb of its kind.

Considering the range of the cast, it might appear that the whole picture would be plum- puddy, but it really has an amazing amount of coherence. If there is a general mad under- cut, it is the small locale of the broadcasting station... What we have hitherto lacked in radio pictures is imaginative camera work such as the 'Big Broadcast' has to an amazing de- gree." M. E. P.

+ Boston Transcript p1 O 10 '36

"For those who want to see their favorite radio stars, the 'Big Broadcast' is a real treat. The biggest advantage of the cast is that if you have a radio, you can listen to it. It's not a substitute, but it just supervene. And it has plenty of talent to introduce in this mad and merry jamboree." Laura Elston

+ Canadian M p10 D '36

"An amiable hodge-podge of music, dancing and comedy... There is even a slight story. Which should be enough to please everybody — well, almost. Family." Christian Science Monitor p15 O 17 '36

"There is an entertaining atmosphere of gaiety and pepiness flowing from the good music, clever dialogue and abundant light comedy—of it there is plenty. The big advantage, however, is the performance of Leopold Stokowski and the Philadelphia Symphony Orchestra, playing a magnificent symphony." J. P. Cunningham

+ Commonwewl p164 N 20 '36

"The only standard by which it can be judged is that of your personal preference in the way of radio entertainment. I must say that I happen to be fortunate enough to possess no definite likes and dislikes in film fare, my only demand being whatever is good and I do believe in this film it will keep me entertained. That is something 'The Big Broadcast' failed to do... Burns' brand of comedy has its usual appeal to me. I must say, however, that I was exhausted in my interest in his aunts and uncles, and offers me nothing as a substitute for them. His bazooka is as tiresome as his drawl. Stokowski's contribution to the picture is its greatest asset and its supreme artistic achievement.

+ — Hollywood Spec p10 O 10 '36

"In brief, there's something for everyone—well, practically everyone. Jack Benny, our favorite radio comic, has far too little to do as the suave and suave Mogul, which is really a pity. In fact, Allen is her cockeyed self as the big sponsor, and you'll have to make up your mind whether to say it is "hodge-podge of music, dancing and comedy, and comedy... There is even a slight story. Which should be enough to please everybody — well, almost. Family." + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
BIG BROADCAST OF 1937—Continued

been more imaginatively staged than conceived. It has such sure-fire acts as Benny Goodman’s orchestra, Leopold Stokowski’s symphony orchestra with eloquent hands and Benny Fields combining showmanship with an engrossing score, in itself incantatory. If, in these virtues, there is Grace Allen at her maddest and most nonsensical... The material is some- what found through the scrapbook of shop-worn, but on the whole it makes for a beguiling show... The most distinctive feature of all, however, is in the adroit direction. On several occasions the shots are pictorially arresting; and they never fail to inject into a pleasant, if overlong pattern.

Howard Barnes
+ N Y Herald Tribune p18 O 22 ’36

"Last night’s audience... howled at the Arkansawyers in the Big Broad- casts’... Martha Raye, the smooth jokes of Jack Benny; but in respectful silence it listened to the sym- phonies of Leopold Stokowski. The Big Broadcast of 1937 is bigger, better and funnier than its predecessors. It has some good songs too, thus following the ‘Big Broad- cast’ tradition right along."
Eileen Creelman
+ N Y Sun p23 O 22 ’36

"[It has] a deal of geniality and good humor. An amusing potpourri of words and music, it is entertain- ing by the juxtaposition of songs, acts, jokes and interpolations. Chiefly, though, it is a picture worthy of seeing for its unusual photographic effect, the whole is more than almost impres- sionistic, and Mr. Leisen and his cameramen have created a number of interesting studies in black and white."

William Boehnel
+ N Y World-Telegram p21 O 22 ’36

"Our astute little Grace Allen, who ought to be in Congress, provides what humor can be found in the Big Broadcast. For some mysterious reason, the studio chose to make a thoroughly commonplace and routine musical revue, ... of middle of it slap down Leopold Stokowski and a symphony orchestra, and a finely recorded rendering of Bach’s Fugue in G-Minor."

John Mosher
— New Yorker p77 O 31 ’36

"[It] brings together so many movie and radio favorites that the thinness of the story woven through the antics is understandable. Less comprehensible is the dismal material handled such talented comedians as Burns and Allen, Fields, Gracie, and George Burns."

+ News-Wk p29 O 17 ’36

"A radio station has all the ‘glamour’ advantages of back-stage stuff plus a better excuse for introducing songs, band music and pattern. Filler tunes of this order will never be missed, but when the story isn’t good, and what’s more important, it holds up to the very end. ... [The] screening of an all-Benny show is not only a musical but a pictorial triumph. The individual acts in the broadcast are Stokowski swept from one group another is a musical education in symphonic direction."

The prexie preview bunch cheered!..."

Rob Wagner
— Script p10 O 17 ’36

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

"From the radio, from the night clubs, from the symphonic stage, and out of their own backyard, [Paramount] collected their entertain- ers, and the world’s most generous broad- cast is on. Jack Benny, George Burns and Grace Allen, Bob Burns and Martha Raye in- corporating everything in show business in- cluding growth, in this current show, B. B. is definitely third-rate. Maybe you don’t care for a hodge-podge of individual acts, but it is a consistently entertaining. Jack Benny gives old gags new life, and Grace Allen could make brimstone tasty."

— Time p67 O 19 ’36

Trade Paper Reviews

"It’s just as big as its title—big in names; in the production mounting Lewis Gensler has added: the music of Leonard Bernstein and the music of Rainger and Robin; in the bumber load of laughs and simon-pure en- tertainment; in the lavish display of talent; and above all, it will be big box office. Family."

— Box Office p31 O 10 ’36

"This is loaded with entertainment and should do well in the box office. It is filled in comedy, and Jack Benny, Grace Allen, Martha Raye and Bob Burns are among the funmakers who pile up the laughs. It has the swing music of Benny Goodman and his or- chestra and the classic music of Leopold Stok-owski and the Philadelphia symphony orches- tra.

The Stokowski sequence is handled with rare skill and is highly effective."

— Film Daily p12 O 6 ’36

"This is a whale of a show... though packed solidly with top entertainers and top entertainment from end to end. With about everything that a light musical should or can have, it is a box office bonanza and is likely to do some fancy record-breaking everywhere. For looks, smartness and wit, a lavish display of talent in all departments. A bouquet should go to producer Lewis E. Gensler."

— Hollywood Reporter p3 O 2 ’36

"Some good songs, plenty of comedy. With the other ‘Broadcasts’ in the big money, this will hold up for tradition before Benny’s Ein feste Burg and Fugue in G-Minor played by an orchestra conducted by none other than Leopold Stokowski, making the cinematic debut in a way which may chill classicists."

— Motion Pic Daily p3 O 9 ’36

"This is wonderful entertainment and should do well in the box office. It is filled in comedy, and Jack Benny, Grace Allen, Martha Raye and Bob Burns are among the funmakers who pile up the laughs. It has the swing music of Benny Goodman and his or- chestra and the classic music of Leopold Stok-owski and the Philadelphia symphony orches- tra."

— Variety p14 O 28 ’36

"Entertainment is the word for ‘The Big Broadcast of 1937’. Laden with laughs, swell music, lively tunes and a picture that is a riot of fun. From opening scene it moves at a grand pace and is throughout joyful good fun. The audience, obviously thoroughly satisfied, will enjoy the film and are likely to demand a sequel. It has a genuine flippancy that is always amusing. According to the box office ... foram story behind the music. The story of the broadcast of a radio station."

While hazy in the dialogue, the rest of the film, the Ralph Rainger and Leo Robin tunes will hit the topnotch whistling class, they nevertheless are slated to become popular."

— Variety (Hollywood) p2 O 2 ’36
BIG GAME. RKO 72min O 16 '36

Cast: Philip Huxton, James Gleason, June Travers, Charles B. Fitzsimons, Sally Blane, John Darrow.

Director: George Nicholls, Jr.

Based on a novel Odds Against Honor by Francis Wallace. "The screenplay treats the antics of Huxton, the ex-coach-teacher, who is supporting his large family and himself on the proceeds of his collegiate football playing. Huxton, with June Travers, the granddaughter of a sports writer, is vilified by the latter in an article charging him with betraying his school to a ring of gamblers." (Hollywood Reporter)

Audience Suitability Ratings

"It is the Hollywood conscience which speaks out this season against the ugly taint of commercialism in college football and gives us, as an interesting by-product, a close-up view of last year's All-American team in action. . . However, grateful as one may be for this nice regard for ethical considerations, it is to the scenes demonstrating how football is played rather than how it is paid for that the entertainment seeker must go. Skillful direction has invested the film with more than a dash of undergraduate enthusiasm and atmosphere." T. J. Fitzmorris, The New York Times O 10 '36

"A: good of kind; Y and C: doubtful." Christian Century p1478 N 4 '36

"Thrilling football scenes, played by the All-American team of 1935, highlight this timely drama among the gridiron. Family. Am Legion Auxiliary

"Adults & 8-18: good." Calif Cong of Par & Teachers

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

"Mediocre. Mature-family." DAR

"Family." Nat Soc of New England Women's Clubs

"Altogether a constructive production certain to attract and please the public. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

"The perennial question of professionalism in college football has not been answered by this picture, which merely repeats the hackneyed story of gridiron. It is unfortunate that football stories which might otherwise be good family entertainment are so often marred by the introduction of such objectionable elements as racketeers and gambling." pp12-14: Women's Univ Club Los Angeles Fox W Coast Bul O 10 '36

"It is a cynical thrust at the possible attendant rackets which include gambling, bought players, and million dollar set-ups, casting reflection upon the ethics of football as played today. Family-mature." Gen Fed of Women's Clubs (W Coast) S 28 '36

Reviewed by S. M. Mullen Motion Pict & Family p2 N 15 '36

"Good. Family-mature." Motion Pict Guide D '36

"Wisely timed to herald the advent of the new football season, this film will find a vast audience of enthusiastic 'fans.' Interest is well sustained throughout in a fairly well developed story. Family." Nat Council of Jewish Women O 1 '36

"General patronage." Nat Legion of Decency O 15 '36

"A. Y & C: timely and good." Parents' M p32 D '36

"Family-mature." Sel Motion Pict p6 N 1 '36

"Though there is the usual last minute victory for the hero this is a cleverly contrived nevertheless, with interesting twists to the plot, a certain significance beyond the mere glorification of the Big Business elements, and a more convincing use than usual of real football stars. Family."

+ Wkly Guide O 16 '36

Newspaper and Magazine Reviews

"There are plenty of well-photographed football shots throughout." Christian Science Monitor p15 O 17 '36

"While this one by no means is a football picture to put an end to football pictures for this season, it is entertaining. . . Instead of being content to capitalize, in both obvious terms, the country's conception of football as a clean sport, it presents it in a light that will be respected. When we estimate the values of 'The Big Game' in cinematic terms, we are forced to give it poor rating." Hollywood Spec p10 O 10 '36

"One of the first of a host of autumn pigskin epics—and presenting a curiously hard-boiled saint upon the great American collegiate sport. . . Background of the makers of 'The Big Game' offer you eight celebrated gridiron stars. . . Here you have intimate glimpses of fearless athletes and figures pretty badly scarred by camera and mike." (2 stars) Beverly Hills Liberty p14 N 28 '36

"Unfortunately, such a gory plot rears its ugly head into the picture that much of the fun in watching the game is lost, and certainly the logic of the story is hard to follow. The picture is just another pretty good football film." Tazelaar's "The Margin."

+ NY Herald Tribune p10 O 24 '36

"An indeterminate film, the beginning of which might easily be mistaken by latecomers for a seasonal newreel. 'The Big Game' is the story of a successful college football game and the college football racket (which it shows timid signs of trying to be) nor a good conventional campus romance, of which it carelessly preserves all the ingredients. . . [It] has about it an air of such grim unreality that even the creencam shots of MacKinnon or a raccoon coat in the neighboring seat would not make it look convincing." B. C. R. The New York Times O 24 '36

"Football fans should fall heavily for 'The Big Game,' which is a slick combination of comedy and melodrama when it isn't working itself up into a rhythm. It is better today which is another by-product of the fact that football is a big business. However, if you can forget the message that it tries to tell and take the film for what it is—a pleasant, gay, swift little romantic melodrama—you will have a sufficiently good time at it. . . [It] is an agreeably diversified little film which succeeds by comedy of low and high design and some electric turns of plot, in filling a film hour well worth seeing." William Boehnel + NY World-Telegram p9a O 24 '36

"A good comedy contingent, ably headed by James Gleason and Andy Devine, establishes this picture a cut above the usual football crop. Eight All-Americans don the canvas trousers of their predecessors as moleskins as an added—though strictly non-esthetic—attraction." + National Photo p929 O 17 '36

"Football heroes, according to RKO, are no longer stalwart descendants of sport-loving American males. They are coal miners, foresters, iron workers, bums and hounded by fate into the sanctums of the nation's colleges. . . The cast, like a lot of coaches, must face the situation and like it. It is a little too much to ask of us, though. A sappy campus romance is bolstered by some mighty fine football passages, played by last year's All-Americans. But the best football story is still being told on the gridiron." + Stage p14 N 3 '36

++ Exceptionally Good; + Good; — Fair; ++ Mediocre; — Poor; —— Exceptionally Poor
BIG GAME—Continued.

Trade Paper Reviews

"The expose of the bigtime football racket should mean plenty at the ticket window. Aside from the appearances of the eight All-American gridders, the story is well played. Further.

+ Box Office p31 O 10 '36

"With a lot of good gridiron stuff, some of which is spectacular, and a load of laughs, this football picture should produce to nice business. Eight well-known 'All-Americans' are neatly worked into the proceedings and should help at the box-office. Although the story is built on conventional lines, it is handled in a very suspenseful, fast-moving, exciting manner which never allows one's interest to wane."

+ Film Daily p10 S 29 '36

"Box office because it is a hilarious football comedy hitting the theaters at the height of the gridiron season. Radio's 'The Big Game' will score well in most spots and will stand out when added exploitation is given the All-Americans in the cast."

+ Hollywood Reporter p3 S 25 '36

+ Motion Pic Daily p2 S 26 '36

"Football picture made for the football season, this is short on the names, but with entertainment as well as football names to help. Estimate: depends on exploitation."

Phila Exhibitor p36 O 15 '36

"Another expose on college football—though its sting is mitigated by a lot of folderol. 'The Big Game' is both timely and okay entertainment for the not so particular gridiron addict. It should give an excellent account of itself at the box offices from now till the Rose Bowl game, New Year's Day, when the football fever abates. Added advantage is that it beats the gun on the seasonal grid releases."

+ Variety p14 O 28 '36

"First on the field with a football picture built to 1936 specifications, Radio has turned out in 'The Big Game' a picture which doesn't do so well under careful story and technical scrutiny but which is sure to drag the money into the box office. The picture has all the hokum that could be plugged into a game story. It has the same old theme. But with all this, it still carries punch and has a certain amount of suspense in quite a few sections."

+ Variety (Hollywood) p3 S 25 '36

BIG SHOW. Republic 70min N 16 '36


Director: Mack V. Wright

A western musical melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 19 '36

"A Western with an unusual plot, which unfortunately sags in spots, plenty of music and singing, some enjoyable humor and in-scenes of the Texas Centennial. Family."

+ Sel Motion Pic p8 D 1 '36

Newspaper and Magazine Reviews

"This musical Western contains some of the most exciting stunt work plus the singing voice of Gene Autry. Had it been allowed to stand on these two points it would have been more enjoyable. Unfortunately it is spoiled by badly choreographed, merely added to the picture for laughs. Comedy should be used only when it carries the story along and becomes a part of the plot. Gene Autry has a very pleasing and entertaining singing voice. If he would only let himself go a bit more and be a bit more natural, he would be a better actor."

John Christensen

+ Hollywood Spec p11 D 5 '36

Trade Paper Reviews

+ Motion Pic Daily p10 N 10 '36

"Here is a production that will not only please western fans but which should get playing time in the middle of the week. It is not a true Western but an action drama with western atmosphere. Filmed for the most part at the Texas Centennial, it is the best Autry yet."

+ Phila Exhibitor p52 N 15 '36

"Gene Autry fans will be more than pleased with 'The Big Show.' A musical Western that swings along in high gear, picture should rate Goes with followers of the singing cowboy and spots at which this type is pointed. Exhibitors with Autry clientele will especially welcome this."

+ Variety (Hollywood) p3 N 20 '36

BOLD CABALLERO. Republic 72min D 1 '36

Cast: Robert Livingston. Heather Angel. Sig Rumann

Director: Wells Root

A western melodrama filmed in color.

Trade Paper Reviews

"There is a quality to the production which somehow restrains it from reaching its potential heights. To begin with, the dialogue has a brittle, insincere ring; the settings have an unnatural atmosphere about them, and the acting gives the impression of being much less in the Hollywood manner than in the style of the legitimate stage. The handling of his own scenario leaves one with the feeling that either the script is at fault or his direction. But despite all these flaws, this feature is entertaining for the most part, and rises to exciting heights in last sequences. Autry, who like their diversion studded with beauty and action, may overlook the staccato speeches of the players and melodramatic nuances. Principals and supporting players have little opportunity to impress, because of the hurried and harried tenor of the episodes."

+ Film Daily p6 D 3 '36

"Strictly in the Western category despite the use of color photography and an attempt to give it class by a historical background. The Bold Caballero can be expected only to occupy the nether spots on dual bills. As an unpretentuous action picture its box office potentialities cannot be augmented by the color, and seems evident that good color pictures cannot be made on short budgets."

- Hollywood Reporter p1 N 23 '36

+ Motion Pic Daily p20 N 24 '36

"Filmed in Magnacolor, a process that eliminates one of the fundamental, the picture is one of the more color production pictorially beautiful in the long shots but a hodge-podge in cutting the close-ups. Color tones do not match from scene to scene... Several of the major characters speak with a decided Mayfair accent, although the story is laid in the west in the early days of the dons. Exhibitors may be able to sell this on the color bank but will have no word-of-mouth follow-ups to buy tickets."

Variety (Hollywood) p3 N 23 '36

<p>| + | Exceptionally Good |</p>
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BORN TO DANCE. MGM 195min N 27 '36
Cast: Eleanor Powell, James Stewart, Virginia O'Brien, Una Merkel, Frances Langford, Buddy Ebsen, Alan Dinehart, Sid Silvers
Director: Roy Del Ruth
Dance director: David Gould
Music: Cole Porter
Music director: Alfred Newman
A musical comedy with spectacular production numbers would revolve around the nimble feet of the dancing star, Eleanor Powell.

**Audience Suitability Ratings**

"Eleanor Powell's individual tapping technique is the most creditable feature of a constantly amusing plot. The song and dance of Frances Langford is the gracious panache on a picture combining all the elements of good family entertainment." T. J. Fitzmorris +

"A & Y; excellent; C; good." Christian Century p1670 D 9 '36

"The large cast, each an artist in his particular field give excellent and versatile performance. The direction is amply demonstrated in this highly polished production. Family." +

Gen Fed of Women's Clubs (W Coast) N 24 '36

"With never a dull moment this lavishly produced musical comedy provides hilarious entertainment. A large and well-chosen cast are cleverly directed. The tap dancing of Eleanor Powell is exceptionally fine. Family." +

Nat Council of Jewish Women N 25 '36

"General patronage."

Nat Legion of Decency D 3 '36

"A song-and-dance show, with songs by Cole Porter, done in handsome style. The plot is not new but it is handled with a good deal of novelty. Family. Outstanding." +

Wkyi Guide N 28 '36

**Newspaper and Magazine Reviews**

"Metro comes to the front once more with a song and dance production which will please the world, . . . 'Born to Dance' is a parade of superlatively entertaining numbers, and a review of the industry's best and most differently worded superlatives, you can take my word for it. . . . This is the hotest, freshest, greatest show of the season. The preview audience which jammed Grauman's Chinese was generous with its applause throughout the entire performance. . . . In distributing credit for the perfections of 'Born to Dance' an extremely large helping must be placed on Roy Del Ruth's plate. A production of the sort, one composed of so many individual elements without interdependence, so easily could become jerky as a whole. Del Ruth skilfully smooths it out, keeps the story in sight, makes his cast feel at ease and give excellent performances." +

Hollywood Spec p9 N 21 '36

"The nimble and attractive Eleanor Powell is far better as a dancer than as an actress in 'Born to Dance.' . . . She executes a variety of fluent and exciting rhythms, amply justifying her designation as first tap dancer of her sex, but a permanently fixed smile and a lack of artfulness make her handling of the narrative less than beguiling. The story is a rambling one, mixing bright and dull interludes. It is best where the clever James Stewart, Sid Silvers and Buddy Ebsen are engaged in the proceedings. . . . The Cole Porter songs are disappointing but they are set off by striking production numbers, . . . The tunes are satisfactory enough for Miss Powell's kibb danc- ing, but they don't reach his usual high standard, and the words include the rather offensive ditty, 'I've Got You Under My Skin,' which is sung by Virginia Bruce in a definitely embarrassing manner. It promises to be a good deal better." Howard Barnes +

"Eleanor Powell taps her way to official, and deserved success, when in one of the most entertaining musicals the screen handles so well. . . . (It is) Miss Powell's second picture, and a tuneful one. . . . In her affair it is not unlike the big ensemble number in 'The Great Ziegfeld,' is something to see. . . . 'Born to Dance' is another gem, filled with excellent Cole Porter songs and original as well as expensive dance scenes. Roy Del Ruth, the director, has kept this first rate film going at top pace from opening scene to that last spectacular flourish." Eileen Creelman +

N Y Sun p13 D 5 '36

"In this necessarily fragmentary discussion of 'Born to Dance,' some feature is overlooked, some item of comedy or mimicry unmentioned, it will not be because of a lack of enthusiasm. . . . Among the most amusing is the running gag of Miss Powell's high family. 'I've Got You Under My Skin' is the opener, with a series of salon dances, . . . Miss Powell's vocal entertainment, which is excellent; and some of the numbers have a winning air about them. The first scene brings in the object of her affection, played . . ." New York World-Telegram p7a D 5 '36

"Jack Cummings has been in producer-training at M-G-M for several years. And this, I understand, is his graduation thesis. If so, he has landed up among the face cards with his first big production. For 'Born to Dance' is entitled to all the superlatives, including 'ter- rific' and 'colossal.' We are inclined to cheer the performers when a show bowls us over, but after the opening chorus aboard a submarine the producer suddenly realized that Cole Porter could give the old team of Gilbert and Sullivan a grand battle." Rob Wagner +

Script p10 N 25 '36

"Put out for the holiday trade, this big, glittering vehicle has the familiar staging store Christmas tree, wreathed with looping streamers of Cole Porter music and twinkling patches of colored dancing lights. Eleanor Powell, with the help of Buddy Ebsen and Sid Silvers clowning through the Cole Porter words and Eleanor Powell tapping out her specialities with the grace and dash of the great lady, has given us the feeling that comes to a show when all hands are tops in their lines and happy. The whole piece has been well gotten, the Christmas tree is spangled with gold and lighted up with rows of handsome speciali- ties." +

Time p23 D 7 '36

+ Exceptionally Good; ++ Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
BORN TO DANCE—Continued.

Trade Paper Reviews

"Peg this one high among the dance-musical hits of this or any other season. It has everything—lavish and impressive production mounting; that touch of the directorial finesse of which Roy Del Ruth is the past master; a sizeable load of laughs of the abdominal variety; a cast, every member of which knows just what to do with made-to-order parts; song hits aplenty; and, above all, those gifted feet of Eleanor Powell.

+ Box Office p23 N 25 '36

"This is one of the singingest, danceiest mammoth musicals ever made. And it sure is one grand show. As production, Jack Cummings, and directed by Roy Del Ruth, it is a big production that should be a box-office wow. Everybody sings and all grinds. It can't but the top of them all is Eleanor Powell. Her dances are many and some of the routines are nothing short of sensational.

+ Film Daily p9 N 17 '36

"MGM's 'Born to Dance' has one of the best openings and greatest finishes yet seen in one of those big, lavish and entertaining productions. The demand opening demands attention and holds for the full length of the picture, setting a pace that would seem impossible to follow, while the finish will send an audience out yelling its praises. It's a big show... It is a generous order of breezy and tuneful entertainment and will give the results of its magnificent solidly at the box office. Eleanor Powell's dancing seems more magical each time one sees and hears it."

+ Hollywood Reporter p3 N 14 '36

+ Motion Pic Daily p8 N 16 '36

"In the best Metro fashion, 'Born to Dance' is the type show which has all angles to make it a top grosser. Backed by names, good songs, swell music, comedy, spectacles, etc., Miss Powell turns in an ace performance that will help her growing popularity... Looking at 'Born to Dance' from all angles it can't be missed."

+ Phila Exhibitor p30 D 1 '36

"'Born to Dance' isorking entertainment, more nearly approaching the revue type than most musical films, despite the presence of a 'book.' It is out of the ordinary both in that respect and because of its exceptional production merit. And it's box office. Cast is youthful, smart, lavish, the production is meritorious, and as for songs, the picture is positively fitly with them... Eleanor Powell throughout 'Born to Dance' becomes a star in her second picture, which may or may not be a premature move by the studio. But the improvement in Miss Powell's work in this one as over her first film is great enough to warrant a big stretch in the billing... She looks better this time and she is given an opportunity to show that she's not just a good buck dancer, but an exceptionally versatile girl. As an actress she still has not arrived, as indicated in the few occasions when this plot calls for acting... Cole Porter's songs receive flat-tering treatment.

+ Variety p12 D 9 '36

"Metro gave this one the works, and it looks it—a smart, heads-up, lavish production which has a load of songs and dance numbers. By diversified about the standout dance number of Eleanor Powell, and headed for smash returns... The names bracketed with Miss Powell are not showman's sinecures, but 'Born to Dance' is the kind of offering that gets noises about being slickly gathered and made, and is a natural for hollywoodoo. And by virtue of her demonstration in this picture Eleanor Powell will establish among the specialties the circ draws... The Cole Porter music and lyrics will delight the common run of tune devotees as well as the more cultivated, and two or three will certainly reach the popular hit level."

+ Variety (Hollywood) p3 N 14 '36

BOSS RIDER OF GUN CREEK. Universal 63min N 1 '36
Cast: Buck Jones, Muriel Evans, Harvey Clark
Director: Leslie Selander
A western melodrama.

Audience Suitability Ratings

"General patronage."

NAT LEGION of DECENCY Ag 6 '36

"A, Y & C: Interesting Buck Jones melodrama."

Parents' M p12 O 36

"Homely and sincere acting lift a poorly written story into the field of fair entertainment. Family."

+ Sel Motion Pic Ag 1 '36

"[It] is an interesting melodrama, well done. Family."

+ Wkly Guide J1 25 '36

Trade Paper Reviews

"Although there is no pretension to greatness in any aspect of the picture, yet it is up to standard."

+ Phila Exhibitor p53 N 15 '36

BRILLIANT MARRIAGE. Invincible 65min Mr 25 '36
Cast: Joan Marsh, Ray Walker, Doris Lloyd, John Marlowe
Director: Phil Rosen

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

Trade Paper Reviews

"A pleasingly romantic type of story, judicially cast with several Hollywood dependable and directed by Phil Rosen with smoothness and distinction, this Ursula Parrott yarn will prove excellent program fare. Family."

+ Box Office p31 O 19 '36

"[It is a] light romantic yarn in popular vein for the not too finicky neighborhood trade."

+ Film Daily p3 S 19 '36

+ Motion Pic Daily p8 O 29 '36

"The results are pretty sterile. The soggy quickie flavor of the production stacks it in the 'here under filler class. Pacing is such as to make it a hard strain on the attention, while the dialog, with but few occasional passages, does little to relieve the trite and dull course of the plot. The acting is about on the same level with the rest of the film's ingredients."

+ Variety p16 S 23 '36

BULLDOG EDITION. Republic 58min S 20 '36
Cast: Ray Walker, Evely Knapp, Regis Toomey, Cy Kendall
Director: Charles Lamont

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

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no."

Christian Century p1639 D 2 '36

"Mediocre. Mature."

- Fox W Coast Bu 5 '36

"Though fairly well cast and directed, [it] lacks distinction."

- Gen Fed of Women's Clubs (W Coast) S 23 '36

+ exceptionally Good; + Good; - Fair; - Mediocre; - Poor; --- Exceptionally Poor
"While the swift change of events holds interest as in most of these films, it is improbable melodrama, a second-rate picture. Adolescents, 12-16 & children, 8-12: no."

"General patronage."

Nat Legion of Decency O S '36

"A: fair; Y & C: unsuitable."

Parents' M p32 D '36

"The calibre of the acting and direction is good. Adults & young people."

Sel Motion Pict p6 O 1 '36

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**C**

CAIN AND MABEL. Warner 90min S 26 '36


Dance director: Bobby Connolly

Music & lyrics: Harry Warren. Al Dubin

Music director: Leo F. Forbstein

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

**Audience Suitability Ratings**

"Some of the more amusing crimes committed in the name of publicity are herein exposed to the lively accompaniment of songs, dances and snappy patter. One must speak guardedly of the acting in this opera. Perhaps it will suffice to say that there are dances by Miss Davies and some alleged fighting by Mr. Gable. The picture will please the whole family, being excellent as a type of thoughtless magnificence well suiting the laughter of T. J. Fitzmorris + America p680 S 26 '36

"A: perhaps; Y: amusing; C: little interest."

Christian Century p1438 O 28 '36

"Mature & 14-18. Mediocre." DAR

Fox W Coast Bui O 17 '36

"Mature." Am Legion Auxiliary

"The settings, music and costuming are very beautiful and the story is wholesome and enjoyable. Several lovely dancing scenes add interest. Family. Of little interest to children." Calif Cong of Par & Teachers

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"Lavishly produced with gay musical numbers and several hilarious sequences, this picture has life, beauty and atmosphere; but it has enough material for two. Family."

Calif Fed of Business & Professional Women's Clubs

"'Cain and Mabel' is just an ordinary musical comedy, with a hackneyed theme; one anticipates the action far ahead of its portrayal, so dull is the story. Miss Davies is not suitably cast as a singer and dancer; she lacks both talent and grace. No objectionable drinking. Family."

Calif Council of Fed Church Women

Fox W Coast Bui N 14 '36

"The director has exercised imagination and ingenuity in his handling of the production but the whole is only mildly entertaining. Adults & young people."

G.A. Fed of Women's Clubs (W Coast) N 2 '36

"Fair. Family-mature."

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"Crisp, witty dialogue, beautiful costumes and some catchy music give the picture a high entertainment value. Some trite devices are used, but much may be forgiven in a picture colorful and sparkling. Adolescents, 12-16: entertaining; children, 8-12: no interest."

Motion Pict R p4 S '36

"Like the pretentious living room of the nouveau riche, this is an overstuffed musical comedy in which no expense has been spared, gives Marion Davies a most gorgeous setting, and many antics. Family."

Nat Council of Jewish Women N 3 '36

"A and Y: good; C: no interest."

Parents' M p42 N 36

"Only mildly entertaining. Adults & young people."

Sel Motion Pict p5 D 1 '36

"[It is] a swell wise-cracking spectacular song and dance show. Family."

Wkly Guide O 3 '36

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"The current season, which had gotten thus far without any really bad pictures, yesterday hit a new low for this autumn. 'Cain and Mabel' may well be one of the most expensive on view. It is certainly the dullest. The very elaborateness of production only emphasized the paucity of imagination, and the magnificence of the star, and the general lack of life of what might have been an amusing comedy... The picture's chief misfortune is its concentration upon Marion Davies, who still photographs like a young girl, but who has not yet learned how to read lines. She permits the temperament to fall completely flat, and not even Clark Gable, as the angry pupilist, is able to help her." Eileen Creelman

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"In order that the aureate charms of Miss Marion Davies may not want for suitable settings in so gfty a flannypiece as the late H. C. Witwer's 'Cain and Mabel.' Cosmopolitan has loosed the flitzy dreamings of Bobby Connolly into the tale. The result is a colossus of incongruity, rather like staging a prizefight..."
CALIFORNIA MAIL. Warner 56min N 14 '36
Cast: Dick Foran, Linda Perry, Ed Cobb
Director: Noel Smith
"Pre-presentation in our country's history, at the time of the transition in the method of transporting the mail from the Pony Express to the stage coach lines, this picture sets forth the plots and counter plots which enmesh the hero, who discovers that not only are the redskins his enemies, but the white man also." Fox W Coast Bul

Audience Suitability Ratings
"Good cast, much suspense and plenty of action. Family." Am Legion Auxiliary
"This [is a] rather exciting story which, although not new, is highlighted with good riding, delightful outdoor settings and the well trained Smokey, a beautiful and intelligent horse. Family. Exciting for children." Calif Cong of Par & Teachers

"Superb horsemanship, a delightful romance and the pleasing voice of Dick Foran, 'the singing cowboy,' all contribute to the entertainment value. Family." Calif Fed of Business & Professional Women's Clubs

"Dick Foran's 'natural' performance is wasted in an unconvincing Western melodrama. Mature & 14-18. Mediocre. DAR
"A good Western on the Pony Express days. Family." Nat Soc of New England Women

"There is a great deal of rough riding, shooting and unpleasant scenes of suggested cruelty on the part of a beautiful horse. Adults & young people." S Calif Council of Fed Church Women

Fork W Coast Bul O 17 '36
"Family"
Gen Fed of Women's Clubs (W Coast)
O 7 '36

"Combined with fine outdoor scenes and spirited action, one finds the naive conversations and overdone melodrama which were prevalent in earlier pictures of this type... The picture is marred for children by the use of a splendid horse in the crucial destruction of his master's enemies. Adolescents, 12-16: debatable; children, 8-12: no." Am Fed of Exhbitors P22 P 19 '36

"This typically old time 'Western' thriller should prove very entertaining for youngsters. The direction is satisfactory, the story is hackneyed and obvious. Family & juvenile matinees." Nat Council of Jewish Women O 7 '36

"General patronage." Nat Legion of Decency N 26 '36

"A & Y: good Western; C: doubtful because of suggested cruelty by the horse." Parents' M p38 Ja '37

"Mature." Sel Motion Pict p7 N 1 '36

Trade Paper Reviews
"Another drama of the West during the period when stage-coaches replaced pony-express riders, this offers little new for followers of this type of drama. Estimate: routine."
" + Phila Exhibitor p34 D 1 '36

CAN THIS BE DIXIE? 20th-century-Fox 66min N 13 '36
Cast: Jane Withers, George (Slim) Summerville, Helen Wood, Thomas Beck, Sara Haden
Directed: George Marshall
A musical which satirizes the Old South with its traditional southern colonial, and his poverty, his pride and his hankering for mint juleps.

Trade Paper Reviews
"Another drama of the West during the period when stage-coaches replaced pony-express riders, this offers little new for followers of this type of drama. Estimate: routine."
" + Phila Exhibitor p34 D 1 '36
Trade Paper Reviews

"If this be Dixie, make the most of it. And by getting behind 20th Century-Fox’s latest Jane Withers vehicle, exhibitors can cash in on its manifold exploitation possibilities. Hilarious, ribald burlesque, it poking fun at the old southern customs, caricaturing everything from the Southern financial man to the Southland hoodlum. It is also supposed to be a starring vehicle for Jane Withers but the child is sunk in a meaningless crowd of characters, wretchedly drawn, and almost everyone else in the cast. What the film’s box office fate will be is a matter for unwilling conjecture."

— Hollywood Reporter p3 N 6 ’36

— Motion Pict Daily p10 N 10 ’36

"20th Century-Fox spent more on this Jane Withers offering than any before, with the result a vehicular that just doesn’t please. Jan Withers fans even if probably nonsensical to others... Aided by good comedians, fast dancing, musical numbers, specialities, ‘Can This Be Dixie?’ may be difficult to figure out but it ought to please where they like that sort of thing..."

— Variety p13 N 15 ’36

"While it came very close to being hash, ‘Can This Be Dixie?’ should prove pleasing entertainment to the juvenile audiences. Its plot is sound, adults will click with the juveniles. It will hold its own in the duals, but will take a plentiful of beatings by its star. Withers appearing to the best advantage in comparison with the other two films."

— Variety (Hollywood) p3 N 6 ’36

IL CAPPELLO A TRE PUNTE. Nuovo Mondo 79min S 26 ’36

Cast: Leda Gloria, Eduardoo de Filippo, Pepinni de Filippo, Dina Perbellini

Director: Mario Camerini

Italian dialogue film without English subtitles made in Rome; also called The Three Cornered Hat. In this film El Sombrero de Tres Picos by Pedro Antonio de Alarcon. In 1931 the story was used for an American musical Revenge with Music. "It describes the antics of a miller whose beautiful wife has captivated the Governor of the province. The Governor’s unsuccessful efforts to win her love gets him into difficulties, because the miller, who has been..."
IL CAPPELLO A TRE PUNTE—Continued

thrust into prison by the Governor on a flimsy pretext, escapes, goes to the palace in the Governor's stately retinue and reports theflight to the Governor's wife." (N Y Herald Tribune)

Audience Suitability Ratings

"Adults."
Nat Legion of Decency O 15 36

"[It is] a delightful picturing of the classic tale, with fine acting and production, in the true spirit of Latin comedy. Family."
+ Wkly Guide N 7 36

Newspaper and Magazine Reviews

"The Three-Cornered Hat [will keep] those who can understand Italian in hilarious spirits. But for those who do not know the language, the film may prove tedious despite some of the excellent comic performances. . . The farce is crowded with ridiculous situations hinging on the mistakes the various couples make, and the dialogue appeared to be spiced with amusing double- meanings. The piece, however, includes stretches of boredom."
+ — N Y Herald Tribune p10 S 28 36

"The audience seemed to enjoy it thoroughly, finding the comedy situations funny, entertaining, and full of laughs." M. J. + — N Y Sun p29 S 28 36

"It probably will be to the liking of persons enjoying costume pictures (the period is the middle of the eighteenth century), which move rapidly and smoothly to an obvious end and to the accompaniment of numerous wisecracks, some tuneful airs and much gay confusion. Leda Gloria, a highly attractive actress already a favorite with Cine-Roma audiences, is practically perfect as the attractive wife." H. T. S. + — N Y Times p14 S 28 36

"[It is] a brisk, tuneful, moderately amusing Italian movie." William Boehnel + — N Y World-Telegram p18 S 29 36

Trade Paper Reviews

"A merry musical comedy of marital mistakes." Film Daily p9 S 30 36

+ — Motion Pict Daily p7 S 29 36

"[It is] one of those unimportant farce-comédies that undoubtedly will be amusing to average audiences, and nothing more. Picture depends almost wholly on snappy dialog for laugh results, pantomime verging on slapstick. With no English titles running current with rapid-fire Italian conversation, non-student of Italian vocabulary is left much in the dark." Variety p29 S 30 36

CAPTAIN'S KID. Warner-First national 68min O 31 36
Director: Nick Grinde
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"Pictures involving child stars and gunmen are usually of a highly improbable nature and this one is no exception to the rule. The blend of homely humor and melodramatic excitement evidently striven for in the picture is not wholly achieved and the production is merely inadequate. . . This one will have its most potent appeal among the very young." T. Pitzmorr + — America p96 O 31 36

"This [is a] delightful and wholesome comedy. Family." Am Legion Auxiliary

"Plenty of action, humorous situations, and good acting make this good, light entertainment for all ages. Adults & 8-15: good. Family." Calif Cong of Par & Teachers

"This picture will find favor with those who are not super-critical of story matter for it follows a routine course with the gangster element injected in a small dose to bring about dramatic suspense. Family." Calif Fed of Business & Professional Women's Clubs

"Two good songs and comedy bits enliven this pirate-treasure search. Family. Good." DAR


"[It is] an enjoyable family picture." S Calif Council of Fed Church Women
Fox W Coast Bui S 26 36

"This sympathetically directed picture provides acceptable entertainment."
+ Gen Fed of Women's Clubs (W Coast) S 16 36

"Family." Jt Estimates S 15 36
Reviewed by S. M. Mullen
Motion Pict & Family p6 O 15 36

"This picture is too inconsequential to do justice to the acting ability of May Robson and Guy Kibbee. It is an improbable comedy which may amuse the small town locale and the picturesque characters it portrays. Adolescents, 12-16 & children, 8-12: fair."
+ — Motion Pict R p4 O 36

"Suitable entertainment for the family and junior matinees. . . This picture maintains an atmosphere of1936-1937 DISC.

"The comedy is pretty topheavy with melodrama, but nobody takes the proceedings seriously, not even the characters themselves." (1½ stars)
Liberty p46 D 5 36

"Formulated to appeal to the small towns of cities as well as hamlets, the . . . story succeeds very well in its attempt to capture the naive note of pinafore diversion. Prankily a fable, the heart-strings are fiddled unashamedly while the clarinets of comedy are sounded in no uncertain blasts. 'Cunning' is the term which must be applied to 'The Captain's Kid,' Kibbee's greatest timeliness. Performance is the film's strongest asset." Herb Sterne
Script p13 N 14 36

Trade Paper Reviews

"Despite a good performance by Guy Kibbee and a wholesome, home-spun story, this falls short on entertainment. Family." + — Box Office p63 S 19 36

"[It is] a mild entrant that will probably please the family trade because of Kibbee, little Miss Jason. Estimate: for neighborhoods, twin bills."
+ — Phila Exhibitor p94 O 1 36

++ Exceptionally Good; + Good; +— Fair; —— Mediocre; — Poor; —— Exceptionally Poor
CAREER WOMAN. 20th century-Fox 70min Ja 22 '37
Cast: Claire Trevor, Michael Whalen. Isabel Whalen, Lockhart
Director: Lewis Seiler
Claire Trevor, a young idealistic lawyer just out of law school disagrees with the legal ethics of her mentor, Michael Whalen, a worldly, disillusioned city lawyer. Her first case is that of a young mountain girl accused of murdering her fiancé. Even the prejudiced and rural surroundings. the young girl is almost convicted of the crime although she is innocent. When Whalen enters the case with his theatrical methods of avaying the jury, the girl is freed.

**Audience Suitability Ratings**

"Suspense well sustained with comedy introduced through characteristics. Israeli Jewell is convincing as the young country girl. Adults."

**Gen Fed of Women's Clubs (W Coast) N 24 '36**

"This poorly constructed story never quite decides whether to be comedy or melodrama, and is even in theme and direction... An adequate cast make the most of a poor script that attempts to tell too much. Mature." + Nat Council of Jewish Women N 16 '36

"Isabel Jewell, as the forlorn backwoods girl, draws a consistent portrait which seems an anachronism contrasted with her modern surroundings. Suspense is well maintained and rural types provide comedy relief for this tense melodrama. The Business and Professional Women regard the film as a regrettable travesty on court procedure." + Sel Motion Pic p7 D 1 '36

**Newspaper and Magazine Reviews**

"Here is one of Sol Wurtzel's productions that would have been able to go it alone in any house if in two or three places it had not been marred by the application of its some picture mentality whose development was arrested before it had reached adolescence. Comedy is dragged in by the heels to leave its scars on what otherwise would have been a practically perfect job of dramatic construction. However, the introduction of the comedy increases its value, outweighs all its faults that 'Career Woman' is a picture well worth seeing. It is by long odds the best thing Wurtzel has turned out in a long time." + + Hollywood Spec p14 D 5 '36

**Trade Paper Reviews**

"Packed with entertainment, it was given sturdy production support on which Director Lewis Seiler capitalized to make a better-than-average B picture, excellently done in every department. 'Career Woman' should be a money-maker. Family." + Box Office p23 N 28 '36

"This strong, compelling drama, which both compares and condemns the big city type of murder trial with its theatricalism and the small town form of conviction before actual court judgment, makes a most commendable program picture. Lamar Trotti has fashioned an intelligent screenplay that takes some surprising twists. The dialogue is down to earth language and very fitting to the situations." + Film Daily p17 N 24 '36

"Here is a satiric comedy drama of courts and law which is as a clear program picture and that easily transcends this rating. It provides superior entertainment because of a frank and thoroughly amusing approach to real life. It is well written and well made, and will make a stimulating leader on any dual bill even though it is popularly San Francisco. Michael Whalen surprises with his gay and adroit command of the comedy opportunities in his lawyer role and Claire Trevor builds effective contrast with her earnest and sympathetic handling of court work... Miss Whalen very nearly walks away with the acting honors throughout." + + Hollywood Reporter p14 N 20 '36

"Comedy drama that should be best liked in small towns, this is packed with feature faces, even if shot on what the marquee needs in star values. Estimate: fair program." + + Phila Exhibitor p31 D 1 '36

"Here is vigorous, intense drama of the sort which will be relished in those communities which quick, honest emotion thrives. Built on the B budget, 'Career Woman' makes the best of its possibilities and gives Milton H. Feld an excellent credit for his first picture as associate producer... It will provide sturdy dual support in the general run of houses." + Variety (Hollywood) p3 N 26 '36

**CARNIVAL IN FLANDERS.** See La Kermesse heroique

**CASE OF THE BLACK CAT.** Warner-First nation-Fox 70min O 31 '36
Director: William McCarthy
Based on the mystery story Case of the Caretaker's Cat by Eric Stanley Gardner. "[It] is a complicated mystery thriller depicting the sleuthing activities of Ricardo Cortez, a criminal lawyer, and the unforeseen events that are the result of a wealthy man's will... The cat of the millionaire's caretaker figures prominently throughout as a menace, suspect and friend." [Variety (Hollywood)]

**Audience Suitability Ratings**

"This mystery film manages, against the prevailing fashion, to be really puzzling. So many pictures, purporting to be mysterious, are content to be incomprehensible... If you have a head for clues and a willingness to match wits with the screen sleuth, this film will prove a habit-forming stimulant." + T. J. Fitzmorris

† Americana p96 O 31 '36

"A & Y: good of kind; C: doubtful value." + Christian Century pl510 N 11 '36

"Adults." Am Legion Auxiliary

"[It] offers thrills and laughter for those who like this type of entertainment. Adults." Calif Cong of Par & Teachers

"The picture lacks the action and suspense necessary to hold the interest of those who like stimulating, exciting detective yarns. Disappointing. Mature. Calif Fed of Business & Professional Women's Clubs


"[It is] an amusing murder mystery notable for particularly good acting and an absurd plot which is deftly worked up to a surprise ending. Mature." Nat Soc of New England Women

"[It is] a highly exciting picture in which all characters are in the hands of a very good cast and is fully capable of action. Mature." + S Calif Council of Fed Church Women

Fox W Coast Bull O 17 '36

"Adults & young people." + + Gen Fed of Women's Clubs (W Coast) O 31 '36

"This is one of those films which owe its existence to the practice of double-billing. It is a passable mystery... The plot is so complicated it is hard to follow. Adolescents, 12-16: fair; children, 8-12: no value." + + Motion Pic R pl4 O 36

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; + + Poor; + + Exceptionally Poor
CASE OF THE BLACK CAT—Continued

"This mediocre mystery develops without the usual embellishments of suspense and unity even though the debonair Perry Mason again finds clues from thin air and solves all the murders... Folly."
— Nat Council of Jewish Women O 7 '36

"[It] is a baffling double murder. ... Even the most capable audience detective will be surprised at the identity of the culprit. "General patronage."
— Nat Legion of Decency O 15 '36

"A & Y: fairly good; C: unsuitable."
Parents' M p38 Ja '37

"The outcome is more surprising than credible, but it is an interesting plot. Family."
— Wkly Guide O 17 '36

Newspaper and Magazine Reviews

"That it has some good portrayals and a pictorially impressive production is more than can be said for 'Black Cat.' It fails to capture what is the most essential thing in a cinematic offering of this sort, the illusion of reality... [It] makes its screen appearance as an artificial, unconvincing and inconsequential affair."
Allan Herscholt

— Hollywood Spec p23 O 15 '36

"I emerged from the preview... still bewildered... 'Lively and exciting—but darned if I know what it was all about.'"
Bob Wagner

Script p15 N 14 '36

Trade Paper Reviews

"Although handicapped by a story that is not up to the usual Perry Mason standards, this murder mystery should do well on a dual, if given the benefit of the Mason reputation. Family."
— Box Office p31 O 10 '36

"The Case of the Black Cat,' is routine double bill puzzle fare. Warners have failed consistently in bringing the crisp, punchy, best-selling yarns of Erle Stanley Gardner, written around a shrewd, resourceful criminal lawyer, to the screen with the gusto and sustained interest they carry in the printed page, and this is no exception, though a mildly entertaining film."
— Hollywood Reporter p4 S 18 '36

— Motion Pict Daily p10 S 21 '36

"With Warren William off the Warners payroll, Ricardo Cortez now succeeds to the Perry Mason role in these detective-thrillers. The result is still the same. The show is destined for neighborhood or twin bill attention... Exhibitors who have found out what the others in this series have done for them can expect no more or less from this."
— Phila Exhibitor p34 O 1 '36

"Marked by a fine performance by Ricardo Cortez, who carries the whole show on his shoulders, 'The Case of the Black Cat' is a mystery programmer that is a quaint double bill fare and should satisfy any neighborhood trade. Suspense is maintained to the final fadeout and audience interest is held to a keen pitch."
— Variety (Hollywood) p3 S 18 '36

CAVALCADE OF THE WEST. Diversion 60min
Cast: Hoot Gibson. Rex Lease. Marion Shilling
Director: Harry Fraser
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 17 '36

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

NEWS-PAPER AND MAGAZINE REVIEWS

"It does not live up to the pretentious title. Family."
— Christian Science Monitor p15 N 7 '36

Trade Paper Reviews

"Nice love action gives Hoot a well rounded part. This opus has plenty of thrills and suspense and all kinds of fast riding to please the fans."
— Film Daily p12 O 6 '36

— Motion Pict Daily p5 O 6 '36

"Estimate: Gibson in top form."
— Phila Exhibitor p34 S 15 '36

"Using cavalcade idea in the title is an ambitious attempt for a Western melodrama of the dual category. It works well out front, but disappoints on the inside viewing... Fits best with a modern second-run."
— Variety p29 S 30 '36

CAVALRY. Supreme-Republic 63min O 7 '36
Director: Robert N. Bradbury
A western melodrama of Civil War days.

Trade Paper Reviews

"A routine Civil War-time Western, designed for the delectionation of the action belt, where it will do service".
— Hollywood Reporter p3 O 1 '36

"Western fans ought to be satisfied, with Steele turning in his hard riding, straight shooting, fighting performance as the U. S. cavalryman. Estimate: Olympic.
— Phila Exhibitor p37 O 15 '36

"Following an old formula to garner laughs, Supreme Pictures has gone out and worked religiously to pluck the loose ends for its 'Cavalry. But it won't go except for the kid- dles in the foreground and maybe a few adults on the slack end of a neighborhood bill. Only other redeeming feature of the picture is the photography of Bert Longenecker. He happened to hit clouds throughout the outdoor scenes and they're magnificent. It's worth the price of admission to see them. However, that won't carry the picture to any box office degree."
— Variety (Hollywood) p3 O 1 '36

CHAMPAGNE WALTZ. Paramount 92min Ja 29 '37
Cast: Gladys Swarthout. Fred MacMurray. Jack Oakie. Herman Bing
Director: A. Edward Sutherland
Music: Johann Strauss

"The story on which the picture is built involves Gladys Swarthout as a descendant of Johann Strauss. With her grandmother she conducts a waltz palace in Vienna. The enterprise dedicates to pluck the loose ends for its 'The [ending] is in reverse when Oakie takes the Strauss to New York to operate a waltz palace, a huge success be cause of its novelty."
Hollywood Reporter

Trade Paper Reviews

"An attempt here to build a pretentious musical production... proves disappointing. The idea on which the story was built, the comedy, the romance, and the specialties are all excel-
The charge of the light brigade is all that the title implies—a glorification of militarism and a justification of imperialistic conquest of colonial territory... Suggestion: protest to your theatre manager and to Warner Brothers. Review Digest 5/36.

“Exceptionally good; good; fair; mediocre; poor; exceptionally poor.

MOTION PICTURE REVIEW DIGEST 23

CHARGE OF THE LIGHT BRIGADE. Warner
110min N '36
Cast: Errol Flynn, Olivia de Havilland, Patric Knowles, Henry Stephenson, Nigel Bruce, DeOld Crisp
Director: Michael Curtiz
Music: Max Steiner
Music director: Leo F. Forbstein
Based on the poem of the same title by Alfred Tennyson. The charge of the brave
of death by the 600 English lancers immortalized by Tennyson as one of the inexplicable heroics of all time, is depicted as portrayed in the film, the charge was made on fortress orders in an effort to revenge the massacre of the British and American native
at Balaklava Heights during the Crimean War.
A Guide to the study of the screen version of The Charge of the Light Brigade, prepared by Max J. Hersberg, is obtainable from Educational
and Recreation Guides, Inc. 125 Lincoln Avenue, Newark, New Jersey at fifteen cents per copy.

Audience Suitability Ratings

"It has been established before this that spectacle is Hollywood's most successful metier but the amazing technical results achieved in this production must renew emphasis on that fact... It will appear immediately that the solution of the famous blunder offered herein is fictitious, slightly incredible and most unimpressive. A young major takes it upon himself to sacrifice his entire company in order to visit his" unholy job on the villain of Chukotki and, the personal notion persists, because he has been crossed in love, and feels passionately anyway.
Had Queen Victoria's fireside poet no more than this to go on, he would never have been the one to provide the plot for this
"Charge of the Light Brigade". But, take it all in all, we shall not see so complete a tour de force again for many film cycles to come. Its handsome dress and splendid photography recommend this melodrama to patrons in general.
T. J. Fitzmorris

America p144 N 14 '36

"The Charge of the Light Brigade" is all that the title implies—a glorification of militarism and a justification of imperialistic conquest of colonial territory... Suggestion: protest to your theatre manager and to Warner Brothers. Review Digest 5/36.

"A: notable; Y: very doubtful; C: no; "

Regrettable cruelty to horses. Mature & 14-15. Excellent." DAR

"One of the year's outstanding films. Family." E Coast Preview Committee

"Melodrama of war pictured on a magnificent scale and not all be that in detail and the final motivation may not seem that's adequate when we have had time to think it through but while we are held by the magic of the camera and the vastness of the production... The picture does justice to

the subject and thereby gives us an experience too agreeable to the sensitivities for young children. Mature." Mrs. T. O. Winter

"This magnificent spectacle based on the poem by Alfred Tennyson is a splendid
art in the art of motion pictures. Mature audience.

Gen Fed of Women's Clubs (W Coast) N

Technically 'The Charge of the Light Brigade' is a stunning picture, beautifully photographed, fast moving, admirably cast and
accompanied by the exception of a music score. The entire film is superbly dramatic. For sheer sensationalism the final charge of the brigade has never been equalled in pictures... The sequence runs fifteen minutes, and the scenes of carnage are unbearably realistic. At this time of international unrest and mutual suspicion the social value of such a picture is debatable. The savagery of the fighting, the horror of the massacre (after a truce had been offered and accepted), arouses not only excitement in the spectators, but also actual mad emotion and horror for killing. The production glorifies war, makes revenge the motivating factor, so final scenes depict subordination. As a bit of warlike realism it cannot be beaten. Its interpretation will depend upon its audience. 12-16: very poor; children, 5-12: impossible." Motion Picture R p6 N '36

"The blend of historical fact and fiction results in exceptionally fine picture. General patronage." Nat Legion of Decency N 5 '36

"Semi-historical in character, this picture is a remarkable production. Because of its
warlike realism, reviewers are raising the question of the social value of the picture which they feel is war. It is hard to screen fare for sensitive children. A & Y: stirring spectacle; C: no. Parents P 382 D '36

"The photography and the musical score contribute much to the dramatic power of the action-filled drama and the acting is of a notably high calibre. One of the year's outstanding films. Family." Sel Motion Picture p9 N 1 '36

"[It] is a stunning production which reaches a fine climax in the ride to total of death... Suggested for schools and libraries. Family. Outstanding." WKY Guide O 31 '36

"Despite the praise accorded to this highly fictional film drama based on the blunders at Balaklava, inspired by Tennyson's poem, many filmgoers will demur at supporting a production which involves wanton cruelty to animals.

Christian Science Monitor p19 D 5 '36

"The Tennyson poem now relives to inspire a thundering thrill, a magnificent panorama of surgance action that sweeps with almost breathing taking motion to the tragic attack... It is with a stark realism such as the motion picture camera has rarely ever before captured, the Light Brigade rides again. Warner Brothers may well be proud of Michael Curtiz's direction. As to the photography and musical scoring they are as thoroughly a dramatic part of the production as the excellent work of virtually all other departments. Review Digest 5/36.

"Hal Wallis, Hollywood's premier producer of big and important pictures during the past twelve months, adds to his imposing list another which is to be acclaimed by the world as one of the finest creations the screen has to its credit. He has given us a bit of film entertainment that is photogenic, heroically thrilling and emotionally appealing. Writer, director and cast acquitted themselves brilliantly." Hollywood Spec p7 O 24 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; + Exceptionally Poor
CHARGE OF THE LIGHT BRIGADE—Cont.

"Condemn this story as a romantic glorification of war lust, you nevertheless will be held by the film, excitedly, breathless. It is done with admirable scope and accuracy of detail and the final charge has high drama. ... Off hand, one may say, 'A day of glory.' It had all the making of a Hollywood. He has dash, he is handsome, he knows how about acting to more than get by. Errol Flynn is a great showman, and the players, uniformly well-beaten. It is done with admirable scope and accuracy of detail and the final charge has high drama ..."

**Beverly Hills**

MOTION PICTURE REVIEW DIGEST

"The history in 'The Charge of the Light Brigade' is the story of a horrid attempt to turn out a smashing and spectacular adventure film. The Charge of the Light Brigade, which has been taken to prove to be a long term lease of the Strand, is the 1936 model of 'Lives of a Bengal Lancer.' Like its half-baked, melodramatic predecessor, it is a virile and picturesque saga ... The picture, which might have been accounted in its filmic splendor a genuine and wholesome addition to the screen, is theatrically wrapped in the plumes of its uniformed hero and heroine, so that its actual content is not only incomprehensible but a complete lump of noise. The history, which is his, is forgotten, and the history of the picture is seen in its tremendous cast of supporting players, who create a truly inspiring background upon which the stars 'etch' weak and wavering portraits. When the Charge begins, we are prepared for a rousing justification for all that has gone before. And what happens? Six thousand gallant souls ride on and on and on and on, amidst the noise of bullets and the accompaniment, and win Balaklava with miracles. We weren't once fooled, and that's fatal."

**Trade Paper Reviews**

"All of Hollywood's favorite superlatives, 'breathtaking', 'tremendous', 'startling,' have been applied to this production without any fear of over-rating. For the first time in four years' history of reviewing, Warners, don't hold the public away from a picture, and at the finale wanted to break out in loud applause, but being alone in their box office, they didn't. The picture is a smash, and its not praise too highly the direction of this picture. It is outstanding."

**Can. Moving Pict Digest**

"Warner Bros. have again turned to history and the result is one of the most important pictures of 1936. The screenplay, the acting by the British horsemen charging through the valley of death, have never been excelled. The screen has found the Light Brigade, Michael Curtiz's direction is his best to date, and he has handled the spectacular and intimate scenes equally well. It is strictly first class."

**Film Daily**

"As a gripping spectacle, 'The Charge of the Light Brigade' is an outstanding example of the motion picture at its best. It is a motion picture, a highly fictionalized and imaginary account of a historic incident known to every child, which has been resuscitated in film and beautifully photographed, the film is excellently acted. William Boeing

**News-Wk**

"Tennyson's poem immortalized the Lancers' brave ride at Balaklava; Warner Brothers' stirring and spectacular film, 'The Charge of the Light Brigade,' will do it all over again. Michael Curtiz's direction, the photography, and the musical score deserve the adjectives that will be lavished on them. A romantic sub-plot... threads through a series of exciting, sometimes horrible, incidents to knit them into a plausible and well-cast melodrama. The film's treatment, strongly and handsomely photographed, the film is excellently acted. William Boeing

**News-Wk**

"This Charge is a sort of earth-bound 'Captain Blood' (with none of its romantic fervor, however) ... There are some people in it, too. Growth-up people, who act strangely adolescent and undiscreet for such a heroic occasion. Regular blackmail which is aroused by losing dignity and personal integrity of conduct that are associated with the event Tennyson so nobly commended. The cast of supporting players create a truly inspiring background upon which the 'stars' etch' weak and wavering portraits. When the Charge begins, the film will be held by the film, excitedly, breathless. It is done with admirable scope and accuracy of detail and the final charge has high drama. ..."

**Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor**
Motion Picture Review Digest

CHARLIE CHAN AT THE OPERA. 20th century-Fox 60 min. Jan 15 '36
Director: H. Bruce Humberstone

Charlie Chan is called in to solve a threatened murder of an opera star. Before he is through two murders are committed. In his bland Chinese manner he solves the crimes.

Audience Suitability Ratings
"One of the best of the series. The picture is interestingly photographed, well staged and acted and directed with finesse. Mature audience."
+ Gen Fed of Women's Clubs (W Coast) Jan 24 '36

"[It is] one of the most elaborately produced of the Charlie Chan murder mysteries. . . . The well-cast Chan performs admirably one of the best stories in this series. Adults."
+ Nat Council of Jewish Women N 16 '36

"General patronage."
Nat Legion of Decency D 17 '36

"In addition to the high standard of direction and acting that characterizes all the Charlie Chan mystery films, 'Charlie Chan at the Opera' has rather more pretentious settings and background than usual. . . . The operative sequences and backstage scenes give a distinct touch of a well-constructed and logically developed story. Mature."
+ Sel Motion Pic p7 D 1 '36

Newspaper and Magazine Reviews

"'Charlie Chan at the Opera' is by far the best of the recent crop of Chan pictures. . . . Once the story gets under way, it flows smoothly and swiftly. Frank Capra directed the picture, and his customary dexterity."
T. M. P.
"N Y Times" p16 D 5 '36

"Just as Charlie Chan never fails to solve the most baffling of homicides so do the films in which he appears. 'Charlie Chan at the Opera' is no exception. . . . Warner Oland is perfect as Charlie and Nedda Harrigan, Frank Conroy, Boris Karloff, as well as all the others in the cast, help to make these thrillers high jinks diverting entertainment."
William Boehmle
+ "N Y World-Telegram" p27 D 7 '36

Trade Paper Reviews

"This choice blood-curdling story, teaming together Warner Oland and Boris Karloff, gives Hollywood free rein to parade before John Public its ace thriller. Family."
+ Box Office p21 D 5 '36

"This Charlie Chan with its mystery laid in an opera house is one of the best of the series. . . . H. Bruce Humberstone, the director, has provided the piece with plenty of that quality while injecting a swift pace that never lets down. The climax is held to the very end. The mysterious happenings are interwoven into the operative numbers and together they make for interesting entertainment."
+ "Film Daily" p7 N 16 '36

"It is the best Charlie Chan done yet. John Stone has given it first-rate action direction. H. Bruce Humberstone has contributed a lively, intelligent, humorous brand of direction which never lets the piece hesitate a moment; Scott Darling and Charles Belden have turned in a screen-day in keeping. This Meredith must have turned them over a good story to work on, and everybody in the cast trudges to complete satisfaction."
+ "Hollywood Reporter" p3 N 12 '36

"Probably tops in this Chan series, 'Charlie Chan at the Opera' has the benefit of an additional name, Boris Karloff. The operative background is interesting; Oland, Karloff are very good; the result is an ace Chan."
+ "Phila Exhibitor" p31 D 1 '36

CIBOULETTE. Cinar 100 min. S 11 '36
Cast: Simone Berriau, Therese Dorny, Madeleine Guitty, Robert Burnier
Director: Claude Lara
Lyrical operetts de Croisset
Music: Renaldo Hahn
Musical comedy film in French produced in France without English subtitles. Based on the stage success of the same title by Francois de Croisset. "Dated in the Eighteen Sixties, the story of 'Ciboulette' is the extravanant account of Nana, a French country maid, bringing her uncle's produce to the Paris market, finds her future husband under a load of cabbages, just as a fortune teller has told her." (N Y Times)

Audience Suitability Ratings
"A pleasant operetta featuring Renaldo Hahn's lovely music. Adults."
Nat Legion of Decency S 24 '36

Newspaper and Magazine Reviews

"'Ciboulette' is a little too foreign for an American reviewer altogether to appreciate. Although the lyrics, translated along with a plot synopsis by a most considerate management, are occasionally witty, the story is surprisingly ingenious for these days of 1936. . . . The music is pretty, undistinguished and typically French. The cast could answer almost the same description. . . . As there are no English subtitles, the picture will be most relished by those who understand rapid French dialogue."
Eileen Creelman
+ "N Y Sun" p19 S 15 '36

"[It has arrived] here for the entertainment of persons enough acquainted with the mixture of pleasing music, slapstick adventure, wisecracks and period costumes."
H. T. S.
"N Y Times" p20 S 12 '36

Trade Paper Reviews

"Generally entertaining operetta, with tuneful music, plenty of comedy and a colorful costume background."
+ "Film Daily" p7 S 14 '36

CODE OF THE RANGE. Columbia 54 min. O 9 '36
Cast: Charles Starrett, Mary Blake, Edward Coxen
Director: C. C. Coleman, Jr.
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency O 22 '36

"A, Y & C usual Western."
Parents' M p38 Ja '37

++ Exceptionally Good; + Good; — Fair; —— Mediocre; — Poor; —— Exceptionally Poor
CODE OF THE RANGE—Continued
A mildly diverting, unimportant western story with too long a score and too many employees. A mild love affair meanders through the tale without hindrance to the action. The photography is good and the ease of the actors on horseback contributes much to the speed and movement of the somewhat complicated plot. For Westerns.

+ + Sel Motion Pict p67 D 1 '36

"A range war between cattlemen and sheepmen done with a mild and woolly effect of most Westerns of its type. Family."

Wkly Guide O 10 '36

Trade Paper Reviews

"Intrigue, murder have their place, so, too, do love, romance, but there is nothing which particularly endears this up-to-date Western. Production good, acting adequate."
+ - Phila. A. Pict. p82 N 1 '36

COME AND GET IT. United artists 103min N 6 '36


Directors: Howard Hawks. William Wyler

Based on the novel of the same title by Edna Ferber. Arnold traces the rise of a lumber king in the 30's who fails in love but succeeds magnificently in his worldly achievements.

Audience Suitability Ratings

"The chief merit of this film... is Edward Arnold's full-bodied characterization of a rugged individualist in the lumber business... The film frequently generates power and intensity and is recommended to adults." T. J. Fitzmorris

+ + America p162 N 21 '36

"A: notable; Y: unwholesome; C: no."

Christian Century p189 D 2 '36

"What a picture! This is handled with vigor, realism, and skill. Fine cast. Excellent bits, but mature for children. Excellent." DAI

"Edna Ferber's story... is superbly produced. Logging scenes are tremendously impressive. There is no let-down... The cast, which is made up mostly of unknown players, is expertly chosen for type and quality. One would like to see this in word in praise of each one, beginning with Edward Arnold who gives a noteworthy performance. The dual direction is smooth and masterly; the writing, the musical score and the technical values all contribute to the high level of the picture's entertainment value. Mature." Mrs T. G. Winter

+ + Fox W Coast Bull N 14 '36

"Magnificent scenic effects and an excellent cast make this a picture outstanding in entertainment value. Adults." Am Legion Auxiliary

"(It) is able directed and strongly developed. Edward Arnold gives a fine performance as Barney Glasgow. Adults: excellent; 11-15: possibly; 7-11: Mature-familiy."

Calif. Cong of Par & Teachers

"[It is] another artistic triumph for recording and photography. This film is outstanding if for no other reason than the majestic grandeur of these opening sequences. But there is no let-down of interest as we follow the career of Barney Glasgow... This film reproduces the manners, the dress, the architecture of the period 1941-1967 with authentic realism. Outstanding. Mature."

Calif. Fed of Business & Professional Women's Clubs

"An excellent adaptation of Edna Ferber's novel. Adults & young people. E Coast Pre- view Committee

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

"A strong, realistic drama, magnificently staged and exceptionally well acted by a distinguished cast. Family."

Nat Soc of New England Women

"Advocating reformation and upholding good standards in social and commercial life and showing logging from tree to finished board, this presentation is sophisticated in theme and is suitable for the mature." S Calif Council of Fed Church Women

+ + Fox W Coast Bull N 23 '36

"An outstanding achievement marked by the combined efforts of two skilled directors. ... In all—superb film entertainment."

+ + Gen Fed of Women's Clubs (W Coast) N 10 '36

"Edward Arnold never gave a finer portrayal... The direction makes its picturesqueness and photography, particularly of cutting lumber and logging it to market, is magnificent, and the entire atmosphere is human and pulsating. Excellent for adults."

+ + Nat Council of Jewish Women N 11 '36

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

Parents' M p38 Ja '37

"Outstanding. Mature."

+ + Sel Motion Pict p3 D 1 '36

"Well cast and directed with thrilling scenes of lumbering in the Wisconsin forests. Mature. Outstanding."

+ + Wkly Guide N 7 '36

Newspaper and Magazine Reviews

"A gripping screen drama, sometimes brutal, always powerful, which shows the rise of a lumber baron. Direction and photography are outstanding and the film is strongly acted. Adults & young people.

+ Christian Science Monitor p13 N 21 '36

"Our most distinguished individual producer scores another success with his picturization of Edna Ferber's 'Come and Get It.' It is a big story, told within a big frame, a story of human emotions which intelligent screen writing and expert direction make understandable... Once I wrote that only on a picture's faults can a review of it grow in proportions. All hope of writing an extended review of 'Come and Get It' ended with the above paragraph. All the rest would be but a parade of superlatives... All in all, 'Come and Get It' is a notable contribution to what has been on the whole a splendid season of notable productions."

+ + Hollywood Spec p7 N 7 '36

"Edward Arnold plays Barney Glasgow through the years—but he is not entirely believable as the younger, rugged lumberjack. Actually the picture is stolen by newcomer, Frances Farmer... She carries 'Come and Get It' to whatever interest you will encounter in its length. And there is a grand character performance—of a wild, simple, honest Swede lumberjack—by Walter Brennan. If you like rugged he-men drama, here it is..." (2½ stars) Beverly Hills

Liberty p13 D 12 '36

"Edna Ferber's saga... has been made into a vivid and exciting screen adventure. Keeping strict faith with its lusty and colorful background of American life a generation ago, the work is not without strength, sympathy and action... Robustly acted and staged in sweeping cinematic strokes, the film betters the book in nearly every way. Especially in the brilliant portrayal of the leading role by Edward Arnold that gives the photoplay power and distinction... In some scenes of a masterly fashion, he moves through the rather fortuitous ending, making the figure of Barney sympathetic rather than repulsive. Lotta choosy to marry his son... [Frances Farmer] is attractive and sings pleasantly, but she rarely rises above the emotional exigencies of either characterization... Treating its source material with laudable license, 'Come and Get It'..."
MOTION PICTURE REVIEW DIGEST

27

It's a rousing screen re-creation of a colorful period in our not too remote past." Howard Barnes

"Edna Ferber's entertaining, full-blooded story of the lusty Barney Glasgow is now a fairly comical, but not lusty film, full-blooded. Somewhere in the recording of 'Come and Get It,' the gusto was lost, and it's proof of casting because the cameraman wound up, during the casting of the yarn. It's handsomely photographed and produced, carefully written by Miss Ferber and skillfully directed by William Keighley. This one, unlike most of its predecessors, has not that perfection of casting to which Mr. Goldwyn is so accustomed. It is the best sophisticated film that has ever crested and charged with audience. Edward Arnold, for all his efforts, is not quite the Barney of the novel. The film, lacking the power of one or two, is—

"Chalk up another hit for Samuel Goldwyn, one of the few producers in Hollywood who refuses to content himself with mediocrity. His film version of Edna Ferber's 'Come and Get It' is as fine in its way as those earlier Goldwyn successes of the year, 'Dodsworth,' 'The Frontiersman,' " — The New York Times p31 N 12 '36

"The maddening thing about the tedious and dawdling [film] is that it contains several perfectly good and valid reasons—there are moments of venom and drama and expectation it—(for suspecting that it could easily have been a lively and robust career story of a two-fisted lumberjack. But somewhere along the line something went wrong and the result is a formless clutter of characters and incidents of interest to few, if any, cinema-goers. Indeed, it is difficult to recall a better example of how bad one can be in a period of some ninety-odd minutes." — William Boehnel

"The story opens in a lumber camp and ends in a Chicago police court. Progress. I myself was somewhat more taken with the early scenes of lumber-jack society, and especially with such a saloon brawl as one seldom sees, even in movies. Seldom, indeed, have the movie people let their story lag; where they haven't been able to put in a good fight, they have edged situations with humor, and you don't have to sneeze much. The film is nicely turned out, with a care for detail. Fine lumber-camp sets, good furniture of the times (around the turn of the century), and the cast dressed to the last rat of the ladies' hair in the style of the day." — John Mosher

"New Yorker" p59 N 7 '36

"Coming on the heels of Goldwyn's exceptionally successful 'Dodsworth' the picture proves rather davering at least to this producer who has something of the Midas touch as well as the showman's. Frances Farmer excels in the role of a cynical, Jersey singer and her daughter. Paramount lent her to Goldwyn as a minor player; she returns to her own starring again. The burden of the film rests squarely on Edward Arnold's heavy shoulders. The second phase of his characterization is so easy to understand, and he manages the feat of making an unlikely infatuation believable and deeply moving. The film is well worth seeing." — News-Wk p60 N 14 '36

"Arnold has never had so good a character or counterpart in one so well. His is a veritable triumph. And Frances Farmer is right up with him. She shows a versatility as the hard-boiled entertainers of the day, and surprisingly as the young daughter that is acting of a very high order. What a picture! Credit Merriit Hub bard, and, of course, Samuel Goldwyn for screen beauty and success, Sam Goldwyn." Rob Wagner

"+ + Script p12 N 14 '36

"Barney's early disposition, and the bawdy days of nineteenth century humorists make a more effective cinema than the luxuriously toned mannerisms of the later period. The giggling, sex-suckings are musty and now worn thin. That is the crescendo, and we feel sure that the cabinet scene, wherein Barney and Lotta, the dance director, are clocked and hurried off, will go down in picture history as a "tour de force" of silent comedy. There are sure, accurately characterized performances for every member of the cast. So perfectly costumed and created are the persons in 'Come and Get It' that it is difficult to imagine them doing anything else. Edward Arnold, of course, is an example of inspired casting. It's a rare event when you can't imagine the star. But can't imagine them Swan and Lotta and Karie and Emmy Lou, I mean, and wonder what the idea by now. You are supposed to be buying a ticket." + + Stage p14 D '36

"The result, against a background first of lumber camps and small-town saloons, later of early 20th-century urban life, is a extraordinarily warm and lively picture of one of the few romantic aspects of the U. S. which the cinema has neglected." + + Time p37 N 16 '36

Trade Paper Reviews

"As meaty as your Thanksgiving turkey is Samuel Goldwyn's film version of Edna Ferber's surging saga of a lumber baron, his loves and his lusts. Part is, the picture improves on the book, since it eliminates the anti-climactic sequences found in the best seller. It is top flight entertainment for all ages and classes and of course Goldwyn's recently released 'Dodsworth' for worth your honors. The entire cast excels. Family." + + Box Office p51 N 14 '36

"Here is another highly entertaining picture bearing the Samuel Goldwyn label. It is a modern day human comedy Santerious than a dozen pictures. The thrilling logging scenes which open the picture with a bang were perfectly cast. Richard Barstow as Barney is a leader of the year's outstanding character performances is given by Edward Arnold, and Walter Brennan is a close second with a livable portrayal as his friend." Film Daily p11 O 29 '36

"Samuel Goldwyn has contributed a completely worthy companion piece to his 'Dodsworth.' Though radically different in subject, both dramas are American to the core; are authentic and moving studies of character, and have a wide range of appeal. The new film will attract and delight an even larger audience, for it reaches deeply into the roots of everyday life. It can be counted on for a magnificent box office record. As a production it has, naturally supersedes some of the outstanding pictures of the year." + + Hollywood Reporter p3 O 27 '36 + + Motion Pic Daily p10 O 28 '36

"Edna Ferber's draw, the excellence of the picture, should help build it into a substantial grosser. Estimate: good job throughout." — Variety p15 O 27 '36

"For the first half hour or so 'Come and Get It' is smashing, slap-bang entertainment. Then it fades. It doesn't fade so much that it is ever a very bad film, but it runs out of steam after the first part, and the money they have put in it do pretty fair business. There are no pro-

+ + Exceptionally Good; + Good; + Fair; + Mediocore; + Poor; + Exceptionally Poor
COMING AND GET IT. Continued.

A number of flaws in this picture's fault is that it throws its Sunday punch hurriedly and has little in reserve for a follow-up. Arnold has the big part and does the best job in a cast that's extremely apotty. As the dance hall lady [Frances Farmer] overdoes the hard part and attempts an extreme and succeeds to make it a burlesque rather than a sincere study. From a production standpoint, Sam Goldwyn, as usual, shoots the works. It's regrettable the story isn't worthy of it all.

+ -- Variety p12 N 18 '36

"Come and Get It," brilliantly transposed from the Edna Ferber tale which has to an extraordinary degree a quality of difference which sets it off and which will claim for the production highest popular and critical praise. Not heavy with magic names, it will bear exploitation, but has in itself all the elements of fine drama. Edward Arnold probably gives the most sensitive, human and compelling performance of his career.

COMING CLOSER, FOLKS. Columbia 66min N 7 '36.

Cast: James Dunn, Marian Marsh, Wynne Gibson, Herman Bing
Director: D. Ross Lederman

A pitchman or sidewalk hawker gets into the good graces of a girl who owns a department store. After he almost ruins the store by unloading a consignment of worthless merchandise on the unsuspecting customers, he has a change of heart and stages a sensational sale which wins back the customers and also wins the girl for the repentant pitchman.

Audience Suitability Ratings

"A: absurd; Y & C: better not."

Christian Century p594 N 25 '36

"[It is] a mildly amusing comedy. Performances and characterizations are pleasantly snappy and, together with some good comedy, serve to put over an pretentious story that is average entertainment. Family.

+ -- Sel Motion Pict p9 D 1 '36

"[It is] an amusing comedy of rapid-fire salesmanship. Family.

+ Wky Guide O 31 '36

Newspaper and Magazine Reviews

"[It is] an amusing patter on the theme of the main stem pitchman, with the jovescents Jimmy Dunn as the sidewalk salesman who could have sold monocoles in Mongolia if Columbia Pictures hadn't provided more likely wares and sales territories." J. T. M.

+ N Y Times p17 N 23 '36

"Those high pressure street corner salesmen, who sell, among other things, watches that run for ten minutes for two bits to the gullible public, come in for some dubbedly humorous conditions in "Coming Closer, Folks," a clumsy and feeble little comedy drama. Save for the pleasant people in it, who make the film seem considerably more entertaining than it actually is, there is nothing to recommend in "Coming Closer, Folks," which is loaded down with musty pericle and complications that are embarrassing for their lack of ingenuity."

William Boehmell

+ N Y World-Telegram p19 N 23 '36

Trade Paper Reviews

"A cleverly-constructed story which will click in the neighborhood spots."

+ Box Office p21 D 5 '36

CONFLICT. Universal 60min N 23 '36.

Cast: John Wayne, Jean Rogers, Tommy Eupp, Frank Sheridan, Ward Bond
Director: David Howard


Audience Suitability Ratings

"[It is] somewhat dated but filled with action. An obvious lesson on cheating runs through the plot, which is played in a straightforward manner, with little emotional feeling, but which carries a ring of truth. Family.

+ -- Sel Motion Pict p9 D 1 '36

Trade Paper Reviews

"[It is] a satisfactory program offering with a good role for John Wayne."

+ -- Film Daily p3 N 28 '36

"An action comedy drama of prize fighting in the gay nineties that has what it takes to please them in the hinter lands. The picture is well made for its class. The script of Charles Logue and Walter Weems does not bother much with probabilities but packs in a maximum of two-fisted brawls."

+ -- Hollywood Reporter p4 N 23 '36

+ Motion Pict Daily p14 N 27 '36

"Producer Trem Carr takes John Wayne off his horse and moves from the oat burners to the action of prize fighting. The film is received by the audience and 'Conflict' brings 60 minutes of good entertainment. It can well round out any program and will undoubtedly meet the enthusiastic applause of the children who bicycle up to the foyer for the week-end matinees. 'Conflict' is not important as a picture, but it will fill the bill where the audience demands plenty of sluggish and action."

+ -- Variety (Hollywood) p3 N 23 '36

+ + Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
COUNTRY GENTLEMEN. Republic 60 min N 9 '36

Cast: Ole Olsen, Chic Johnson, Joyce Compson, Lila Lee

Director: Ralph Staub

"The story is laid in a small town, where Olsen & Johnson land in jail because of a mistaken kidnap charge. There is a veterans' home nearby and the boys have just got their liquor license. It's too much of a temptation to John son, while Olsen, who has developed a romantic interest in the town's prettiest widow, played by Lila Lee, wants to go straight." — Hollywood Reporter

Audience Suitability Ratings

"A, Y & C: good." — Parents' M p38 Ja '37

Trade Paper Reviews

"This Olsen-Johnson mirth maker represents one of Republic's best efforts to date, and the crazy clowning of the pair, together with a double share of their sure-fire vaudeville gags, makes the picture a cinch for any spot, particularly where their stage unit has played. Family." — Box Office p31 O 31 '36

"Here is a wild comedy that will garner a nice quota of laughs as a program offering, Olsen and Johnson, vaudeville headliners, bring their rib-riddling antics to the screen." — Film Daily p7 O 24 '36

"Just as delightful a little comedy as has rolled off the production lines for many a moon. In addition to the kind of slapstick which Olsen & Johnson have made their monopoly, it is loaded with precious dialogue, much of it John P. Medbury's, swell comedy situations, and a cohesive story. It is the best picture work this comedy pair has ever done and will probably land them into a fine film future as the industry could well use another reliable laugh team." — Hollywood Reporter p31 O 21 '36

CRAIG'S WIFE. Columbia 75 min S 25 '36

Cast: Rosalind Russell, John Boles, Billie Burke, Jane Darwell

Director: Dorothy Arzner

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

Audience Suitability Ratings

"It[ ]emerges as strong and mordant dramatic fare. . . The film strikes out at domestic vices in a strain which is both literate and intelligent, and times emerge gossipy. These qualities invite adult interest." — T. J. Fitzmorris

See Review p24 O 10 '36

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

Christian Century p1374 O 14 '36

"This fine play gives Rosalind Russell her best role: a disagreeable personality skilfully portrayed by director Dorothy Arzner. Mature & 11-15. Excellent." — DAF

+ + Fox W Coast Bul O 3 '36

MOTION PICTURE REVIEW DIGEST 29

"Very good. Adults & young adults."

+ + Motion Pict Guide p58 Pict O 23 '36

"It is an exceedingly interesting problem drama, directed and acted with sensitive appreciation of the different values. Miss Russell is very fine and is ably supported by a well chosen cast. Adolescents, 12-18; mature and of little value; children, 8-12: no."

+ + Sel Motion Pict R p4 O 1 '36

"It[ ]is a strong portrayal of a selfish woman. Adults."

Nat Legion of Decency O 1 '36

"A: excellent; Y: mature but good; C: no interest."

Parents' M p22 D '36

"A strongly human and realistic story, tragic in its significance, but well balanced with humorous situations and with its suspense perfectly timed. Adults & young people."

+ + Sel Motion Pict p8 O 1 '36

"The film deals honestly with the play from which it was taken, and is so well done it makes excellent adult screen fare. Mature. Outstanding." — Wkly Guide S 26 '36

Newspaper and Magazine Reviews

"Rosalind Russell . . . made Harriet Craig a figure to remember, and showed herself an actress of real distinction. Over and above all, it is an inexorable climax that has a justice that is foreign to most movie presentation. The play was directed by Dorothy Arzner, Hollywood's first woman director and it is an achievement of note, a picture that should be near the head of any listing of the year's best pictures."

— Laura Elston

+ + Canadian M p37 N '36

"[It is] a finely interpreted movie version of George S. Kaufman's Pulitzer Prize Play. Adults & young people."

+ + Christian Science Monitor p17 O 31 '36

"Columbia has given in Craig's Wife' a dramatic portrait of the social type, perhaps the best of those which conform to the notion that such problems worked out entirely in dialogue can be sold to the public at a profit. . . Dorothy Arzner gave it direction so brilliant that one wonders why her name has been absent so long from the screen, and the members of the cast give excellent performances. . . Still 'Craig's Wife' is not box-office. It is a personal Rosalind Russell, a motion picture, and motion picture audiences will not be satisfied with it. . . But while 'Craig's Wife' will not please everybody, it is a film that the few discriminating ones who are willing to accept the stage as it is presented on motion picture screen will appreciate." — Hollywood Spec p7 S 26 '36

"Dorothy Arzner has directed with intelligence but little warmth. Even Rosalind Russell as Harriet Craig is frigid and impersonal. Much better is John Boles as the husband." — (2 stars) — Beverly Hills Dwell Liberty p58 O 10 '36

"Shrewdly, Columbia cast Rosalind Russell in the role of Mrs. Craig. It not only gave her a welcome freedom from the type of roles that had become almost habitual, but gave her a chance to prove a talent heretofore muffled by previous performances. John Boles' portrait of the first patient and then violent Craig neither adds to nor subtracts from his stature as a screen leading man. It is a routine job." — (3 stars) — O 25 O '36

"The trouble is perhaps John Boles, who is too much the handsome dummy for us to care whether he asserts himself or not. But more likely it is Rosalind Russell whose wife does a very attractive piece of acting in the wrong key. She permits us almost to love and even respect nice qualities of destructiveness of the main point, which should be that she deserves everything she gets." — Mark Van Doren

— Nation p502 O 24 '36

+ + Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
CRAIG'S WIFE. Continued
More or less a moral morality play on the theme 'People who live to themselves are generally left to themselves.' Successes to a great extent. Domette's voice is strained down to basic causes, though none too well. Rosalind Russell performs title role with great credit. Film is far from perfect but you're doing all right. — New Theatre p43 N '36

"With Rosalind Russell giving a brilliantly sensitive portrayal of an unladylike woman, Craig's Wife' is a touching and engaging serio-comedy version of George Kelly's celebrated play. Her performance reveals acting gifts that may later earn her important assignments. You should not go to the Music Hall expecting to find a diverting entertainment in Craig's Wife. It does not always come through with clear-cut dramatic unity, but neither did the Kelly play. It is to the great credit of the producers that they have not distorted the grim context of the offering with saccharine amendments." Howard Barnes + N Y Herald Tribune p17 0 2 '36

"It may be tempting the fates to say so, but we cannot resist noting that Hollywood appears to have found the magic stone for converting a good play into a good screen version. Columbia has been able to do quite well with Mr. Kelly's drama of domestic infidelity. Rosalind Russell and John Boles have translated the whole into a thoroughly engrossing photoplay which has a point to make, keeps it constantly in view and drives it home viscerally at the end." F. S. Nugent + N Y Times p29 O 2 '36

"There's no lightness, practically no lightness in Rosalind Russell by 'Craig's Wife.' Perhaps it isn't necessary, for this is a good picture and tells its story well, but I do seem to remember that in George Kelly's original play there was a humor, sardonic and vicious though it was, that edged the whole performance. John Boles and Rosalind Russell as the husband and wife in 'It Happened One Night,' a comedy, has a good chance to repeat with a tragedy." — + News W W 27 7 36

"Columbia has contributed a gem to the ocean of cinema offerings, an intelligent, tersely phrased drama that rates with any season's best. It's the rare type of film that is not forgotten at the theater's exit, that clings in the minds of spectators because of the luminous glow kindled by flawless character portrayals. It is Rosalind Russell's picture as to credits and I mean credits. Director Dorothy Arzner supplies cerebrally, a scene here, a scene there. A capital 'A' picture." Herb Sterne + + Script p12 S 26 '36

"With the exception of one or two examples of gross violation, Columbia's new film is a very good intelligent screen treatment. It is not only Boles who disappoints with a wooden and uninspired performance. Rosalind Russell's eyes are opened to the calculating dishonesty of her husband. Will keep you dry on a rainy afternoon." Stage p24 O '36

"The screen version exhibits to good advantage Rosalind Russell's performance. It is her brilliantly vitriolic portrayal as Mrs. Craig is likely to be a turning point for Actress Rosalind Russell herself. It has, indeed, for her the makings of a comedy role. The work of Dorothy Arzner, Hollywood's only woman director, is equally distinguished for giving pace without apparent effort to a picture that might, with less expert treatment, have seemed perfunctory. — Time p32 O 12 '36

Trade Paper Reviews

"Bitter, relentless, yet restrained, the story of a house that isn't too perfect to be a home superbly enacted by Rosalind Russell as Craig's wife and aided by a quiet and sincere performance by John Boles as Craig. It is obviously aimed to attract women audiences and will be a strong money-earner because of the domestic angle. — Box Office p19 S 26 '36

"George Kelly's Pulitzer Prize play... emerges upon the sound-screen as a faithful translation of the original, its appeal necessarily to the adult audience, and particularly at least one section of the so-called feminine adult audience. — Film Daily p10 O 2 '36

"Drama that women should like, this has the benefit of good performances by hero Boles, heroine Miss Russell, and Miss Rosalind Russell's, but its appeal will be limited. The finished product suggests support from a class element rather than the masses, more of a Woman's than a man's dish and more for the adult than the adolescent. While the producers have sought to give a picture fundamentally and naturally that dealt largely in dialog in delivering its message, the failure to insert comedy relief and give greater strength to a subsidiary love interest deprives the subject of better entertainment and appeal chances. Miss Russell deserves stardom after her work here. — Variety p15 O '36

"[It] is a forceful character study whose value is enhanced by markedly good performances, notably Rosalind Russell's, but its appeal will be limited. The finished product suggests support from a class element rather than the masses, more of a Woman's than a man's dish and more for the adult than the adolescent. While the producers have sought to give a picture fundamentally and naturally that dealt largely in dialog in delivering its message, the failure to insert comedy relief and give greater strength to a subsidiary love interest deprives the subject of better entertainment and appeal chances. Miss Russell deserves stardom after her work here. — Variety p15 O '36

CRIME OVER LONDON. Criterion-United artists 80min. Cast: Joseph Cawthorn, Basil Sydney, Margot Grahame, Roy D'Arcy, Richard Hamilton. Director: Alfred Zeisler Dialogue film produced in England. When American gangsters find the going too tough in the States, they hie themselves to London where they are foiled by Scotland Yard after an ingenious attempt to steal the bonus checks of a large department store.

Audience Suitability Ratings

"This complicated and involved story lacks the element of surprise, and is long drawn out in its development. The characters are types rather than individuals, and no very great demands are made on the capable cast. The direction is, on the whole, competent and workmanlike. Dialogue and soundings are genuine, the department store, and are as magnificent and lavish as the most exacting shopper could desire. — Variety, S & D p169 O '36

Trade Paper Reviews

"The story has all the ingredients for excitement and suspense, but it is told episodically, with continuity spinning from one loose thread to another, that interest flags long before the close. Alfred Zeisler's direction is hampered by a script that defies the development of suspense, and his underlying flair for splendid treatment of melodramatic happenings gets submerged through a too hesi-
CRIMINAL LAWYER, RKO 70min
Cast: Lee Tracy, Margot Grahame, Eduardo Cianelli, Erik Rhodes
Director: Christy Cabanne

"[Tracy] is a wisecracking trickster with a thirst for liquor and a bad legal record. But when he finds himself headed for the governorship he takes his job, though not his love affairs, seriously and finally sacrifices his career by an open-court confession of past perfidies to convict the criminal who has been his chief client." Hollywood Reporter

Trade Paper Reviews

"[It is] a synthetic combination of crime, criminals and the tricks by which they are saved from the law. . . The picture has little to recommend it except the performances of Tracy and one or two others in the cast. Its place is the duals, chiefly as support. The ingredients are over-familiar but Tracy's role and the way he plays it yield moments that are believable and effective."

Variety (Hollywood) p3 D 4 '36

LA CROISIERE JAUNE. See Yellow cruise

CROOKED TRAIL. Supreme 59min JI 25 '36
Cast: Johnny Mack Brown, Charles King, Lucille Browne
Director: S. Roy Luby
A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 3 '36

"A. Y. & C. good."
Parents' M p42 N '36

"Good entertainment of the hard riding, hard shooting type, with a novel plot and plenty of action.

Family-Juvenile.

WKLY Guide Ag 29 '36

Trade Paper Reviews

"Generally well made, this has Johnny Mack Brown as a personable, upright hero. Estimate: satisfactory.

+ Phila Exhibitor p53 N 15 '36

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

DANIEL BOONE, RKO 77min S 25 '36
Cast: George O'Brien, Heather Angel, John Carradine, Ralph Forbes
Director: David Howard
Music & lyrics: Jack Stern, Harry Tobias
Music directors: Hugo Riesenfeld, Arthur Kaye

The story tells of the exploits of Daniel Boone who organized a great wagon train to penetrate the Indian country of Kain-tu-kee.

A Photoplay Study Guide to Daniel Boone has been prepared by W. Paul Bowden. The Guide is obtainable from Educational and Recreation Guides, Inc, 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

Audience Suitability Ratings

"The movies have evidently discovered that a dash of historicity can elevate the ordinary Western thriller out of the juvenile class and give it more general appeal. In this melodramatic account of our foremost frontiersman are all the unblushing allusions of the serial picture plus the color and educational content of history. The result of this blending is respectable excitement. . . If you are impressed by elemental struggles in the great outdoors, or if this film is likely to keep you on the edge of your seat along with giving a vivid notion of the hardboiled men of yesteryear and the receding wilderness." T. J. Fitzmorris

+ America p15 O 17 '36

"A: perhaps; Y: good, but grim; C: doubtful."

Christian Century p478 N 4 '36

"A good cast and splendid direction make this vivdly real. Family." Am Legion Auxiliary

"[R] will have some interest and appeal for children. Not especially well cast, perhaps, and leaving the feeling that little has been done with a theme that offered great possibilities, Family. Exciting for young children." Calif Cong of Par & Teachers

"Beautiful scenery, excellent photography, a capable cast and thoughtful direction make this one of the better picture productions. Very good, Family." Calif Fed of Business & Professional Women's Clubs


"Family." E Coast Preview Committee

"A family film, although exciting for young children."
Nat Soc of New England Women's Clubs

"Bravery, honesty and gratitude are exalted in this picture, which is free from drinking and objectionable "sex" episodes. This production, with very good direction, casting and photography, is noteworthy and will inspire all with an appreciation of our heritage. Family." N Cali Council of Federated Church Women

"As semi-historical melodrama it will interest the not-too-critical. Family-mature."
Mrs T. G. Winter

Fox W Coast Bul O 17 '36

"Family-mature."
Gen Fed of Women's Clubs (W Coast) O 7 '36

"Good, Family, except for sensitive children."

+ Motion Pict Guide D '36

"Careful research on the life of Boone and the customs of his time makes this film which should stimulate an interest in history and give a clearer understanding of the ambition, sacrifice and steadfast courage of those who came before us. Adolescents, 12-16; good except for the sensitive; children, 8-12: probably harmful."+ Motion Pict R p5 O '36
DANIEL BOONE—Continued

"Family.

"The skillful maneuvering of fact and fiction results in a colorfull episode of the era of frontiersmanship. General commanding the story is the Nat Council of Jewish Women O 7 '36.

"A & Y: well; C: good but exciting." Parents' M p32 D '36

"Family." Sel Motion Pict p9 N 1 '36

"Highly satisfactory entertainment. . . Suggested for schools and libraries. Family. Juvenile."

Wkly Guide S 26 '36

Newspaper and Magazine Reviews

"Colorful and relatively accurate historical Western about one of America's most famous pioneer scouts. Its outdoor heroics are directed chiefly towards the younger generation and may be found a bit patronizing by their elders. Family." Christian Science Monitor p15 N 7 '36

"Hardly creditable to the admirable attention given by Hollywood of late to films of early America pioneering through the wilderness is this effort to retell some highlights in the life of one of America's greatest frontiersmen. Dramatic values are lost, although there is a stirring siege of the settlers' stockade and some excellent outdoor photography. It is more the melodramatic George O'Brien outdoor 'thiller' than a historical document." J. P. Coughlin

— Commonweal p20 O 30 '36

"It is evident that George A. Hirliman's new Western release was made for the specific purpose of gaining the early attention of families. The picture is unquestionably a successful mission, immediately stamps it as a successful picture. Were it to be judged in terms of pure cinema instead of purpose, this unfair measure would relegate 'Daniel Boone' into the trial-and-error category. . . Daniel Boone' though ribbed with flagrant cinematic errors, is nevertheless lusty, and provides clean and genuine entertainment for small-town consumption and for our great Kid Tradition: the Saturday Matinee. You may prefer a book, but by all means send the kiddies." Paul Jacobs

Hollywood Spec p12 S 26 '36

"Further evidence of Hollywood's knack of distorting historical characters into stock figures of blood-and-thunder action is evident in 'Daniel Boone.' Though the film is supposedly to be a chapter from the trapper's life, it falls a dozen miles of a genre which languished when the screen started to talk." T. M. P.

N Y Times p23 O 24 '36

"The cinema and historical romance join hands hospitably in 'Daniel Boone,' which permits us to take an intimate peep at the violent life of the American wilderness away back in 1776. The young frontier sto- ries are related in a sometimes tepid, sometimes bloodcurdling but reasonably entertaining melodrama." William Boone.

— N Y World-Telegram p13 O 26 '36

News-Wk p30 O 3 '36

"It turned out better [than 'Ramona'] partly because it is a relatively faithful adaptation of history, partly because Cinemator O'Brien's chemistry with Miss Mediscz fits perfectly the average conception of famed Long Hunter Boone, a middle-sized man who, wrote Audubon, 'appeared gigantic.'

— Time p28 O 5 '36

Trade Paper Reviews

"Stepping out of the Saturday-matinee Western class, George O'Brien carries with him a naturalness and buoyancy which makes Daniel Boone a living character in a film of consistency, action and interest. Family."

Box Office p19 S 26 '36

"As an outdoor drama this picture is one of the best of that type, and with its Daniel Boone history and background, and added importance that should make it desired by every exhibitor who can possibly play outdoor fare. George O'Brien, as Daniel Boone, is all that the character should be." Film Daily p8 S 22 '36

"Loaded with high-power melodrama, with a historical background of America's most harrowing, exciting frontier days, this one would appear set to go places at the average boxoffice. For the deluxe houses it may not stand alone, but for the neighborhoods and subsequent run places, it's sure fire."

Hollywood Reporter p4 S 18 '36

— Motion Pict Daily p2 S 19 '36

"Where these frontier dramas please, this should do very well. It's superior in technique, in action, in massacre, in stars who play their roles believably. O'Brien, particularly, makes a fine Daniel Boone. He should be an idol for the [children]."

— Phila Exhibitor p35 O 1 '36

"Allegedly based on the life of Daniel Boone, frontier hero. This film is based on authenticity or honesty of purpose by giving a once-over-lightly to the matter of the satedatinization and ribbed Boone's life; the pioneers as rapidly as the latter found and settled new ground. Producer preferred to present the story in an instance of honesty in an attempt to do nothing more than another dull historical item; this way he has a good Indian picture to sell."

— Film Daily p14 O 25 '36

"With the presentation of 'Daniel Boone,' George O'Brien says adieu to the type of Western in which he has so long been a favorite with certain audiences and in certain localities and goes into the more pretentious type of action dramas. . . There is a touch of realism in the wagon train sequences and in the Indian maneuvers. The sound recording by Hal Dumbaugh has been well handled under obviously different circumstances."

— Variety (Hollywood) p3 S 18 '36

DEVL IS A SISSY. MGM 32min S 18 '36

Cast: Freddie Bartholomew, Jackie Cooper, Deluise, Kenneth More, Ian Hunter. Peggy Conklin

Director: W. S. Van Dyke

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

Audience Suitability Ratings

"Along with satisfying the expected audience demand for gripping entertainment, this film will prove important for its intelligent discussion of the vital problem. The young players give appealing performances and [the] director and his theatrical assistant, his director, has steered the plot away from heavy sermonizing. If the picture deals almost wholly with juvenile audiences, its importance is exclusively for children. It is probably more important that responsible adults should see and learn something about D. J. Fitzmorris."

— America p600 S 26 '36

"A & Y: very good; C: doubtful."

Christian Century p143 S 28 '36

"In spite of the over-loaded story the picture is good entertainment due to the understanding direction, and excellent acting by principals. Freddie Bartholomew is charming as the son, Family; tense for children. (The execution of Gig's father although shown only

+ + Exceptionally Good; + Good; + — Fair; + + Mediocre; — Poor; —— Exceptionally Poor
in its effect on his family is very tense.) Calif Cong of Par & Teachers

"The cast is a notably fine one, excellently directed, in a story which will hold the audience. Family."
Calif Fed of Business & Professional Women's Clubs

"Fine portrayals of boy types by three of the screen's best juvenile actors. Family. Good. DAF."

"This is primarily an absorbingly interesting film, very dramatic with good comedy relief. In addition, without being in the least preachy, it develops the value of sympathetic understanding in schools and juvenile courts for underprivileged boys and girls. Suitable for any type of audience. Family."
Nat Soc of New England Women

"This picture with its gripping lesson for children, is especially suitable for the family."
S Calif Council of Fed Church Women

+ Fox W Coast Bul S 13 '36

"Most interesting and engrossing entertainment. Family-nature.

+ Gen Fed of Women's Clubs (W Coast) S 8 '36

"Best of the month. Outstanding. Family."
+ + Jt Estimates S 15 '36

[It is] an unusual, moving and human story. The theme is an excellently written one and the acting is excellent. Freddie Bartholomew gives a striking performance. His efforts to win the approval of his foster parents and his schoolmates and his subsequent dismissal are naturally and vividly portrayed. The other boys support him admirably. Here is a story of everyday life which has humour, pathos, realism, and drama. Suitability: Family."
E. P. MO. Pict O 10 '36

"The play moves swiftly and entertainingly by reason of excellent acting and skilful direction."
S. M. Mullen

+ Motion Pict & Family p4 O 15 '36

"This startling human document deals with one of the most pressmg of our social problems. It is a mteresting and absorbingly interesting study of a phase of life which rece ves too little attention. It is artistic, untiring and realistic. Adolescents, 12-15: harrowing but may depend upon the individual; children, 8-12: no."

+ + Pict R p8 O 36 '36

"Freddie Bartholomew, Jackie Cooper and Mickey Rooney are remarkably good, being human and natural. Freddie is rather painfully 'chubby', but he is boyish and good - one thing is certain, he is all about. But they are all astonishingly lacking in cuteness and other fictional characteristics of screen children. More like something Mark Twain would have written if he'd had New York streets for his setting. Altogether it is one of the best Kid pictures that has been made, and [the director] is obviously responsible for a striking part of the picture's excellence. Rated honorable mention." J. H.

+ Nat Bd of R M p8 S '36

"Notably cast, understandingly directed and with an appealing story, this picture will prove interesting to audiences of all ages. A fine respect for the juvenile court is maintained and the influence of family relations is clearly demonstrated. Family."

+ Nat Council of Jewish Women S 9 '36

"A. Y and C: excellent."
Parents' M p12 N '36

"Family."

Sel Motion Pict p3 O 1 '36

Newspaper and Magazine Reviews

"Efficient acting scarcely compensates for the cumbersome, anti-climactic story of The Devil is a Shrew. It is a lopsided down-to-earth sentiment affair, which, when it appears to have gone its length, takes a new lease on its maddening activities. Although W. S. Van Dyke's direction is painstaking, it is surprising that he should have undertaken the task, which could very well have been entrusted to a person far less expert." Mordaunt Hall

++ Boston Transcript p17 O 17 '36

"There is a good deal of hokum in the story but it has one good humor and effort to put it above the average."
Laura Elston

++ Canadian M p33 N '36

"Van Dyke has really produced a child picture which is worth watching even at least three quarters of its playing time. The acting is remarkable. Family."

+ Chicago Tribune p41 O 31 '36

"This is a stirring moralization on the why and wherefore of young crime and an excellent narration on righteousness that might exert some form of influencing control at least over the developing embryo. The play is by no means strictly a juvenile performance."
J. P. Curten

++ Commonweal p504 S 25 '36

"I am afraid when grownups read that the three leading parts are played by children, they will receive it as entertainment for little people only, the result being that they will deny themselves a cinematic treat. The Devil Is a Shrew has inherent entertainment value sufficient to make it do better at the box-office than Romeo and Juliet."

++ Herald Tribune p9 O 31 '36

"This original movie yarn has an interesting sociological twist—but a lot of melodrama is tacked on the end, with the result that an intriguing study in juvenile delinquency is marred. The story has an undercurrent of sharp social observation and is shrewdly pointed—until it goes gangster for a climax. (3 stars) Beverly Hills Library

p37 O 17 '36

"The Devil Is a Sissy" is a straightforward, warm, moving picture describing the Americanization of a gently bred, very British little boy. Amazingly captured by Director W. S. Van Dyke. Working swiftly and with an English temperament. One moment the ill-assorted trio is shattered by a surge of fight spirit, the next the three are illuminated and made real by a flash of boyish understanding, comradeship. . . . Frederick has never been more easy and natural in any of his films; it is possible this is his best."

++ Lit Digest p24 S 36 '36

"Head and shoulders above anything of its kind so far. The film [in long-running London] begins to slide down hill on its need for ethics. . . . If there was ever an image of the boy's life as boys like him think of it is in this little good people, especially Mickey Rooney, Jackie Cooper, Gene Lockhart, and Freddie Bartholomew: but it is the more special work of Rowland Brown, who did the story and the best part of the direction. In spite of the structural faults already suggested, the picture in its good parts is as sweet and clear as Tom Sawyer's whistle, and I'll go bond that the exact like of it, nudging us so intimately with the thought that we were young once, has not been seen in any art or form. Ottis Ferguson

++ New Republic p1010 21 '36

"This is a sentimental film—wholeheartedly, deliberately, properly sentimental. . . . There are many films foully, degradingly sentimental; this is not one of them—and that should be enough. But that we enjoyed the missionary good-companionship of a New York magistrate straight-talking to a couple of tough urchins, a man to man, in favour of their reform to respectable citizenship; but we saw his point and knew he was right. . . . The brilliant, semi-articulate attempts of the two hooligans (Jackie Cooper and Mickey Rooney) either to subdue or to imitate feelings, and the easy control of parental affection, and the perky, puffed-up hack, and the middle Bar- tholomew, made it frequently an excellent film. Easily the best of these performances was Mas- ter Rooney, who needed no pinch of salt."

+ New Statesman & Nation p672 O 31 '36

++ Exceptionally Good; ++ Good; + Fair; + mediocre; - Poor; — Exceptionally Poor
DEVIL IS A SISY—Continued

"The strangely terrible tragedies and excita-
tions of childhood have been compounded into a
powerful and moving screen drama in 'The
Devil Is a Sisy.' . . . In the climax, with its
melting pot Algerian material and moraliz-
ing, the mood is somewhat shattered, but
the film remaining one of the cinema’s really
fine studies of youth. Roland Brown has writ-
ten a tale for it that is for the most part
reliantly honest; W. S. Van Dyke has staged
it brilliantly and the acting is vividly comp-
elling. . . . It is, essentially, an illuminating re-
search into the emotions of childhood that
so slickly is successful, in the sense that it
becomes a distinguished and impressive photo-
play." Howard Barnes

+ + + New York Times p7 A 17 '36

"Oddly enough, three child stars prove much
better than one, in this case, at any rate. ‘The
Devil Is a Sisy’ is good screen fare for grown-
ups, and there should be some way to show it
to every child and parent in the metropolitan
tenement districts. . . . ‘The Devil Is a Sisy’ is
a picture that should prove more entertaining to
grown-ups as to children.” Eileen Creelman

+ + + New York Sun p15 A 17 '36

"The Devil Is a Sisy,” having a soft-
hearted plot and core, is not as ruthless as the
Kingsley play [‘Dead End”] in its examina-
tion of gangster-breeding, but within its opt-
mistic limits it contains a vivid understanding
and vivid portrait. . . . Although the film slips off into familiar and lachrymous
grooves by its conclusions, it fresh enough and
accurate most of the way, and it has been
served extraordinarily well by its cast. . . .
The direction is unobtrusive, handled by W. S.
Van Dyke. . . . That, in itself, should be assurance
enough of a thoroughly entertaining picture.”
F. Wing Nutting

+ + + New York Times p21 A 17 '36

"All and sundry are hereby informed that
here is one of the most charming, touching and
affectionate of the screen films of the autumn
season. To be sure, a large part of ‘The Devil Is a Sisy’ is pure and unadulterated
hokum, another part is a moral to the effect
that going straight and being honest is a tough
job, and still another part is downright melo-
drama. But what a skillful mixture of these
ingredients it is! Seldom have Hollywood
maestros brewed such a palatable dish from
such common garden variety staples.” William
Boehnel

+ + + New York World-Telegram p7a A 17 '36

"It is concerned, with the hoodlums in our
streets, but in a more conventional big-story
type than was ‘Dead End,’ it isn’t the lan-
dage, by any means, of that play. . . .
Adults are minor in this piece, but the young
people carry the thing along with considerable
ability under the tutelage of W. S. Van Dyke.”
John Mosher

New Yorker p79 O 24 '36

"Despite the plot hokum, the film has enough
humor and pathos to pull it above average.”
+ + News-Wk p28 S 36 '36

"Great heart interest plus natural comedy
make this something for the entire family.
Adults will notice that Woody Van Dyke’s
direction doesn’t do the great deal of goss over some of the clap-trap passages from the writing
department. . . . What should have been a sharp
hail-storm of annoying sentiment becomes the
slush of sentimentality through a ‘fraidy-cat
attitude which replaces truth with trite
words and pat speeches. What everthing is
scanned through rose-colored glasses.”
Herb Strock

+ + + Script p12 N 14 '36

"There is something enormously engaging in
Master Bartholomew’s crisp politeness against
a background of slums and Public Schools. . . .
That the film pleases, hard-headed H. B.
tholomew, Mickey Rooney, and Jackie Cooper,
proceed to ignore the social implications and
moral undertones of the plot, and make a pic-
nic of acting together. It is a picnick everybody
will enjoy.” Stage p24 O 36

"The Devil is a Sisy” is a strong title for a
valiant and moving little story about three boys on a Manhattan tenement street.
That, in the production in which [Fredric
Darling] re-establishes himself are over-sentimental but not cluttered up enough to spoil the mood of an
unalloqued place.”

+ Time p31 S 28 '36

Trade Paper Reviews

"Estimate: nice job throughout.”

+ + + Exhibitor p3 S 15 '36

"It is surefire film entertainment for the
family trade. Plenty of paths for the senti-
mentalists among the parents, and strong
object-lessen stuff for the youngsters. Dash
of gangsterism and general roughneckery,
which, however, is well pointed up and neatly
skirts the shocks of pulpitering. Under
Frank Davis’ expert production, fortified by W.
S. Van Dyke’s sterling direction, it jells all
the cross-sections into a surefire cinematic
entertainment of above par proportions.”

+ + Variety p5 O 21 '36

DEVIL ON HORSEBACK. Grand national
67min S 15 '36

Cast: Lili Damita. Fred Keating. Del
Cumspan

Director: Crane Wilbur

Filmed in Hirlcolor. "The story shows the
‘dumb beat caballero in Mejico’ kidnapa a
prismador, and adorns a mezzanine and
hoos in his mountain lair, despite the
pink-wasy opposition of her American boy-
friend. The film is never below her
mind, and in the end goes back to the United
States.” Hollywood Reporter

Audience Suitability Ratings

"A, Y & C: poor.”

Parents’ M p46 Ja '37

Newspaper and Magazine Reviews

"While the plot is ancient and the songs a
bit sour, this color production contains many
beautiful scenes.”

+ + News-Wk p33 O 10 '36

Trade Paper Reviews

"The new Hirlcolor process adds consider-
ably to this musical melodrama of Latin Amer-
ica, the film lacking only a real box office name
to make it suitable for first-runs everywhere.
Action, romance and generous comedy also en-
liven an otherwise routine Western, but it is
the gorgeous outdoor shots in soft greens,
blues and orange that will bring in the most
favorable word-of-mouth publicity. Family.”

+ + + Box Office p31 O 10 '36

"It is a musical melodrama with wide
variety of ingredients aimed at popular ap-
peal.”

+ Film Daily p9 S 30 '36

"A well-meant attempt at colorful Mexican
romance in brilliant color and songs, but it
does not quite come off. It is largely remin-
iscence of the Day of the Dead" but it’s far
below that standard in color and casting. . . .
Strong box office names in the leads might have lifted the production above the B line, but Lili
Damita is so badly miscast that the director’s inten-
tion to capture her beauty of face and hair
and the glory of Hirlcolor results in nothing
more than a demonstration that her hair is
title and her face white. Keating has little
to do but look wise and dispiritedly fill the
part of a jealous lover.”

— Hollywood Reporter p4 O 5 '36

+ + + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; Exceptionally Poor
**DIMPLES.** 20th century-Fox 79 min O 16 '36

**Cast:** Shirley Temple, Frank Morgan, Helen Westley, Robert Kent

**Director:** William A. Seiter

**Music & lyrics:** Jimmy McHugh, Ted Koehler

**Music director:** Louis Silvers

"The story is laid in the New York of 1850, when actors were social outcasts and the stage production of 'Uncle Tom's Cabin' was the sensation of the year. Shirley is the grand-daughter of Professor Eustace Appleby, a broken-down actor of the day who lives by his wife's hand, her hands, and petty larceny."  

**Hollywood Reporter**

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**Audience Suitability Ratings**

"A, Y & C: disappointing. Only fairly, good."  

**Christian Century** p126 N 1 '36

"Shirley is her own winsome self and very entertaining in her new songs and dances although the story is not one of her best. Family, Adults & 8-15: good."  

**Calif Cong of Parents & Hearers**

"Family."  

**Calif Fed of Business & Professional Women's Clubs**

"Shirley Temple is excellent as Little Eva: but the finest characterizations are those of Helen Westley and Frank Morgan. Family: but mature for children. Good."  

**DAR**

"An absurd story, labored and far-fetched, which, despite elaborate settings, all but submerges the little star and a distinguished cast. The dubious ethics of this least attractive of the Shirley Temple vehicles make it suitable only for juvenile audiences."  

**Nat Soc of New England Women**

"Wholesome in value in the main, it is negative in ethical contribution. Family."  

**S Calif Council of Fed Church Women**

"It's a good deal of a story and a clever grouping of many kinds of types. Best, of course, are the new and very clever songs and dances, of which we have enough of variation from her previous triumphs to keep entertainment values at their highest. Family."  

**Mrs T. G. Winter**

**Fox W Coast Bul O 10 '36**

"While the film is built around the talented little star, the large-welched cast makes worthy contributions, with Frank Morgan and Helen Westley outstanding."  

**Gen Fed of Women's Clubs (W Coast)** S 236

"The picture has real charm, although the story is slight and serves chiefly as a vehicle to display the abilities of the starlet."  

**S. M. Mulren**

**Motion Pic & Family p4 O 15 '36**

"Good. Family."  

**Motion Pic Guide D '36**

"Obviously it is impossible to make all pictures featuring Shirley Temple equally good, but this one is disappointing. The story is below par, and Shirley herself though expert as ever in singing and dancing, and enthralling with her glowing personality, is not quite the charming unaffected child we have learned to love. Perhaps the picture would be more enjoyable if Shirley's followers had not been taught to expect better entertainment. Adolescents, then, children, will passable."  

**+ + Motion Pic R p5 O '36**

"With its setting of old New York before the Civil War, some good atmospheric background and a remarkable charm and talent of the delectable little star, this improbable story is never for one moment real or convincing. Family & Junior media."  

**Nat Council of Jewish Women O 1 '36**

"Splendid opportunities are given to present the talents of the child star. General patronage."  

**+ Nat Legion of Decency O 15 '36**

"A, Y & C: excellent."  

**Parents' p32 D '36**

"Family."  

**Sel Motion Pic p4 N 1 '36**

"Family."  

**Wkly Guide O 17 '36**

**Newspaper and Magazine Reviews**

"The story... shows up the immense versatility of Shirley. If some of her many emotional scenes seem a little forced, she more than makes up for them by her dancing, which is crisp, competent and assured."  

**M. E. P. Boston Transcript p7 O 11 '36**

"Family."  

**Christian Science Monitor p15 O 17 '36**

"I would advise your seeing [Shirley's] previous picture again. I can not recall its story, but I am sure it can not be as poor as the new one. I venture the opinion that Darryl is not doing right by our Shirley, that he is failing to develop her full value as one of his company's stars. He persists in presenting her as an entertainer child carrying the full weight of her pictures by revealing each time her full set of tricks. The fact that she is an accomplished actress, not merely a hoover and singer, does not seem to have occurred to Shirley's producer. She can do anything worse than to make one impatient to see her in something more worthy of her talents."  

**+ + Hollywood Spec p18 O 10 '36**

"There are a lot of prominent players in the background of the Temple antics, but what chance is there for them? Even my favorite exponent of the comic profession, Mr. Step-in Fetchit, is buried beneath the Temple supercuteness. If your weakness is Shirley Temple, enjoy your evening's entertainment."  

**2 (stars) Beverly Hills Liberty p36 N 7 '36**

"Acting has been wisely substituted for antics throughout most of the new Shirley Temple photoplay... After a series of vehicles in which the favorite child of our day was rapidly becoming a rather dreadful pint-size version of a night-club entertainer she gets the chance again to display her genuine and remarkable artistry. With excellent assistance from Frank Morgan, Helen Westley and her other supporting players, she achieves an appealing and entertaining characterization in a pleasant screen drama."  

**Howard Barnes + N Y Herald Tribune pl0 O 10 '36**

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**2 (stars) Beverly Hills Liberty p36 N 7 '36**
DIMPLES—Continued

the Bill Robinson manner early in the film and is cune—the very word—in the petticoats, but-
tom shoes and sprightly deportment of the swift.
her Little Eva performance is shameless
bathos, and so is the love song she sings with her
and which turns about the suffering neck of
Mr. Morgan." F. S. Nugent

1 + N Y Times p21 O 10 '36

That amazingly incredible youngster, Shirley
Temple, who justly commands the affection of disarmin-
ging young and old with her winning personality
and remarkable talent and so all who adore this
wonderful young girl (and who doesn't) have
better rush right over to the Roxy and see 'Dimples,' in which Miss Temple is at her
best. Miss Temple has a grand time singing,
dancing, making wisecracks, weeping, keeping
her grandmother out of trouble and patching up
lovers' quarrels. So grand a time, indeed,
that it becomes infectious, and you enjoy it
almost as much as she does. Frank Morgan
does a perfectly swell job—as, indeed, he always
does—as the light-fingered Professor.

Mr. Westley is superb as Morgan, and the
young lovers are played well enough by Miss
Byron and Mr. Kent," William Boehnel.

+ N Y World Telegram p6a O 10 '36

"Not, probably, her greatest work, yet up to
her standard, and rich with interpretative values and undercurrents, 'Dimples' must
delight the heart and boy. Of that,
positively this is a film you can't afford to miss,"
John Mosher.

+ New Yorker p56 O 17 '36

"Another reason for hosannas from the Shirley
Temple worshipers. This time the little
girl gets big helping hands from Frank Morgan
and Helen Westley.

News-Wk p29 O 17 '36

"The boys who write Shirley Temple stories have a
tough job to find anything new. . . .
Usually Shirley is all-sufficient for any picture,
but this time she has grand competition—or
rather help—in Frank Morgan and Helen West-
ley. . . . Annually Johnson has another feather
for her cap," Bob Wagner.

+ Script p10 O 31 '36

"Cinematress Temple's public, still bigger
than that of any adult cinematress, should be
delighted by this pro-Civil War period piece
directed by William Seiter." +

+ Time p64 O 19 '36

Trade Paper Reviews

"This picture could be reviewed in two words
—Shirley Temple. That's all that showmen
must know to establish that it brings the
same high percentage of entertainment,
popularity and revenue-grabbing possibilities
that have featured all of the recent 'Temple
toons.' Family.

+ Box Office p27 O 3 '36

Canadan Moving Pict Digest p6 O 31 '36

"Shirley Temple's new vehicle has all the
ingredients that make for a box-office natural.
Her dances, as staged by Bill Robinson, high-
light the picture. There are a number of them;
they are wholesale, and calculated to
that distinctive Temple touch, and they are well
spaced in the picture. Besides, 'Dimples' shows
a greater assurance in her acting and in
her lines and she still retains all her childish
charm."

+ Film Daily p7 S 26 '36

"Another topnotch Shirley Temple vehicle
that will be sure-fire with everyone everywhere,
which means a box office sideline from top
to toe, is here to stay. The picture has
her best features of previous pictures and adds
a new one or two in a neatly tailored story
backed by this happily conceived idea and
help. The direction of William A. Seiter does
extremely well by the story and keeps Shirley at her
most natural best, capturing also something of
a Dickens flavor throughout, an effect that is
aided by the admirable period sets."

+ Hollywood Reporter p3 S 23 '36

"With several songs, excellent dancing, this
will do for 'Dimples' the business, which means
plenty. Estimate: top Temple."

+ Phila Exhibitor p37 G 15 '36

"Exhibitors have no need to worry about this one.
It is in full line to match the grosses of the
recent line of Shirley Temple releases, but it
won't be due to the fact that 'Dimples' is sold,
expertly fashioned entertainment. It's anything
but that. All that the production does is closely
follow the pattern set from "way back for the
younger set. This one is not a mere show of
nerve but as high a spectacle as it comes to jerking tears, dancing, singing or
bringing true love together.

FILM REVIEW

+ Variety (Hollywood) p3 S 23 '36

"Filled with proved and established entertain-
ment for the vast Shirley Temple audience,
'Dimples' again hits the sure box-office sock
formula. In song and dance the Temple
troupers shows definite progress, especially in
the tap routines staged by Bill Robinson.
She does new intricacies with a precision and
verve which will delight to those to whom this
phase of the youngster's gifts seems most
promising. Picture gives the Temple spot-
light most of the way, but supporting roles are
not so well coordinated as in some previous
offerings."

+ Variety (Hollywood) p3 S 23 '36

DODSWORTH. Goldwyn-United artists 90min
S 15 '36
Cast: Walter Huston Ruth Chatterton.
Paul Lukas. Mary Astor. David Niven
Director: William Wyler
Based on the novel of the same title by
Sinclair Lewis and the play by Sidney Howard.
"Dodsworth [is] a rugged American whose
business has been his life and who is un-
spoil of success. Married for twenty years,
he has a grown daughter and a wife whose
obsession is a mad dash for the long life and
social adventure before it is too late." (Hollywood Reporter)

Audience Suitability Ratings

"A: excellent; Y and C: entirely too mature."

Christian Century p147 S 4 '36

"Excellent. Mature & 14-18." DAR

+ Fox W Coast Bul O 3 '36

"[It is] a worthy interpretation of Sinclair
Lewis's notable story. . . . A handsomely mounted
picture, understandably directed, which will
appeal to adult audiences. Adults: worth-
while; 14-18: mature; 8-14: no."

"Excellent. Mature & 14-18." DAR

"An excellent and engrossing rendering of
Sinclair Lewis's significant story—one of those
pictures that affects one like a cross section of
actual people living today and grips one because
it shows not only the outer events of their
lives but the chances that go on inside.

+ Fox W Coast Bul O 10 '36

"'Dodsworth,' the pinnacle of distinguished
screen entertainment, is a most admirable
adaptation of the Sinclair Lewis novel. A truly
great picture."

+ Gen Fed of Women's Clubs (W Coast)

This is a story of real people, shown as they
really are. The irony of the original has not
been lost, and is pointed by clever and witty
dialogue. Walter Huston has one of his
best features of previous pictures and adds
a new one or two in a neatly tailored story
backed by this happily conceived idea and help. The
direction of William A. Seiter does
extremely well by the story and keeps Shirley at her
most natural best, capturing also something of
a Dickens flavor throughout, an effect that is
aided by the admirable period sets."

+ Mo Film Bul p172 O '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
Reviewed by H. M. Le Sourd
Motion Pict & Family p6 N 15 '36

"Excellent; Adults & young adults."
+ + Motion Guide p33 '36

"Sometimes stage plays are translated into the medium of the cinema so successfully that they lose none of the glamour of the more pedestrian appeal of the films. 'Dodsworth' seems especially true of 'Dodsworth.' Too bitter and sardonic in theme for youthful appreciation, yet it has an appeal for mature audiences because of the splendid adaptation and high production values. Adolescents, 12-15; too mature; children, 3-12; no interest." 
+ Motion Pict R p6 O '36

"This outstanding drama with its universal appeal, fine cast, expert direction and tense, absorbing story proves an excellent version of the well known stage play. Family." 
+ Nat Council of Jewish Women O 7 '36

"Objection; divorce is the solution of the plot. This classification has been made strictly on the basis of moral values contained in the film." 
+ Nat Legion of Decency O 1 '36

"A: excellent; Y: too mature; C: no interest." 
+ Parents' M p32 D '36

"Mr. Howard's sure dramatic touch, combined with an effective cast and a universal problem, have resulted in a good movie. Mary Astor, Paul Lukas, the Bay of Naples, Mt. Vesuvius, the fountains in the Place de la Concorde in Paris—everybody and everything in the entire piece does a good job. But better than the cast is Walter Huston as Sam Dodsworth, looking as if he had been born into the part. Ernestine Taggart." 
+ Schofield p17 N 31 '36

"The dialogue, sophisticated, clever and witty, deserves special mention. One of the season's exceptional films. Adults & young people." 
+ + Sel Motion Pict p9 0 1 '36

"A fine study of two types of Americans splendidly acted and impeccably produced. Mature." 
+ Wkly Guide S 26 '36

Newspaper and Magazine Reviews

"Samuel Goldwyn has rung the bell. No motion picture has challenged as much as Sam Dodsworth, as impersonated by Walter Huston, has been seen in a film. This production is surely one of the year's best and the estimation of many. It is impossible to say too much in praise of this contribution, for it is so far, from the slightest nonsensicality." 
Mordaunt Hall
+ + Boston Transcript p4 O 19 '36

"It certainly does stand out among the rank of everyday movies as a drama of quality and sincere feeling. It is real, where so much that comes to the screen touches reality not at all... Ruth Chatterton, as Fran Dodsworth, the first satisfactory role she has had in a considerable period of time, makes the most of it. If her playing has a fault it is the pitiless stressing of her character's cheap and easy selfishness. 'Dodsworth' is obviously not a play for children and that is why any reason but that the issues would not be clear to adolescent minds, but for those beyond that category, this should prove a wholly satisfactory evening." 
Laura Elston
+ Canadian M p36 N '36

"This is a film transcription of more than passable proportions and should hold the suspense of the play has been lost through the film technique of parallel sequences. Adults." 
+ + + O Pict R O 17 '36

"[It] gives as excellent an account of itself in film form as it did when it first captured a vast audience as a best-selling novel, and then as a play that ran for almost two years on the Broadway stage. If anything, the motion picture gains over the stage production in photographic display of color, richness and variety which is the novel's European setting." 
J. P. Cunningham
+ + + Commonweal p532 O 2 '36

"To Samuel Goldwyn and Merritt Huieburl must go the credit for one of the greatest pictures. Sam paid $160,000 for the rights to the story. To justify the investment, a great picture had to be made and Sam saw and Sam saw that such a picture was made."
+ + Hollywood Spec p8 S 26 '36

"Samuel Goldwyn's tasteful, conscientious production of Mr. Lews's novel avoids all the pathetic trivialities of the novels Dodsworth's mad efforts to taste life, and all the bitterness of Sam Dodsworth's disillusionments. Walter Huston plays Sam simply and humanly. Ruth Chatterton contributes one of the best performances of her career. Mary Astor has never been better in pictures than as the other woman. William Wyler's direction is both restrained and admirable." 
(3½ stars) Beverly Hills
Liberty p13 O 31 '36

"Dodsworth" [is] a film which uses the best of the novel's structure, a shape of the play and emerges as a winning production." 
+ + Lit Digest p20 O 3 '36

Reviewed by Mark Van Doren

"If Mary Astor had done nothing else she could call herself an actress for her look of radiant bliss in the last thirty feet of film. [It is] a look that friends' admiration on the street as happy as Mr. Huston. Miss Chatterton... plays an unsympathetic part with great strength, but it is Mr. Huston's rusticated figure that builds the success. There are dull moments—but none when he is visible. Altogether a most happy picture."
+ + New Statesman & Nation p672 O 31 '36

"Strength lies definitely on the side of the performances—Huston as Sam Dodsworth, Ruth Chatterton as Fran, Ouspenskaya as Mrs. Doddsworth, contributing an outstanding characterization as the Baroness Von Obersdorf. The Howard-Lewis play is to our mind pretty small potatoes. Film estimate: you're doing all right." 
New Theatre p34 N '36

"In its screen reincarnation 'Dodsworth' is a handsomely provocative and sometimes emotionally compelling play. At the risk of seeming to cavil, it must be added that the film, for all its striking visual elements, is a yes-and-no offering... There is a diffusion of interest in episodic events. Mr. Huston is as gravely intense, as (him)self, and every moment of his presence is a highlight, but he was behind footlights, but Ruth Chatterton fails rather badly in realizing the universal feminine implications of Mr. Dodsworth's. The chief difficulty with Miss Chatterton's portrayal is that she makes the hero's wife so completely contemptible that her hold over him, even after infidelities with an international financier in Biarritz, appears ridiculous... For the most part Mr. Wyler has brought the Howard scenario to the screen with pace and distinction, linking the fragments together neatly as the action shuts back and forth across two continents... 'Dodsworth,' on the whole, is an excellent screen entertainment, which falters because it is not a perfect picture but it is distributed nor sustained." Howard Barnes
+ + N Y Herald Tribune p19 S 21 '36

"Hollywood can once again be proud. 'Dodsworth,' it is, if anything, just a shade better than 'Dodsworth,' the play; and it was a grand play. It's a fine picture, distinguished by acting of the highest order, direction by Sidney Howard's intelligent, resourceful adaptation of his own work. 'Dodsworth' is still another of this season's films that is a must." 
Eileen Creelman
+ + + N Y Sun p20 S 21 '36

"Mr. Howard, who must be considered Mr. Lewis's screen reincarnation of the immortal tragedian, has adapted his play to the screen with the seri-
DODSWORTH—Continued

outhiss of an author who has studied his work
long. Miss Astor has the wisdom to
accept his judgment; William Wyler, the
director, has had the skill to execute it in
cinematic film terms, and a gifted cast has
been able to bring the whole alive to our complete
satisfaction... [It is] a work which already
has the flavor of the stature of an Ameri
can classic. The film version has done
more, certainly, than the Lewis's
Chatterton
narrative
had
attained
elegance
and
character,
and
the
performance
and
good
talk." F. S. Nugent + + +
N Y Times p33 S 24 '36

"Here is a brilliantly acted, thoroughly
absorbing film of the first order. I could, I
suspect, tell you at length of the film's ex
cellent acting by Walter Huston, Ruth Chatter
ton and Mary Astor, of the superior screen
transliteration Sidney Howard has done of the
fine direction by William Wyler and the quite
magnificent production Mr. Goldwyn has
brought off. But why waste words? I will
simply advise you to see it at once and enjoy
its many virtues to the full." William Boehnel
+ + +
Cleveland Plain Dealer p23 S 24 '36

"It would have been an inexiguous accident
had Walter Huston's 'Dods
worth' not been
fine. But there hasn't been any accident, and
the Huston 'Dods
worth' should please people
who are interested in people who didn't.

Paul Lukas and Odetty Myrtle have worked
hard to give us the Lewis story and the
screen idea. Apparently, Miss Chatterton alone
had opinions of her own. I feel that Miss
Chatterton has looked upon things and seen
them in a different light... The result is
confusing again and again... With everybody
else simply trying to embellish Sinclair
Lewis's idea, Miss Chatterton has managed to
blur only occasional scenes with her majestic
performances and to make the whole picture
serve, really, more as Sinclair Lewis's concep
tion than as Ruth Chatterton's." John Mosher
+ New Yorker p77 O 3 '36

"Crowded houses last week proved that Miss
Chatterton, who has been so
successful on Broadway, and Mr. Astor
still has plenty of supporters. Both actresses
register their best performances of recent
years. Miss Chatterton is directed by
William Wyler. 'Dods
worth' is a film to break a date for—and
its ending will leave most date breakers grin
ingly content." + + News-Wk p34 O 3 '36

"Will Wyler's direction is nothing less than
superb. Not one 'movie cliché' or 'sure-fire'
gag. Such naturalness has rarely been seen
on the screen since Lubitsch and Wagner.
+ +
Script p10 O 3 '36

"'Dods
worth' is a very well-made and well-
acted film, with an essentially trivial subject... Mr. Walter Huston is admirable as the
unloved and unculcured husband. Like 'These
Three,' another realistic film produced by Mr.
Goldwyn, 'Dods
worth' is a little marred by an
almost incessant music, a relic of the small or
erchestra which used to accompany silent films.

No one, I think, will fail to enjoy 'Dods
worth,' in spite of its too limited and personal
plot, the sense it leaves behind of a very ex
ceptional and unexpected Korczak Street vacuum flask. Naturalness is so rare on the
screen that it is difficult not to over-praise any
picture which possesses it, but more than
naturalness is needed for deep enjoyment." Graham Greene
+ Spec p908 N 6 '36

"That terrifically engaging study of a re
tired first prize rambler which has left
at last reached the screen, where we are in
clined to believe it should have all been the
time. Perfectly first-class dra
ma, with
finds means of improvement, we don't know
the word for it, except "Dods
worth.'... This,
see think, is excellent Dods
worth.'
+ +
Stage p14 N 36

"[It is] directed with a proper understanding
of its values by William Wyler, splendidly cast
and brilliantly directed." +
Time p31 S 28 '36

Trade Paper Reviews

"A superlatively fine picture. Flawless in
every department, this Samuel Goldwyn pro
duction will be a smash hit from Broadway
to Main Street. Adults..." +
Box Office p19 S 26 '36

"The picture is decidedly one for a mature
audience, and it is not offensive in any way,
but would have no appeal for the juvenile
mind. Already established as a box-office
champion in the big cities, it should draw equally well in small
towns. This picture is Box-Office..." +
Canadian Moving Pict Digest p8 O 17 '36

"There is a Class A picture that do
excellent business at every box-office. It has
ingredients that will appeal to all types of
audiences, and ranks with the best of the
Samuel Goldwyn offerings. The picture follows
the play faithfully and the screenplay is by
Sidney Howard, who dramatized Sinclair
Lewis's famous novel." +
Film Daily p3 S 19 '36

"Samuel Goldwyn triumphs with this super-
lative production of Sinclair Lewis's
noteworth
t-best-seller as translated to the stage and
to the screen by Sidney Howard. A
distinguished aggregation of talent contributes
to making this penetrating study of late
married life a vivid dramatic document. It will
win the unprinted plaudits of a very wide
audience and, with the names of the author,
the book, the play, the dramatist and the
players, and the box-office returns, especially in
class houses." +
Hollywood Reporter p3 S 16 '36

"Motion Pict Daily p10 S 17 '36

"Literate drawing room drama enlivened by
nice settings, excellent action, this is best for
the older folks, class trade, but a production
that will find approval everywhere. Estimate:
well done throughout..." +
Phila Exhibitor p38 O 1 '36

"'Dods
worth' is a superb motion picture
which yields artistic quality any box office in
one elegantly put together package. It rates
maximum enthusiasm. It is one of the best
pictures of the year for adults and a golden
borealis over the producer's name. Word-of
mouth should be terrific and for that reason
exhibitors might well sing it out for special
babying..." +
Variety p17 S 30 '36

"'[It] seems certain to gross handsonly
from the keys down to the subsequents on
the strength of its many entertainment elements
plus marquee allure. For several of the players
it spells new tops. Walter Huston is Dods
worth to the core... Ruth Chatterton adds
new laurels to her list of screenings. To many,
including this reviewer, this will seem her
best performance to date. It contributes a
performance so vivid and appealing and of
such fine artistic merit that she seems now to be
just coming into full screen maturity."..."
+ Variety (Hollywood) p3 S 16 '36

DON'T TURN 'EM LOOSE. RKO 66min Ag 28 '36

Cast: Lewis Stone, James Gleason, Bruce
Cabet. Louise Latimer, Betty Grable

Director: John M. Strodel

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

+ + Exceptionally Good; + Good; — Fair; — Medio
~cre; — Poor; — Exceptionally Poor
**Audience Suitability Ratings**

"A: waste of time; Y & C: no."

Christian Century p148 O 28 '36

"The result is a gruesome film made all the more harrowing by Bruce Cabot's realistic performance as Ruthless Killer No. 1, whom nothing can and nobody seems to wish to stop. Suitability: adults."

Mq Film Bul p150 S 30 '36

"Fair. Adults."

— Motion Pict Guide D 36

"Since the question of parole is a timely and vital issue, it is a pity that the story was not made more plausible. . . . The melodrama becomes almost farcical. Good acting on the part of the leading characters barely redeem it. Although in the end the wages of sin is death, a discriminating audience will find the play more dramatic than convincing. Adolescents, 12-16: exciting and too melodramatic; carnivals, 12-16: too tame."

— Motion Pict R S 36

"Mature."

Nat Bd of R M S 36

"A and Y; more dramatic than convincing; C: too tense."

Parents' M p12 N '36

"A tense drama, vividly acted, which holds the attention and presents a needed and downright message without mincing matters. Mature."

Sel Motion Pict p4 O 1 '36

**Newspaper and Magazine Reviews**

"As a grim, occasionally humorous treatment of gangsters and gunfire, it comes as a speedily told and smartly enacted bit of roughhouse. (2½ stars) Beverly Hills Liberty p51 O 3 '36

"Don't Turn 'Em Loose has warrant for being as an editorial against the lax and sentimentalized activities of parole boards in general, and as such is valid and authentic stuff. It is also exciting melodrama. If one considers it as an essay in creative characterization and construction it is something else again. Just what it may be that makes Mr. Cabot attractive to the cash customers of the world's cinema theaters is, unhappily, lost upon this chronicler of dramatic fatailities. What he knows about acting would be scant credit to the man. Citizen of Verona is an amateur charity performance of 'Romeo,' and his personal beauty can scarcely launch ships or fire topless towers. 'Don't Turn 'Em Loose' is fairish run-of-the-mine melodrama."

Lucius Beebe

— N Y Herald Tribune p19 S 24 '36

"It is the parole system which the picture pretends to deal with. If you believe there actually is an underlying social purpose behind its excitements then you should be of a mind today to toss all parole boards before a grand jury. . . . Mr. Cabot's performance is properly icy; Lewis Stone as the father is a dignified and relentless instrument of the gods. . . . For the record, it may be listed as a fast-moving, easily told piece of crime fiction but it leaves in its wake naked system, as such, pretty much as it found it."

F. S. Nugent

N Y Times p20 S 25 '36

"A bargain in horror films, 'Don't Turn 'Em Loose' not only permits you to ponder on the ills of the parole system and study a psychopathic case, but also wallow in thrills that will keep you on tenterhooks from beginning to end."

William Boehnel

N Y World-Telegram p24 S 25 '36

"(It is) a slight dissertation, with plenty of gunfire and the problem. John Mosher

— New Yorker p70 O 3 '36

News-Wk p35 O 3 '36

**Trade Paper Reviews**

"Strong gangster picture hitting parole system carries suspense and punch for action fans."

— Film Daily p11 S 24 '36

"Don't Turn 'Em Loose' will probably prove disappointing at the box office, . . . Stone turns in an even performance. At times Cabot lays on the menace a bit too heavily."

— Variety p17 S 30 '36

**DRAEGERMAN COURAGE.** Warner-First national 60min O 24 '36

Cast: Jean Muir, Barton MacLane, Henry O'Neill, Robert Barrat, Addison Richards

Director: Louis King

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

**Audience Suitability Ratings**

"Commendably restrained direction keeps all shots free of hysterical horror which might easily have marred the entertainment value of this excellently photographed and properly focused melodrama. Adolescents, 12-16: very tense and harrowing; children, 8-12: no, too much realism, story unsuitable."

— Motion Pict S 4 S 36

"A and Y; realistic and good; C: too tense."

Parents' M p42 N '36

"Mature."

Sel Motion Pict p4 O 1 '36

**Newspaper and Magazine Reviews**

Reviewed by Laura Eleton

Canadian M p40 D 36

"[It is] played in a clipped, terse manner, and builds to a taut degree of suspense. . . . Though the ultimate outcome of the story is seldom in doubt, there is about the whole story a swift undercurrent of danger that gives the picture a gruesomely fascinating air." (3 stars) Beverly Hills Liberty p51 O 3 '36

**DUSTY ERMINE.** Twickenham 75min

Cast: Ronald Squire, Jane Baxter, Arthur Macrae, Anthony Bushell

Director: Bernard Vorhaus

Based on the play of the same title by Neil Grant. Filmed in England. "Plot concerns the return from prison of a skilful forger into the home of his brother, a noted, but briefless, High Court barrister. Young nephew of the ex-convict inherits his talent and joins an international gang in the Alps. Uncle scents the trail and, unwilling that the boy shall follow in his footsteps, tries to save him. When cornered, he takes the blame upon himself and returns to jail." (Variety)

**Audience Suitability Ratings**

"The director has imposed a good rhythm both of mood and of tempo. Altogether, this film is good material well handled. Suitability: adults & adolescents."

— Mq Film Bul p147 S 30 '36

**Trade Paper Reviews**

"An amusingly contrived crook thriller, delightfully staged in the Austrian Alps. Handled with originality and a sense of characterization, the production puts across the haziest of incidents with verve and a bid for realism."

— Hollywood Reporter p3 S 22 '36

— Motion Pict Daily p5 S 22 '36

/+ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; ——— Exceptionally Poor
EAST MEETS WEST. Gaumont British 72min S 5 '36
Cast: George Arliss. Lucie Mannheim. Godfrey Tearle. Romney Brent
Director: Herbert Mason
Dialogue film made in England. "Arliss plays a small oriental country which has a harbor coveted by both England and Japan. The wily potentate realizes this and plays one against the other with such cunning that he secures a treaty with both countries, plus a sum of money from both, and with it including it was an excellent deal for their respective governments." (Variety)

Audience Suitability Ratings
"Characterization now offered by Arliss recalls the wily Oriental he created in The Green Goddess' just clearly enough for one to make unforgettable characters. . . . Romany Brent. Lucy Mannheim, and Godfrey Tearle assist Mr. Arliss in making the creakily credible, but for the public at large it will remain merely another finely etched portrait in that actor's varied gallery. The story has a distinctly adult flavor."
+ — America p120 N 7 '36
"Mediocre. Mature & 14-18." DAR

"Small scale pageantry is introduced to color a shabby story of the romantic variety. The characters are over-dramatized and weakly portrayed, with the exception of the polished work of George Arliss. . . . The story lacks novelty and the direction is poorly handled. Adults & young people. E. Coast Picture Committee."

Fox W Coast Bul O 3 '36
"In this colorful, English-made picture of intrigue, George Arliss excellently portrays a clever Sultan on the far East, who plots slight, but the direction and cast are good. Exciting. Mature. Calif Fed of Business & Professional Women's Clubs."

"A pretentious melodrama centered about an unpleasant triangle story which a large cast and exotic settings fail to make other than labored and unreal. Mature." Nat Soc of New England Women

Fox W Coast Bul O 10 '36
"This British made picture, featuring George Arliss, fails to give the fine actor opportunity to demonstrate his dramatic ability and for that reason will disappoint many, the It is well photographed and pretentiously produced. Family."
+ Gen Fed of Women's Clubs (W Coast) S 30 '36
"This is not one of George Arliss' better vehicles. . . . The unsavory marital relations of an English squander and his wife are a prominent part of the plot, and swilling of liquor to the natives brings about the unpleasant and unconvincing denouement. Adolescents, 12-16: not recommended. S-31 '36."
— Motion Pic R p6 N '36
"An ideal vehicle for George Arliss. Adults."
+ Nat Legion of Decency O 1 '36
"A & Y: colorful oriental drama; C: little interest."
Parents' M p32 D '36
"Colorful and full of movement, with Arliss in the crafty sort of part he does so well. The cast is good. Family."
+ Wky Guide S 26 '36

Newspaper and Magazine Reviews
Reviewed by Laura Elston
Canadian M p17 N '36
"(It is) a slight but pleasantly ornate pageant picture, and one that is handled with care. Adults & young people."
+ Christian Science Monitor p15 N 28 '36

"The results sadly lack success, chiefly because of the shabby story, over-dramatization and unpolished acting. We doubt if even Mr. Arliss was deeply impressed as he set about to express his rare talents in the portrayal of the suave, oriental potentate."
J. P. Cunningham
— Commonweal p104 N 20 '36
"This British made picture offers an interesting study for students of politics, but the structure is weakly handled, and in fact it includes only the first principles of screen entertainment. Yet it is honestly and ambitiously made, well directed, it is his misfortune that he acted in a thoroughly satisfactory manner. As a motion picture it merely is an enlightening demonstration of what not to do on the screen."
— Hollywood Spec p10 10 '36

"Mr. Arliss gives a misleading vitality to the plot's mechanical motivations, for he makes the rajah an inscrutable, shrewd student of Western weaknesses. . . . The rest of the acting is just passable. But who cares? There's Mr. Arliss' two stars.)

Liberty p44 O 31 '36
Manchester Guardian p13 D 1 '36
"[Arliss] misses no chance to be pompous, flawlessly polite and somewhat boring, though for his fans his mannered performance and familiarly impressive presence may be a treat."

Marguerite Tazelaar
— N Y Herald Tribune p14 O 31 '36
"What remains to be discussed is whether it was worth Gaumont British's while, after all, to record on film the absurd hodgepodge of love triangles, rum-running, diplomatic intrigue and mob hysteria. . . . Had the producers acted with more telling on their story, some of the imperial sweep of 'Lives of a Bengal Lancer' might have been at the disposal of the interested, but 'East Meets West' seems to be a parochial affair, centering about a river of the size of the Gomauus Canal. . . . A sizable cast plays the thing rather badly, for the most part, with a deal of posturing and saalaming and far from being bandyng of diplomatic obliquities." J. T. M.
— N Y Times p24 O 31 '36

"'East Meets West' is a minor Arliss affair, . . . He is overwhelmingly polite throughout, and, in fact, the film is a little weighty down with those Eastern ceremonial. There isn't much to be weighed down, either."
— John Mosher
New Yorker p90 N 7 '36

"George Arliss goes back to his favorite role—the smirkling diplomat. Arliss makes the best of a shoddy story. His supporting cast is weak in the knows."
— News-Wk p25 S 26 '36

"Mr. George Arliss again appears as host of a fancy-dress ball and does his standard performance of the wily Disraelli, this time in turban and oriental robes. . . . Eagerly attempting to represent his success achieved by what is often called Archer's 'Green Goddess,' the current excursion into the hoko-political machinations of an eastern potentate lacks the character, humor and vivid spleen of the earlier piece. . . . Lucie Mannheim explores the theory that all European-trained minxies are into wines, wares and amply discloses that ill-treated wives, east of Suez, suffer not so much from hubby's wickedly practiced St. Vitus's dance of the eyebrows.'
— Herb Sterne
+ Script p10 O 10 '36

++ + Exceptionally Good; + Good; — Fair; — + Mediocre; — Poor; — — Exceptionally Poor
"There is a plot, but the action and suspense are lacking in the Moslem countries and aphoristic Englishmen. You've seen it all before."

Stage p41 N '36

Trade Paper Reviews

"Returning to familiar ground, George Arliss gives us one of the Oriental characterizations at which he excels in a super-thriller filled with color, drama, and suspense. The brilliant actor's portrayal of a wily Oriental rajah is here matched by another from Romney Brent whose performance is also sufficiently effective. Family."

Box Office p27 O 3 '36

"Playing his part with tongue-in-cheek, George Arliss seems to be getting a lot of fun out of this extravaganza. The East, for even in the most heart-breaking scenes, the smug smirk never leaves his oily countenance. The story development strains rather unnecessarily on credulity at times, but redeemed by a satisfying climax." + Hollywood Reporter p5 S 3 '36

"GB has spent many dollars on the show with melodramatic mob scenes. What the show will do, however, depends totally on the Arliss drama production. Color in aspect, is generally of a fair level, but Arliss is the main selling angle. Estimate: depends on Arliss."

Phila Exhibitor p55 O 1 '36

"George Arliss is all this one has to offer for the American market, and it's doubtful that even Arliss can accomplish much in its behalf. The star carries a role similar to his Rajah in 'The Green Goddess,' but the resemblance ends with the costume department's contribution. Story is melodramatic in old time manner and shot through with deep political intrigue whose significance may be clear in England, but is lost over here. There are several mob scenes, and the picture is first rate in the production way. But that doesn't get it to first base."

Variety p18 N 4 '36

EASY TO TAKE. Paramount 65min N 6 '36

Cast: Marsha Hunt, John Howard, Eugene Field, Richard Carle, Douglas Scott

Director: Glenn Tryon

"John Howard, a radio advisor to boys, is made guardian to the supposedly wealthy Douglas Scott, a spoiled brat of eleven. From the publicity that hits the papers, the boy's sister believes John is a fortune hunter and publicly slanders him. Instead of the girl and her family being so rich, they are actually broke and John is supporting them."

Film Daily

Audience Suitability Ratings

"Family." Am Legion Auxiliary

"Intimate views of a broadcasting station in action, amusing situations and wholesome color make this a good family entertainment. Family & junior matinee." Calif Cong of P's & Teachers

"About the only entertainment value in this production is the facial expression of Carl Switzer and his rendition of 'Love in Bloom.' A sequence of an amateur hour on the radio with junior artists is distasteful rather than amusing. Mature." Calif Fed of Business & Professional Women's Clubs

"Family, but mature for children. Mediocre."

DAR

"The whole is fresh and stimulating and the broadcast hour is outstanding and above the average."

S Calif Council of Fed Church Women

Fox W Coast Bui N 14 '36

"[It is] a lightly amusing comedy... Satisfactory acting and direction. Family."

Gen Fed of Women's Clubs (W Coast) N 2 '36

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

Nat Council of Jewish Women N 3 '36

"General patronage."

Nat Legion of Decency N 5 '36

"A. Y & C: poor."

Parents' M p46 Ja '37

Sel Motion Pict p5 D 1 '36

Newspaper and Magazine Reviews

"This satire on radio had a good idea—but the thing doesn't jell very well. The humor poked at radio has its amusing moments here and there, but mostly the comedy drags along to the end. The cast is merely passable, we regret to report." (½ stars) Beverly Hills Liberty p16 D 5 '36

Trade Paper Reviews

"An amateurish film which bears the stamp of hurry, production schedules and a careless script. Its story subject was handled disappointingly throughout, and what could have been an entertaining little satire turns out to be a hodge-podge of poorly developed situations. Family."

Box Office p27 O 24 '36

"This should make pleasing program fare. With a lot of juvenile stuff, its main appeal will be to the family trade. The most entertaining part of the picture is the [children's] radio show, in which Carl (Alfalfa) Switzer stands out with his suffering rendition of 'Love in Bloom' and little Patty Lou sings a western song and does a neat tap routine. The piece is a comedy drama, in which the plot, although formula, has been handled in an interesting manner."

Film Daily p8 O 20 '36

"Making all the customary allowances accorded the B product, this is still pretty sorry stuff, something that will make most fans regret they waited to see the second picture. With a pretty girl and a few comics in [the film] it looks [as if] the picture-makers should have gone home to town, but in its development the idea falls flatter than a butterfly under glass."

Hollywood Reporter p14 O 17 '36

"EASY to Take is obviously a program picture and although it has several good laughs, it will not rise above the level of mediocrity. It will sell its best value as a good relief on a dealer with a strong first line attraction... The story is a very obvious one that has been stretched out. Too far."

Variety (Hollywood) p3 O 17 '36

Trade Paper Reviews

"Estimate: for neighborhoods, twin bills."

Phila Exhibitor p33 N 1 '36

"Easy to Take is obviously a program picture and although it has several good laughs, it will not rise above the level of mediocrity. It will sell its best value as a good relief on a dealer with a strong first line attraction... The story is a very obvious one that has been stretched out. Too far."

Variety (Hollywood) p3 O 17 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
ECSTASY. Eureka 85min  
**Cast:** Hedy Kiesler. Jaromir Rogoz. Albert  

**Director:** Gustav Machaty  

A silent film produced in Czechoslovakia with "dubbed in" English dialogue. It is not to be confused with Ecstasy of Young Love. This film won the prize in the International Film Show in Italy last year. It was produced several years ago and was held by the Customs Department until recently. "When the passionate nature of a young wife finds no response in her cold, bodyless husband, she finds fulfillment in the arms of another man, thereby driving her husband to suicide." (Nat Legion of Decency)  

**Audience Suitability Ratings**  

"[The love] affair, accompanied by heavy-handed symbolism, is portrayed solely on the animal plane. 'Bestiality' would be a far more descriptive title than 'Ecstasy.' Condemned."  

— Nat Legion of Decency My 21 '36  

**Newspaper and Magazine Reviews**  

"It is certainly not the artistic triumph its advance acclaim would lead one to believe. But, if the film has no distinction in its playing, it is least an amusingly frank and sensuous pictorial record of a sexual theme. Indeed, so daring are some of the scenes that one wonders how they ever passed our usually rigid censorship... Despite the picture's artistic ambitions, however, it remains no more than a plodding celluloid aphrodisiac. Still, in its occasional good moments 'Ecstasy' has a memorable quality that makes it worth your while to sit through the long and drab portions." (2 stars)  

Beverly Hills  

Liberty p8 S 5 '36  

"It appears in what is termed 'an uncensored version' to prove that it has little merit as propaganda in the cause of lechery. Pen- derously directed, given to the type of gingerbread symbolism Von Sternberg touted in The Salvation Hunters, the story unrelies as an art trifle that will offend no one but those who object to bad acting and slipshod craftsmanship."  

Herb Sterne  

Script p10 JI 25 '36  

**Trade Paper Reviews**  

"'Ecstasy' offers a distinct tonic to art theather, a worthwhile and refreshing melodrama. It is superbly acted, superbly directed, exquisitely photographed. For run-of-mine houses, however, this Czechoslovakian picture is too sexual for customers seeking a picture tinged with the indelicate, if not actually lascivious, for the most part be disappointed."  

+ — Phila Exhibitor p9 My 15 '36  

ELLIS ISLAND. Invincible 85min N 5 '36  

**Cast:** Donald Cook. Peggy Shannon. Jack LaRue. Joyce Compton  

**Director:** Phil Rosen  

Three immigrant bandits rob a bank of a million dollars and are sentenced to a ten year prison term. When they are released and about to be deported from Ellis Island they attempt to cover the funds they had hidden but are hindered by a government agent.  

**Trade Paper Reviews**  

"Although 'Ellis Island' is restricted by release to the neighborhoods, it deserves far better fate, both because it offers more in production values than the picture of its ilk, and because it is amusing and exciting screen fare. It ranks favorably with the good class B output from the majors... Obviously hokum, and actually faulty by way of holes in the story and too frequent coincidence, the picture has been given a tongue-in-the-cheek treatment with plenty of comedy relief to truly minimize its defects."  

+ — Hollywood Reporter p3 N 25 '36  

+ — Motion Pict Daily p5 N 30 '36  

"Marked by some swift action and lively fun, 'Ellis Island' is full enough of comedy and thrills for the lower brackets on dual programs. Picture starts in a rather serious vein, but turns out to be attractively handled. 'When the gunman the butt of some amusing kidding.'"  

+ — Variety (Hollywood) p5 N 25 '36  

EMPTY SADDLES. Universal 85min D 20 '36  

**Cast:** Buck Jones. Louise Brooks. Harvey Clark  

**Director:** Lesley Selander  

Based on the novel of the same title by Cherry Wilson. A western melodrama.  

**Audience Suitability Ratings**  

"A somewhat unusual western story, packed with excitement, fast-paced dramatic action, mystery and adventure, as well as a bit of natural scenic effects are of exceptionally high quality."  

Family. E Coast Preview Committee  

+ — Film Weekly p11 N 21 '36  

"General patronage."  

Nat Legion of Decency N 5 '36  

"A, Y & C: fair Western."  

Parents' M p66 Ja '37  

"Buck Jones handles a characteristic role in satisfactory fashion and the slight comedy and mild romance are well handled."  

Sel Motion Pict p10 N 1 '36  

**Trade Paper Reviews**  

"Several new angles and Buck Jones' usual capable performance as a hard-riding, square-shooting son of the saddle makes this an above par offering in the Western class. Family."  

+ — Box Office p27 O 24 '36  

"This Buck Jones Western has some hard riding, shooting and some fistic encounters and it should prove satisfactory fare on the small screen. Buck looks great on his horse, 'Silver,' and he gives an all-round capable performance and his riding is obviously accomplished. He is interested in keeping the story interesting, but an involved scenario hinders him. The fact that there is no menace until late in the story retards the suspense until that time."  

+ — Film Daily p3 O 17 '36  

"This Buck Jones Western must be set below par because of a rambling and cluttery story that is almost menaceless until the last reel or two and then, in the final chase and battle, is confusing and inconclusive. An earnest attempt has been made to give first aid with touches of comedy, but even this is not always effective and it lacks suspense at loose ends too often. Buck has a large and devoted following that will forgive much, but he must beware of departing too far from the basic pattern."  

— — Hollywood Reporter p3 O 14 '36  

+ — Motion Pict Daily p7 O 19 '36  

"With most of the punch at the end, Jones fans, however, should be satisfied."  

+ — Phila Exhibitor p36 N 1 '36  

"With a good story, plenty of hard riding, an abundance of shooting and a picturesque mountain locale, 'Empty Saddles' comes out as a Western with appeal to most of the audiences that like gallopers. The yarn has plenty of suspense, numerous spooky situations, a good love story and a spectacular climax. It is a western, the western to top a western dealer or fill out the action requirements of a mixed bill and leave the cash customers well satisfied."  

+ — Variety (Hollywood) p3 O 14 '36  

+ +: Exceptionally Good; +: Good; + —: Fair; — —: Mediocre; — —: Poor; — —: Exceptionally Poor
END OF THE TRAIL. Columbia 69min S 18 '36
Cast: Jack Holt. Louise Henry. Douglass Dumbrille
Director: Eric C. Kenton
Based on the novel Outlaws of Palouse by Zane Grey. A western melodrama of the days after the close of the Spanish-American War.

Audience Suitability Ratings
"A: trash; Y and C: no."
Christian Century p1374 O 14 '36
"Vile entertainment. Family."
+ (Christian Century) p34 S '36
"General patronage."
Nat Legion of Decency 01 '36
"A, Y & C: poor."
Parents' M p32 D '36

An exceptionally good Zane Grey Western laid in the period of the Spanish American War, that includes realistic scenes of the battle of San Juan Hill and the usual quota of cattle rustling, hard riding and thrilling adventure.

The direction is smooth, the photography excellent and the acting exceptionally good. Family.

+ + Sel Motion Pict p9 01 '36

Newspaper and Magazine Reviews
"Superior Zane Grey Western. . . Direction, acting and photography are well above par. Family."
Christian Science Monitor p17 O 31 '36
"The producers have gone to great trouble in developing this Western yet the girl, evading stealing. . . For a simple, elemental evening in the theater—in fact, a very simple, elemental evening." (1 star) Beverly Hills Liberty p38 O 24 '36

Trade Paper Reviews
"This Jack Holt vehicle finds the star in a fitting he-man role. Puckering two guns, a devastating right hand punch and a sense of humor, he hurries through danger with confidence and abandon that will exhilarate the most jaded of audiences."
Film Daily p3 O 31 '36
"Motion Pict Daily p6 S 18 '36
"Here is a Western on which to go to town. For the most part heavy drama, with some comedy intervals, ending with Holt heading toward the noose, End of the Trail should give patrons practically everything they are seeking."
Phil Exhibitor p54 O 1 '36
"One of the better Jack Holt Westerns. Contains some Spanish-American war stuff plus wild west drama, action, romance and laughs. Also, a couple of gay mess tunes. Holt and Quinn Williams make a good team, and Louise Henry is a charming love interest."
Variety p40 N 4 '36

EVERYTHING IS THUNDER. Gaumont British 69min O 1 '36
Cast: Constance Bennett, Douglass Montgomery, Oscar Homolka
Director: Sifton Rosser
Dialogue coincides in England. Based on the novel of the same title by Jocelyn Lee Hardy. A wartime tale of a Canadian officer's attempt from prison to Germany. He is picked up by a street waif who helps him escape from a detective who is following. The adventure, in love with the English, eventually allows them to go free and kill himself.

Audience Suitability Ratings
"(It) will put a strain, not only upon the nerves, but also the credulity of audiences. This type of film runs so much to a pattern, with the inevitable romance between two people whose countries are at war and the subsequent conflict of loyalties, that only the brightest direction can endow it with interest and suspense."
Less circumspect in the matter of ethics than Hollywood, the producers of this film have dragged in a suicide which has not even an excuse of dramatic necessity. Such a mock heroic conclusion adds years on this already aged plot. The picture is for adults." T. J. Fitzmorris
America p624 O 3 '36
"A: very poor; Y & C: useless."
Christian Science Monitor p17 O 25 '36

"There is an admirable dramatic quality to the production and while it suffers from a certain choppiness and the theme is not a novel one, the direction and acting leave nothing to be desired. Adults & young people." E Coast Preview Committee
Fox W Coast Bull O 3 '36

"The story of the escape of a British officer from a German prison camp and his encounter with a girl of the streets, who gives him shelter, has been told many times. The direction is somewhat choppy, numerous cutbacks obscure the development of the plot, and the ending is so abrupt that the picture seems unfinished. Adolescents, 12-16: no children, 8-12: no interest."
+ + Sel Motion Pict R p6 O 3 '36

"Mature."
Nat Bd of R M S '36

"Objectionable in part. Objection: suicide."
Nat Legion of Decency S 24 '36

"A: somewhat choppy spy story; Y: doubtful; C: no."
Parents' M p32 D '36

"Adults & young people."
Sel Motion Pict p9 O 1 '36

Newspaper and Magazine Reviews
Reviewed by Laura Elston
Canadian M p38 N '36

"Adults."
Christian Science Monitor p15 O 24 '36

"This came close to being a fine melodrama of the World War. . . . It misses by a considerable margin—but it does provide Constance Bennett with her best film role in several years. . . . This romance of the hunted prisoner and the prostitute is haunted by fear, but it will get you, thanks to Miss Bennett's vivid, moving performance. . . . The addition of Oscar Homolka and Albany Montgomery. The direction is excellent, for Milton Rosser catches the feeling of a war-filled city snared over with horror and terror, with blood and hunger." (2-1/2 stars) Beverly Hills Liberty p38 N 28 '36

"Constance Bennett is much too good for the streets of Berlin. Douglas Montgomery has an exciting time escaping from prison and is convincing in his amatory capture. Oscar Homolka plays an unremunerative part with suitable terseness. In all, exciting and entertaining stuff."
+ + New Statesman & Nation p257 Ag 22 '36

"Many a slipping Hollywood career has found the air of the London studios salubrious, but this over-seas melodrama does little to revitalize the fortunes of the two Americans who get top billing. A plain piece, it leans heavily on crude dramatics that cannot stand the strain. . . . Whatever possibilities the yarn possessed have been squandered by flagging production, inept dialogue and considerable overplaying by the cast."
Script p11 S 26 '36

"This English film is good entertainment, very ably directed and admirably acted by two of its three international stars. . . . As for Miss Constance Bennett it would be unfair to say much. I suspect that her blurred blonde per-
EVERYTHING IS THUNDER—Continued.

formance can be laid to the account of our ined Board of Censors, who have imposed on Miss Bennett the complicated task of acting a prostitute without ever mentioning her profession. The film is very good entertainment of a kind, the kind that deals with disguises and pursuits and incredible resourcefulness, with policemen on the stairs and hunted men in bathrooms. Captain Hardy's book, from which the film is drawn, was better than that. —Graham Greene

"Spec" p367 Ag 21 '36

Trade Paper Reviews

"The dramatic moments are frequent during this profoundly moving wartime story which has been directed with an intense feeling for the romantic but slight regard for a story. Constance Bennett is attractive, though not ideally cast as a pretty welf of Berlin, but Douglass Montgomery contributes a gripping screen portrayal of an escaped prisoner and the rest of the cast is capable. Family." —Box Office p31 D 5 '36

"This melodrama is fairly good entertainment for audiences generally, especially those whose tastes for love triumphant over all obstacles transcend such elements as plausibility of plot, technical solidity and the brighter facets of acting skill. The picture gets under way slowly due to lengthy prologue-sequences." —Film Daily p6 N 20 '36

"A war-time melodrama, put over with a punch and a sense of suspense values which make it rank as good entertainment, not only here [London] but doubtless in America, where fans may come to see Bennett in her first British picture and Mankiewicz to be thrilled by the surge of crisp melodrama put over by Douglass Montgomery and Oscar Homolka. . . . All told, a British production of some real merit. It has a few minor faults which carpers might seize upon, but as melodramatic entertainment it is there."

—Hollywood Reporter p6 Ag 5 '36

"GB has produced another interest-holding war melodrama, with two American names to help it at the box office. Production is of the better brand from GB, with plenty of selling angles." —PhiExhibitor p35 O 1 '36

"British film producers apparently have one favorite picture-themes—the World War. . . . 'Everything Is Thunder' is another along these lines, but so weak in plot and general treatment that it is doubtful of getting by on this side of the Atlantic, strictly for the dusters. . . . British standards in productions of this type of story are closely followed; dim lighting is a British idea of heightening the dramatic moments; dense, smoky fog another and Milton Rosner's jump direction cannot be considered an asset. Acting is okay all around, the Bennett-Montgomery-Homolka trio carrying the entire story.

— Variety p14 N 25 '36

its fashionable social and underworld extension. Plot rests on activities of a jewelry insurance agent running double identity of high-class gem dealers who buy baubles from thieves and recut them." — Variety (Hollywood)

Audience Suitability Ratings

"A: depends on taste; B: better not; C: no." —Christian Century p1670 D 9 '36

"Fairly interesting for adults." —Am Legion Auxiliary

"The picture is well produced, with good casting as excellent direction and is good entertainment for those who like murder mysteries. Adults." —Calif Cong of Par & Teachers

"(It has) continuity and a spirited if obvious climax. . . . While the production has the fault of most crook films—too many killings—with the added one of disclosing probable methods of jewel thieves, it has more originality than the majority. Adults." —Calif Fed of Business & Professional Women's Clubs

Informative diamond cutting sequence; much shooting. —Mature & 14-15. —M道具. —DAR

"The plot is full of action and sustained suspense, with a nice balance of mystery and comedy, the dialogue is clever and the acting convincing. . . . The scenes are short and showing the art of diamond cutting. Adults & young people." —E Coast Preview Committee

"While several of the situations seem overdrawn, the whole moves along at an even tempo, is full of surprises and never lags and there are no offensive sequences, although there are several murders committed in the end. Maturity," —S Calif Council of Fed Church Women

Fox W Coast Bul N 14 '36

"For a picture of this type, it is exceptio- nally well done in handling of action, mystery, excitement and suspense. The direction is excellent and the dramatic work convincing. Family-mature." —Gen Fed of Women's Clubs (W Coast) N 2 '36

"Good. Adults & young adults." —Motion Pict Guide D '36

"This is a well sustained, suspenseful program picture in which there are some surpris- ing angles and hairbreadth escapes. The audi- ence is spared the usual romance and an interesting situation of get-rich idea, but cutting is in- formative and dramatic. Family." —Nat Council of Jewish Women N 3 '36

"General patronage." —Washington Times of Decency O 22 '36

"A: fair; Y & C: unsuitable." —Parents' M p14 Ja '37

"Adults & young people."

Sel Motion Pict p10 N 1 '36

Newspaper and Magazine Reviews

"Although Allan Dwan gives it the directorial acceleration, this is only a fair melodrama. Adults." —Christian Science Monitor p15 O 24 '36

"Uniformly excellent. . . . [The cast] bring reality's vivid touch to each characterization, inducing through their support the building up of which make any picture great entertainment. '15 Maiden Lane' is just exactly that." —Paul Jacobs

+ Hollywood Spec p21 O 10 '36

"This is more than an entertaining melo- drama. It takes you into the inside of the wholesale jewelry business and shows the guarded handling of gems—even takes you to the ringside at the actual splitting up of a large diamond by professional cutters. Of course there is a story. Oddly enough, it is sharp, unsentimental, fresh in treatment."

(2 stars) Beverly Hills Liberty p57 N 14 '36

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FALLING IN LOVE (English title). See Trouble ahead

15 MAIDEN LANE. 20th century-Fox 65min O '36

Cast: Claire Trevor, Cesar Romero. Doug- las Fowley. Lloyd Nolan

Director: Allan Dwan

"Locate is biggest gem retailing center in the world, Maiden Lane, in New York City, and
"Having all the earmarks of technical proficiency, the new film moves smoothly, but the smoothness is not the result of a well-knit and interesting story. For this, credit is due its producer, Allan Dwan, and the anonymous individual who supervised the film's cutting... Lloyd Nolan, who is capable of better things, is sadly wasted in a minor role as a sergeant of detectives in the diamond district." — T. M. P. \n
**Trade Paper Reviews**

**Canadian Moving Pic Digest** p18 N 14 '36

"The Flying Doctor" does not fly quite so wide, high and handsome as expected, but nevertheless has its fine moments, rating between a special and a stock programmer. It suffers from the common Australian complaint of a choppy story and patchy interest... Farrell gives one of his most attractive performances as the 'sun-downers' or hobo. His acting is smooth, natural, boyish, his voice strangely without the American accent to which we have become accustomed..."

— + Hollywood Reporter p8 O 20 '36

— + Motion Pic Daily p11 N 5 '36

"With experts sent down [to Australia] by Gaumont-British to assist in production, it was expected that a good job would be done. And with such a star as Charles Farrell it looked as though an Australian production could break into the American field. But take Farrell out and the whole picture, with the exception of Joe Valli, would go floppo insofar as cast is concerned. If this picture does break into the American market the best that can be hoped for it is on the double-decker time, and chances are that American movie-goers will never be called for that... As it stands now the picture just rambles from point to point without very much meaning, and doesn't even show a real interest..."

**audience suitability ratings**

"[It] is pleasantly sprinkled with romance and moments of real excitement." T. J. Fitzmorris

— + America p192 N 28 '36

"Modern and breezy entertainment... This is [an] interesting film. Family." Am Legion Auxiliary

"The picture is tense and exciting with good comedy relief. Excellent acting on the part of William Gargon and Judith Barrett. Adults & young people." Calif Cong of Par & Teachers

"Interesting because of subject. Family." Calif Fed of Business & Professional Women's Clubs

"The scenes in which [the hostess] takes the controls, and Tokarski, as a madfield hand at the home port, brings her for-bound plane to a safe landing, is sure to capture the interest of an audience... Family." S Calif Council of Fed Church Women

**Flying Hostess. Universal 65min N 22 '36
Cast: William Gargon, Judith Barrett, William Hall, Astrid Allwyn, Andy Devine, Ella Logan

Director: Murray Roth

Based on the novel Sky Fever by George Sayre. The tale of three trained nurses who become air hostesses. One of them, turned down because she fainted at her first hospital operation, disguises herself and makes a 3000 foot delayed parachute jump. She wins the love of two pilots and after numerous complications, chooses one.

**Flying Doctor.** National-Gaumont British 87min

**Cast:** Charles Farrell, Mary Maguire, James Raglan, Margaret Vyner, Joe Valli

**Director: Miles Mander**

Dialogue film made in Sidney, Australia. This film depicts the epic work done in saving lives by the Australian Flying Medical Association.

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; — Exceptionally Poor
FLYING HOSTESS—Continued

"It serves to introduce Ella Logan... whose flair for comedy and unsettled headgear is amusingly capitalized in the film. Hollywood's scrutiny of the flying hostess is undeniably romantic, but we suppose certain extravagances may be condoned in the presence of an agreeable and fairly exciting little melodrama." F. S. Nugent

NY Times p29 D 14 '36

"While it may not be a contribution of exceptional merit, it at least has the virtue of a thrilling and gripping climax which lifts it above the usual formula of films of this genre. The film gets off to a lethargic and commonplace start. But once it reaches its climax... It still will please the glib and needles with excitement." William Boehnel

— N Y World-Telegram p10 D 14 '36

"[It is] a better-than-average program picture... The screen writers... have avoided of every one of comedy, and their skilful treatment sends the story humming along. The producers, Bartlett and Talley, have a lustrous loveliness, and although she is still ill at ease in her more casual scenes, she meets the demands of her role ably... but I save all my superlatives for Ella Logan. A comedienne of absolutely top abilities, an enchanting songstress, she will beyond any doubt be a Big Name in pictures." Molly Lewin

+ Script p10 D 5 '36

Trade Paper Reviews

"A sprightly aviation picture, which, although a bit formulaic as a story, is still acceptable entertainment and can hold its own as a top-bracket dual." — Box Office p29 N 21 '36

"A pleasant comedy melodrama of the commercial air service that departs in one particular from the formula that is rapidly crystallizing into the classic pattern for flight plays. This departure engages a group of Universal's newly assembled young players and gives youthful verve and freshness to an otherwise conventional offering. With brisk dialogue writing and careful exposition of the flying work added, the whole sums up to a better-than-average support piece for the duals." — Hollywood Reporter p8 N 2 '36

+ Motion Pic Daily p4 N 4 '36

"It should please despite lack of strong names. Estimate: pleasing program." — Phila Exhibitor p33 N 15 '36

"[It] displays an amount of suspense and laughs that will satisfy the majority of audiences... In fact, airplane stories are hitting the screen right and left, 'Flying Hostess' hits a definitely new note in this field. The merits of the story may be termed improbable, but the romance of flying, the educational background of air hostesses, and the showmanship of suspense in the film make the production an entertaining bit. Exhibitors won't go wrong on this one, but it must be spotlighted as a dual." — Variety (Hollywood) p3 N 2 '36

FOLLOW YOUR HEART. Republic 85min S 5 '36

Cast: Marion Talley, Michael Bartlett, Nigel Bruce, Luis Alberni, Henrietta Crosman

Director: Aubrey Scotto

Dancers: Larry Ceballos

Music: Walter Schererzinger

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

Audience Suitability Ratings

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

Christian Century p139 D 2 '36

"Family, but mature for children. Excellent."

DAR

"In this operetta we have a light, romantic story, loosely knit, which gives the impression that with better direction or better editing it would have been provided with the balance and emphasis to make it dramatically effective... Michael Bartlett's previous screen experience shows in his fine acting and singing, to the unfortunate disadvantage of Marion Talley in her first effort. But there is no doubt that she is trying to present herself as though she is her real self, fully satisfying."

S. M. Mailen

+ Motion Pic & Family p5 N 15 '36

"The story is neither original nor convincing. It is obviously designed to give Michael Bartlett and Marion Talley as many opportunities as possible to sing in a Middle West operetta. Both sing well and are well recorded. Marion Talley's speaking voice is, curiously enough, nearly as pleasing to listen to as her singing voice is delightful. The supporting cast gives a most excellent account of itself, and provides some amusing moments. Though the cast is assembled together, it做不到 having the occasion when the whole troupe turns the cooking of the chicken into an operatic sequence. The settings are effective, and the tone and dance numbers well staged. Suitability: family."

—— Mo Film Bul p172 O 3 '36

Newspaper and Magazine Reviews

"Elaborate song and dance numbers, some good comedy and a patent film romance provide a picture which is entertaining if not outstanding. Adults & young people." + Christian Science Monitor p17 O 31 '36

"It is unfortunate that the material for [Marion Talley's] picture should be so wanting in coherence, grace and interest, and that the star herself was not made to count and the occasion when the whole troupe turns the cooking of the chicken into an operatic sequence. The settings are effective, and the tone and dance numbers well staged. Suitability: family."

N Y Herald Tribune p18 O 22 '36

"Rouben Mamoulian, who directed Nino Martini in Thursday May Despair, is not only director to discover that an opera singer is often most adaptable when surrounded by comedians: Aubrey Scotto tried the same trick in 'Follow Your Heart.' The trick doesn't come off quite as well this time. It takes brilliant direction and a sparkling supporting cast for this stunt. 'Follow Your Heart' has neither. It doesn't, however, glow badly with what it has Miss Talley—although her performance is lifeless and heavy, photograph well. She sings delightfully... The musical numbers prove the brightest part of the film."

N Y Sun p23 O 22 '36

"Republic's talent-rammed operetta, 'Follow Your Heart,' with Marion Talley and Michael Bartlett, both of operatic experience, is most distinctly a novel in the class, fails to be the first-class entertainment it was..."

+ + Exceptionally Good; + Good; +— Fair; + — Mediocre; — Poor; —— Exceptionally Poor
FORBIDDEN HEAVEN. Republic 76min S 26 '35
Cast: Charles Farrell. Charlotte Henry
Director: Reginald Bond
Produced last year but just given general release.
See issue of March 30, 1936 for other reviews of this film

Newspaper and Magazine Reviews

"[It is a] not too happy rewrite of the 'Seventh Heaven' theme."
+ - Christian Science Monitor p14 S 12 '36

Trade Paper Reviews

"This is a mildly absorbing drama. The actors are not too deeply involved in their roles and the direction is uninteresting. The theme is not handled with much interest.
+ - Film Daily p7 Ag 29 36"

"The independent producers haven't done right by Charles Farrell in 'Forbidden Heaven.' The story is too storyy, too slowly paced, and poorly directed to serve as a come-back picture. Despite its countless flaws, it does show a more vigorous Farrell than one who reads his lines well and whose voice no longer looms as a handicap.
The attempt to recall 'Seventh Heaven,' both in the title and some of the plot material, is not a very successful one. Marsha Hunt was sought on the theory probably that if it clicked once, it might again in different garb. But it didn't. The action is too minutely aimed and the punch situations are telegraphed home."
- - Variety p16 S 9 '36

FOUR DAYS' WONDER. Universal Ja 10 '37
Director: Sidney Salkow
Based on a novel of the same title by A. A. Milne.
"A young high school girl, addicted to detective stories, fancies herself capable of solving mysteries until a real one confronts her. Many innocent persons become involved before her aunt's death is proved to be an accident." (Nat Legion of Decency)

Audience Suitability Ratings

"A weak production interesting only to young people." Am Legion Auxiliary

"The absurd antics of the two detectives offer a stark contrast to the normal actions of the young people and turn an otherwise fair social drama into a mediocre farce. Adults - 2-14: poor; 8-14: no." Calif Cong of Par & Teachers

"Evidently meant as a satire on mystery stories and for the purpose of launching a second Simone Simms, but failing utterly on both counts due to over and inadequate acting on the part of the cast and under directing on the part of the director. Starch defenders of double bills may like this—the more discriminating audiences will be bored.
Mature.
" Calif Fed of Business & Professional Women's Clubs

"Mature-family. Mediocre." DAR

"The story lacks coherence and the film is merely another program filler. Family." Nat Soc of New England Women

"Mature."
S Calif Council of Fed Church Women

"Fox W Coast Bui O 24 '36

"The ineffective handling of this Milne story, the lack of suspense, unreal situations and slapstick comedy makes the picture most unconvincing. Alan Mowbray does a fine piece of work as the conceived actor but too much was expected of the little newcomer. Jean Dane. Family-mature.
- - Giant Fed of Women's Clubs (W Coast) O 14 '36

"The quality of A. A. Milne's imagination is difficult to transfer to the screen. . . . The actors are sufficiently successful in their interpretation of their roles, but the director has at times overstressed the action, losing the light touch required by the story. While no great heights of comedy are reached, the picture is agreeably entertaining. Adolescents, 12-16: yes; children, 8-12: mature.
+ - Motion Pict R p8 N 36

"Universal is to be complimented upon the way in which this whimsy is presented on the screen. Family & junior matinees."
+ - Jewish Women O 14 '36

"General patronage."
Nat Legion of Decency N 5 '36

"A. Y & C: fair."
Parents' M p16 Ja '37

"The cast is well chosen, the members interpret their parts with great delicacy and understanding, and the direction indicates a keen appreciation of the story value. Adults & young people."
+ - Sel Motion Pict p10 N 1 '36

+ - Exceptionally Good; + Good; + - Fair; — Mediocre; — Poor; — Exceptionally Poor
FUGITIVE IN THE SKY. Warner 85min N 28 '36

Cast: Jean Muir, Warren Hull, Gordon Oliver, Carlyle Moore, Jr.

Director: Nick Grinde

The story deals with the journey of a transcontinental airplane whose passengers include a G-man, a desperate public enemy, a reporter and some bond thieves.

Audience Suitability Ratings

"The production values are far better than the vehicle they served. A matter of taste for adults." Calif Cong of Par & Teachers

"There is plenty of excitement, but lack of originality in plot or treatment prevents it from doing anything more than filling the double bill. Disappointing. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature & 14-16." DAR

"Family, exclusive of young children." Nat Soc of New England Women

"Unusually realistic scenes and acting by a capable director, meriting special mention for its photography, lighting, sound and scenic effects." + Gen Fed of Women's Clubs (W Coast) O 17 '36

"The sequence showing the plane fighting its way through a dust storm is thrilling and beautifully photographed. Unfortunately the story dragged up to its season, as there are too many characters, and the plot is involved and illogical. The actors are capable if not outstanding. Adolescents, 12-18: no; children, 8-12: no."

— + Motion Pict R p6 N '36

"Because of its maintained suspense and uncertainty, this picture is entertaining. Adults." + Nat Council of Jewish Women O 21 '36

"A: average thriller; Y & C: unsuitable." Parents' M p6 Ja '37

"Suspenseful, but inexpertly produced. Mature." + Sel Motion Pict p6 N 1 '36

Trade Paper Reviews

"This film adds a title to the long list of average mystery thrillers. While it has none of the elements of chill-producing horror, the picture gets by on its able direction and sincere acting. Family." + — Box Office p31 O 31 '36

"Although its story isn't new and its action isn't hair lifting, 'Fugitive in the Sky' is so convincingly and lightly handled by capable performers that it is certain to appeal in the secondary, for which type of billing it was ostensibly budgeted. George Bricker's original story of the adventures of a gangster trapped in a transcontinental airliner is fast becoming American folklore, but his treatment skilfully makes use of every entertainment value and maintains interest from start to finish."

— + Hollywood Reporter p3 O 23 '36

"Motion Pict Daily p12 O 26 '36"

"The old familiar story of the reporter, the G-man, the stewardess, the gangster—in the transcontinental plane—has been repeated here with results seemingly best for twin bills. The story has been done before so many times that it will seem too familiar. Estimate: for neighborhood trade in big towns."

— + Phila Exhibitor p37 N 1 '36

"Warners has churned out just an average [mystery story] in 'Fugitive in the Sky.' Film is another of those things aimed at the class B audience and is obviously set for second billing on double bills. It's another run-of-the-mill story with nothing new to offer the picture public. Yarn is practically a duplicate of the story released by another major studio some months ago which in its original form wasn't so hot. Only difference is Warners' scenario genius concocted the substitution of a dust storm for a snow storm."

— + Variety (Hollywood) p8 O 23 '36

..."GARDEN OF ALLAH. United Artists 80min N 20 '36

Cast: Marlene Dietrich, Charles Boyer, Tilly Leach, Basil Rathbone, Joseph Schildkraut, John Carradine, C. Aubrey Smith

Director: Richard Boleslawski

Music: Max Steiner

Based on the novel and play of the same title by Robert Hichens. Filmed in technicolor. This is the third version of the film produced. It tells the tale of a self-tortured Trappist monk who breaks his final vows and escapes to the desert where he falls desperately in love with a woman who too has gone to the desert to find peace. Born by love and his awakened sense of religion, he leaves the woman to return once again to his celibate cell.

Audience Suitability Ratings

"This is, unquestionably, the finest thing yet done in technicolored films and one of the most impressive offerings, all around, of a prodigal season... In previous versions, the motif of the runaway monk was a bit cloudy, obscured by an undue emphasis on the sensational, but under Mr. Boyer's superb treatment his breach of conduct becomes understandable without losing its enormity... His sincerity and the violence of his inner struggle make the monk truly tragic rather than sordid and the final renunciation is both logical and emotionally satisfying. For an expert in an exacting role, is at his best here... Marlene Dietrich plays with beautiful sincerity. The film is far better for young audiences but it can be recommended to adults as screen fare of the first importance." T. J. Fitzmorris

— + Amer Tobacco p2 N 28 '36

"A: novel; Y: doubtful; C: no." Christian Century p1670 D 9 '36

"Well worth seeing for its beauty alone, with its gorgeous scenery, coloring and lighting, this picture is highly entertaining. A beautiful love story, dramatically told. Adults & young people." Am Legion Auxiliary

"The production qualities are so fine, the desert scenes so magnificent, and the color so exquisite, that it affords an hour of rare pleasure, even though the theme of the story is remote from modern sympathies. Adults: excellent; 14 & 15: mature; 8-14: no." Calif Cong of Par & Teachers

"[I]t is artistically a triumph, but dramatically it has not the same successful appeal... Charles Boyer gives a fine, authoritative reading of the role, but Marlene Dietrich is a bit too emotionally restrained to make the character seem real or alive... Schiller's script gets a joyous note and it is very welcome. Disappointing. Mature." Calif Fed of Business & Professional Women's Clubs

"Rarely effective technicolor desert scenes, artistic direction, the cameo-like beauty of M. Dietrich, and the exceptionally fine characterization of C. Boyer make this drama an unforgettable. Mature & 14-18, Excellent." DAR

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —— Exceptionally Poor
"This well known romance... seems remote from today. The songs of the desert are breath-takingly lovely and the hubbub of exotic life in the native bazaars is vividly presented. Family." Nat Soc of New England Women

"[It] is brought to the screen in beautiful glowing colors. The story seems, however, to be audaciously shown and the color points are conspicuous by their absence. The silences of the melancholy pair convey little of the intended mood except to show Boris witnesses the seductive movements of the dancing girl. Joseph Schildkraut... gives an excellent portrayal. Picture is more than a spectacle and relieves the monotony. . . From a pictorial standpoint it will interest the mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"Pictorially this production is a magnificent achievement in color. Mature audience... The direction is superb, in the skillful hands of Mr. Boleslawski, who has been mindful of every detail necessary to the perfection of cinema art and highest commendation merited by sound and camera men. A picture of rare beauty, sumptuous and high art value." + Gen Fed of Women's Clubs (W Coast) N 2 '36

"Color photography has never appeared to greater advantage than in this picture. The studio work is superb. Twenty years ago it seemed daring romance. Today, audiences may find it theatrical and emotionally because a Trappist monk breaks his vows, ventures into the world, samples its joys and then returns to the monastery for penance. The desert idyll is too far removed from modern life to seem real or important. Charles Boyer has a role in which an harrased consumptive makes him constantly serious and darkly introspective. Miss Dietrich photographs to advantage in the medium, but a more elaborate actress might have made this picture plot seem more vital. Adolescents, 12-16: no value; children, 8-12: no." + Nat Council of Jewish Women N 3 '36

"This well known and loved book comes to the screen—this time in color so beautiful and effective as to be breath-taking... Marlene Dietrich is superb and the Boris Androvsky of Charles Boyer is most touchingly presented. The entire cast is outstanding and each portrait is perfectly in itself. Richard Boleslawski is masterly, the photography exquisite and the massive stage sets introducing native life being with that authenticity and reality. A treat for mature audiences."

+ Nat Legion of Decency N 19 '36

"A & Y: romantic tale of the desert; C: no interest." Parents' M p16 Ja '37

"The plot of this play has longer whiskers than some of the old Algerians who wander in and out of the picture... It's too bad to waste two such actors as Marlene Dietrich and Charles Boyer on such an ancient vehicle, to say nothing of all that sand and the excellent color photography. Miss Dietrich, as ev'rybody knows, is expected more than usual to be beautiful in color, and, if possible, even more expressionless." Ernestine Taggard + present motion pict p17 N 21 '36

"Outstanding. The musical accompaniment is noticeably good. Mature." + Sel Motion Pict p6 D 1 '36

"Done in Technicolor, and with a noticeable advance in the use of color photography on the screen, is outstanding." + Wkly Guide N 14 '36

Newspaper and Magazine Reviews

"Subdued tones... clothe a moving if slow-paced presentation with maximum charm and a wealth of exoticism and conflict of characters. Adults & young people." + + Christian Science Monitor p19 D 5 '36

"The subject is a daringly unusual theme to be undertaken in Technicolor... the casting and capacity of serving mass theatricals. But even the most intimate scenes have been accorded the utmost respect and delicacy. Unfortunately, however, on one occasion a jarring note is injected in the performance by a Tilly Losch triumph. It is a senseless overstatement of passion that the spectacle of 'torso-twisting' might well make Minsky's 42nd Street burlesque... the only thing that is the picture is the characters and relieves the monotony. . . From a pictorial standpoint it will interest the mature." S Calif Council of Fed Church Women

"Once again Technicolor enthralls us with the beauty of the animated scenes. It is a brilliant success.

However, the color process leans on the picture production almost to the point of the latter's failure. . . All Boleslawski's great skill as a director will not have the picture dramatically alive. The story, although a couple of decades behind the thought processes of the present day, is lacking in its telling it becomes more intellectual diversion than a melodrama, although added to the color; will keep it from doing well at the box office."

+ + + Lit Digest p21 N 14 '36

"The cinema's most astute and tasteful use of natural color photography is to be found in 'The Garden of Allah'. . . This time an ancient and always somewhat befuddled story achieves imperious and lovely beauty as a result of Miss Dietrich's performance and precise, planned use of Technicolor... W. P. Lipscomb and Lynn Riggs took no liberties with the plot structure of the story, but must have sprayed their typewriters with an asperinity before writing the dialog. It is restrained, note there dramatic handlebars of the feeble old story and relies on subtleties of feeling. Boleslawski joined them in shining from rush direction, relying instead on the performances of Marlene Dietrich and Charles Boyer. Miss Dietrich's portrayal of the despised minx appears to have losted talents heretofore kept in reserve. She never has put more power into a role. Nor, satisfyingly to those who ignore performance values and look only for eye-appeal, has she ever been lovelier. Mr. Boyer's portrait of the shying Boris Androvsky is a rarefied one with the eye-appeal of his character, which was beginning to be frayed."

"The Garden of Allah is a screen work of surpassing technical beauty. It makes magnificent use of color photography, mixing rich blues, browns and reds in a succession of lovely combinations. Of the pictures, the static plot has depends in large measure on your susceptibility to the spiritual and emotional side of human life. The ill-fated romance... seems to me to be singularly lacking in compulsion... It is a"
GARDEN OF ALLAH—Continued

Unrestrained conclusion. The spectrum has a very strong place in the scheme of the cinema... The screen drama is singularly fortunate in its writers, its stars, its directors. They are telling us their features but they bring an acting intensity to the big moments of the romance that is truly, with rare felicity, an act of the soul. Miss Dietrich is hauntingly lovely."—Howard Barnes

+ — N Y Herald Tribune p23 N 20 '36

"Richard Boleslawski has directed it solemnly, taking special care to offend no one. This caution has also weakened the drama. Condemn the plot and direction, nor is it the exposition sufficiently long to make a modern American audience realize the whole tragedy. The film has a certain rather drowsy charm, thanks to the very color which, although it attracts the interest from any drama, does offer some startlingly lovely glimpses of the desert. This is the best color the screen has yet captured... To be quite honest, the picture might have been more exciting if it had been frankly a technicolor scenic."—Eileen Creelman

+ — N Y Sun p30 N 20 '36

"[It] is a distinguished motion picture, rich in pictorial splendor yet unobtrusive, though accurate, in its color, however tempting a background and direction have been the producers. Richard Boleslawski's direction places commendable accent on the familiar story, ingeniously changing all and not relying on worthy cast... Marlene Dietrich has been rescued from her dramatic lethargy of late screen activity, and the scenario, and given something to think about. Charles Boyer, an important player abroad and one who has been rather cast as the less interesting department, has a rôle in keeping with his talents."—J. T. M.

+ — N Y Times p27 N 20 '36

"Although it contains moments of breath-taking beauty in its Technicolor photography—there are also some that are not so breathtaking and a story that probably will have the girls crying... 'The Garden of Allah' is a pretty dull entertainment, ponderous in movement, pedestrian in speech and unexciting in narrative... I'm bound to confess that I, for one, found it rather hollow and unconvincing. It has the markings of a genuinely touching tragedy, not all the materials are used to their best advantage either in keeping up the climax or in the situations itself, which seems singularly botched."—William Boehm

+ — N Y World-Telegram p31 N 20 '36

"I should say that the color is the most successful so far. Perhaps that Sahara setting, with its African blues and yellows and scarlets, is adapted to this lurid picture-postcard chemistry, just as the plot is suited to those old-fashioned Technicolor speeches about eternal love, and possibly, too, the effect is assisted by the ease with which the Dietrich face stands color. In a big, splashy way, the whole affair seems handsome. The film allows Miss Dietrich to suffer without interruption. Charles Boyer is the box office star to suffer with her, and he's expert at it."—John Mosher

+ — New Yorker p99 N 21 '36

"The story... hardy one that can be streamlined for modern consumption. W. P. Lipscomb and Lynn Riggs didn't try to. Their scenario is a deliberate one with dignity and sincerity; Miss Dietrich and Boyer, achieving the finest performances of their careers, lend it a terrifyingly American Technicolor camera, reaches the high mark of its achievement."—News-WK p20 N 21 '36

"This really proves, we think, that the black and white film by us superior may give way wholly to Technicolor within a few years... Miss Dietrich, while still not our idea of the ideal desert heroine, has taken against a desert sky. A great deal of power is projected into the story by Charles Boyer, whose monk's role is an interesting situation of conflict. We had the feeling that a lovely poem had been read to us. We knew how it was to end, but we didn't know how beautifully. We suppose the significant thing here is that 'The Garden of Allah' would have been a good film in black and white; but at last color is of intrinsic value. People will ask you about it."—Stage p16 D '36

"[It] is the best answer to the problem to color that Hollywood has made in 1936... Sad, serene and somewhat silly, 'The Garden of Allah' is just that direc- tion which reviewers customarily praise for the music and photography. Unfortunately for Hollywood, cinematicaddicts go to the theatre not to see the latest wonders of cinematography but to be entertained. That in this case both music and color photography... are genuinely superb, will doubtless not suffice to interest 1936 in two young lovers who, with money to burn, can apparently find nothing better to do than brood about the life hereafter. If 'The Garden of Allah,' best example of color photography the cinema has so far contrived is a box-office hit, it will be because of its stars... If 'The Garden of Allah's weak point is its story, its strong point is its female star."—Time p39 N 30 '36

Trade Paper Reviews

"Producer David O. Selznick elevates the motion picture to new heights of artistry in this film... convincingly adapted by W. P. Lipscomb and Lynn Riggs, and directed with Richard Boleslawski's usual masterful touch. This, combined with a star-studded cast and color photography, outstandingly the most beautiful to date, assures the feature's box office success."—Family Trade

+ — Box Office p51 N 14 '36

Canadian Moving Pict Digest p18 N 14 '36

"This is the finest example of Technicolor to date. Many of the scenes are breath-taking in their beauty, especially some with the desert as the background. Charles Boyer gives a strong performance... Marlene Dietrich is excellent as the girl."—Film Daily p6 N 3 '36

+ — Motion Picture Daily p4 N 2 '36

"Aided by beautiful Technicolor, a musical score that must be ranked with the season's best, backed by two strong name good feature players, 'The Garden of Allah' should please best in class houses. Tinged with that special appeal, but a strong color attraction, it ought to pull, the show is creditably produced. Well made with some inspired scenes, strong on what the women want, the show is saleable from many viewpoints."—Phil Exhibitor p55 N 15 '36

"Since life and art are progressive, some day, soon, a story sturdy enough to hold up in black and white will, when coupled with the Technicolor, combine the best of both. If it resolves itself down all over again in a more cinematic way or in the normal screen hues, [to the fact] that it's the story first. Accordingly 'Garden of Allah,' so sumptuously and impressively mounted by David O. Selznick, impresses as the last word in color production, a costly and fair. It'll come out all right chiefly on the ballyhoo and the marquee values of the stellar pair, Dietrich and Boyer, and through the Technicolor trade... Miss Dietrich and Charles Boyer are more than adequately competent in the leads although somewhat softened by their lines. But in the main they impress in the difficult emotional roles."—Variety p14 N 25 '36

"Superb in its production qualities and emotionally arresting, with the drama enhanced by the most discriminating use of Technicolor, thus far, only the lack of a color screen as entertainment of highest appeal for
Nino Martini's superb singing highlights this tasteful comedy and proves that he possesses the voice that can be amusing, the voice that can be amusing burlesque on Hollywood's cherished heroes, the gangsters. Family.

+ Nat Legion of Decency O 8 '36

"A, Y & C: good."

Parents' M p32 D '36

"Family."

Sel Motion Pict p10 N 1 '36

"Pleasant and amusing, with many hilarious minor burlesques. Family."

+ Wkly Guide O 3 '36

Newspaper and Magazine Reviews

"Very gay, very full of music and not very desperate is Nino Martini's latest. . . Besides Mr. Martini's singing, which is innocent and plentiful, the film contains the good deal of amusing burlesque on Hollywood's cherished heroes, the gangsters. Family."

+ Christian Science Monitor p15 O 17 '36

"The Gay Desperado is a desperately gay satirization of the machine-gun technique of American gangster films. . . Some highly amusing and frequently hilarious results are achieved by the broad burlesquing of the Hollywood version of blood and thunder, and a film of this high order. Martini is in splendid voice as he emulates a laughing, dashing, singing sefior. . . Mr. Martini, after the previous Hollywood mishaps, now gives a strong proof that a Metropolitan Opera star can be a good screen comic both lyrically and laughingly."

(J. P. Cunningham + Commonweal p67 O 25 '36

"Good, clean fun and music of rich artistic quality with the result as you may guess, frequently are hilarious."

(3 stars) Beverly Hills Liberty p56 N 14 '36

"The gifted Mr. Rouben Mamoulian has made this film. . . with the obvious intention of striking a gay, Lubitsch note, and keeping it gay. Perhaps because that intention is obvious his film succeeds at any rate in being a jolly film. And jollity is enough in this instance, the acting too is being a kind. Musical comedy would give any such picture a good start; but here the singing of Nino Martini is pleasing and plentiful."

(Mischa Auer offers a superb and superbly comic portrait of the Mexican Indian. He appears in a part which, for him, is an easy one; but we don't know who else could have played it.)

+ New Statesman & Nation p773 N 14 '36

"Amusing musical comedy, notable chiefly for Mamoulian's clever avoidance of the trite conventions of the theme . . . Mamoulian works well the proceedings to disguise the proceedings, despite modern accretions, possess a musical-comedy staginess of pre-war vintage. Mischa, Auer and Harold Huber are excellent. Film estimate: You're doing all right."

New Theatre p34 N '36

"The vexing problem of what to do with an opera star on the screen is triumphantly solved in The Gay Desperado. Here is a formula for the musical comedy play that brings melody, and dramatic excitement into harmonious union. It gives ample scope for Nino Martini's singing voice and engaging presence while inspiring a rich and hilarious burlesque that could stand very well by itself as entertainment."

+ N Y Herald Tribune p15 O 9 '36

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

GAY DESPERADO. United artists 86min O 2 '36

Cast: Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, Mischa Auer, James Blakeley

Director: Rouben Mamoulian

Music: George Fosdick, Miguel Sandoval

Music director: Richard B. James

"A comedy about Mexican bandits and the effect of American gangster films on their professional technique."

Wkly Guide

Audience Suitability Ratings

"A & Y; very good; C unless too exciting."

Christian Century p1510 N 11 '36

"Absolutely unique is this, poking fun at gangster films, American slang, and studio tricks. Family, but mature for children. Excel lent." D A R

+ + Fox W Coast Bul O 17 '36

"This [is] an entertaining film, which is further enhanced by the fine singing of Nino Martini. Mature." Am Legion Auxiliary

"Conceived and acted in a mood of irresistible gaiety, directed with imagination and a keen sense of humor with every player in the cast energetically thrown into the lively production. 'The Gay Desperado' is perfect entertainment. Even though it becomes a little wild and rowdy at times, it is so delightfully funny and so unusual in its fun, it could not harm anyone. Outstanding. Family. Calif Fed of Women's Clubs Bul N 14 '36

"Delightful light comedy, with the beautiful singing of Nino Martini and subtly ironic touches, make this an unusually fine production. Martini's superb. Family." E Coast Preview Committee

Fox W Coast Bul N 14 '36

"[It is] a delightfully satirical farce. . . The cast is well chosen with one giving pertinent characterizations. The work of Rouben Mamoulian, the director is most adroit and unusually effective. A rarely pleasing and most entertaining picture. Family-mature."

+ Gen Fed of Women's Clubs (W Coast) N 2 '36

"Roystering burlesque and subtle satire, mingled with grand opera music and lyrical photography, bring about one of the most amusing and intriguing films of the year." S. M. Mullen

+ Motion Pict & Family p6 O 15 '38

"A merry musical farce, loaded with laughs and fine music, altogether delightful. The background of desert and mountain scenery is beautifully photographed. Martini's Mexican songs are a treat. Carrillo is perfect in his part, the whole thing is most entertaining. Adolescents, 12-16: yes; children, 8-12: too exciting."

+ Motion Pict & Family p6 O 15 '38

"Excellent directing, delightful humor, a slight but amusing story and the beautiful voice of Nino Martini make of this musical comedy good entertainment. The entire cast is outstandingly fine. Leo Carrillo's singing voice was better than in his portrayal of the music-loving bandit. Family & Junior matinees."

+ Nat Council of Jewish Women N 3 '36

""Nino Martini's singing highlights this tasteful comedy and proves that he possesses the voice that can be amusing, the voice that can be amusing burlesque on Hollywood's cherished heroes, the gangsters. Family."
GAY DESPERADO—Continued

Rouben Mamoulian, usually absorbed in most serious and sombre subjects, has indulged in some charminily frivolous satire at the expense, for the first time, of the gangster film. Far from being an underworld melodrama, this should prove the picture that laughs those high-powered thugs into the dust. The Gay Desperado, although a musical and, more, a musical with a fine score and an operatic star, is sheer fun for the music, it would be entertaining." Eileen Creelman

"While mankind in general has been fretting about the current means of disposing of razor blades, Hollywood has been quietly insinuating a decision to be made, it seems to have a sense of humor; the first-rate musical comedy is in the making. 'And the Gay Desperado' is truly that."

P. S. NUGENT

"Although I won't swear that 'The Gay Desperado' is Mexican musical comedy of the new season, it comes pretty close to it. It is an excellent blending of all the musical comedy arts—the gayest kind of singing, direction, acting, composing and photography. . . It is possible to say without fear of contradiction that is the kind of show that is honey, a witty, humorous, tuneful riddling lampoon that is worth anybody's money in the box office."

William Boehm

+ N Y Times p31 O 9 '36

"When not busy with God, Miss Mary Pickford seems inclined to turn out quite trim and bright little comedies. . . Now it is Nino Martini also is presented, along with Ida Lupino and Leo Carrillo, the three of them appearing to advantage in some successful nonsense about Mexican bandits, American gangsters, young love, and the like. . . Light comedy has always been a hard hurdy for American films to take, but in this case I should say that Miss Pickford and all her colleagues have just bounded over."

John Mosher

+ New Yorker p90 O 10 '36

"'The Gay Desperado' presents an interesting thesis: Mexican bandits, normally the best of all villains, become unnaturally evil under two circumstances—(1) the exposure to the subversive influence of Hollywood's gangster films, (2) when music is eliminated from its original formula, the bandits have a dozen chances to sing, and he does it so well that his radio and opera fans will find it easy to forget about his acting."

News-WK p30 O 19 '36

"Too bad Mary and Jesse have given up their partnership. First they knock us over with 'One Rainy Afternoon' and now they simply panic us with the most hilarious comedy of the year. Such laughter I've never heard at a preview. And applause for pictorial beauty and gorgeous singing. Lucien Andriot's photography has written an original story that justifies the word. . . [It is] a picture that simply burbles in every line and action. . . Lucien Andriot's photography stopped the show. It is as beautiful as the scenery of the West."

Rob Wageman

+ + Script p10 N 7 '36

"'The Gay Desperado' is described as a melodrama set to music. It's so much more than that we hardly know where to begin. It is one of the most lighthearted, delightful, charming, varied, and everything from kidnapping and firing squads to James Cagney and law enforcement. Leo Carrillo and Nino Martini, and Ida Lupino, gesticulate in immaculate farcical fashion, welding a series of cinema anecdotes into a hilarious production which will not be forgotten. Nino Martini does the most enchanting things with music and shadows and laughter. Don't let us keep you here. Here's your cue today."

+ - Stage p14 N '36

"[It] is that extraordinary rarity, a musical comedy which is both musical and comic. It almost infringes upon Hollywood's iron law that all singing pictures must be about singers and it makes the demise of the partnership between Mary Pickford and Jesse Lasky—which started with 'One Rainy Afternoon' and ended last month—seem definitely regrettable. 'The Gay Desperado' is a working model for future efforts in its genre."

+ Time p66 O 19 '36

Trade Paper Reviews

"Here is undoubtedly one of the finest musical comedies of any year. It is a classic example in the field of light comedy, superlative directed, and replete with a subtle brand of humor."

- Box Office p31 O 10 '36

"Mary Pickford and Jesse L. Lasky tapped a novel source for the material used in this production. In having Leo Carrillo and his gang of first-rate Mexican bandits, American gangsters, young love, and the like, they present a rollicking laugh-loaded comedy that is grand entertainment every foot of the way. . . . It is evident that show that should play to box-office returns in every type of theater from the top floor to the bottom. On its comedy merits alone, this burlesque and satire on the American gangster could go..."

+ Film Daily p3 O 3 '36

"This fresh and deliberately funny satiric farce is one of the best comedies of the year, and the most original. Second, and said to be the last, production of the Pickford-Lasky partnership, it is bound to reawaken deep regret that the rich vein of class entertainment tapped by this combination of Mexican bandits and American gangsters will not be further explored by them. 'The Gay Desperado' is headed for good grosses everywhere."

- Hollywood Reporter p5 S 30 '36

+ Motion Pic Daily p3 O 3 '36

"This is a grand mixture of comedy, music that should not only please in class sectors, but, thanks to Leo Carrillo, Martin's voice, that should do okay in other spots. Estimate: high rating."-

- Phila Exhibitor p40 O 15 '36

"This Nino Martini mesquiteer is a fairly diverting gangster, and the Warners' inofcarefree light, 'The Gay Desperado' may be termed not particularly desperate. It'll do spotty trade, depending on locals. It's more musical comedy than grand opera, or even operetta, which may be the major hurdle for those attracted by the Martini marques values."-

+ Variety p15 O 14 '36

"What irony that Mary Pickford and Jesse L. Lasky should say farewell as a production unit with 'The Gay Desperado,' a picture which assuredly is one of the finest of the year in artistry and sure-fire entertainment values and a small part of the Martini's. Romantic, entrancingly melodic, loaded with humor in sparkling line and warm, tingling farcical situation and excitement, its combination will not be forgotten by that word-of-mouth which always discovers and supports a sound piece of popular entertainment."-

+ Variety (Hollywood) p3 S 30 '36

GENERAL DIED AT DAWN. Paramount $5min S 4 '36

**MOTION PICTURE REVIEW DIGEST**

**Audience Suitability Ratings**

"In making his writing debut before the bourgeoisie which is the solid support of motion pictures, the much-publicized Clifford Odets has managed to produce a melodrama which is as fresh and as potent as any American play. He has enriched our picture drama with a melodrama of high quality, and his work goes far to establish the idea that the American dramatist can write for the screen as well as for the stage. His is a unique contribution to the American film industry."

+ **Nat Council of Jewish Women S 9 '36**

"Exciting. Weakness: romantic dereliction of hero is inconsistent with his implied character. Mature." **DAR Fox W Coast Bul S 12 '36**

"Excellent direction and supporting cast make this a most absorbing picture for adults and young people." **Am Legion Auxiliary**

"An excellent cast, efficiently handled, with convincingly good photography, has made good adult entertainment." **Calif Council of Fed Church Women**

"Exciting, well photographed melodrama with good local color and a tremendous climax. Its weaknesses are trite dialogue and a plot that depends for its situations on the stupidity of a hero for continually exposing himself to obvious dangers. The picture contains too much brutality for younger audiences but will probably be popular with adults." **Women's Univ Club, Los Angeles**

+ **Fox W Coast Bul S 26 '36**

"The breathless quality of eloquent silences, the superb photography, and the vividly descriptive musical score heighten our enjoyment of this skilfully produced picture, which is so forcefully directed. Adults & young people." **Gen Fed of Women's Clubs (W Coast)**

"Mature." **Jt Estimates S 15 '36**

"The part of the action relating directly to Yang is the best: the casual, pointless manner of his death is properly stressed. The character is well portrayed by Akim Tamiroff, but perhaps the most remarkable performance of all comes from J. M. Kerrigan as a thoroughly slimy salamander. A film with several strong points but as many weak ones. The idea of menace is excellently brought out in the deliberate opening, and the suspense of the closing passages is very real; but in between the general average of tempo becomes far too often merely mannered and heavy, while what has been termed at first to have the potentialities of profound drama is enfeebled by a hackneyed central plot." **Motion Pict Guide D 26 '36**

"Good. Adults & young adults." **Good & Fair**

"To the casual adult this picture will furnish tense, melodramatic entertainment. The photography is fine and the color is exceptionally good." **Parents' M p42 N '36**

"Here is as exciting a screen play as may be seen...Supported by an excellent cast, it captured my interest and has my praise. Some of the film's views have been transplanted from the stage to the screen. Hollywood, in constant fear of educating its audience with too heavy a dose, has diluted the liberal views with Hollywoodish dramatics..." **The General Died at Dawn** has a novelty which most pictures lack. With this pinch of 'social aspect' and a fist-full of good, exciting drama, the film is above the ordinary." **Pictorial p32 O 3 '36**

"Mature." **Sel Motion Pict p5 O 1 '36**

"Exceptionally Good; Good; Fair; Mediocre; Poor; Exceptionally Poor"
GENERAL DIED AT DAWN—Continued

"Framed" by an avalanche of publicity and false angling, particularly in the left press, it was perhaps inevitable that some movie-goers should feel let down. People were given to believe they were going to get 'Das Kapital' in eight reels and received instead a better than average melodrama that very effectively, if not over-subtly, accomplishes the broad purposes of the author. Mr. Odets has not yet achieved a cinema style. His long and frighted sentences are still in thrall to stage necessities. There is no reason for believing, however, that he will not get there." —Robert Stiebbs of the New Theatre $18 O '36

"Akim Tamiroff gives a really excellent performance and he manages to die with all the sinister imperturbability that has characterised his life. Without this piece of acting the picture might well fail to grip one's attention, for Madeleine Carroll's adventuress is a study in very still life. Gary Cooper is his usual strong and charming self, but his performance here has not the same light and shade as his 'Mr. Deeds'." —Mark Forrest

"I couldn't believe, let alone understand, one foot of the story. It is a million miles from Hollywood and 'Millie' Milestone, one of our ace directors, keeps the strangely exotic flavor throughout. I felt that both Akim Tamiroff and Odets, who prove themselves a great dramatic writer, were given an impossible assignment." —Rob Wagner

Script p19 S '19 '36

"The first few silent sequences of 'The General Died at Dawn' are as good as anything to be seen on the screen in London. After that it becomes a melodrama through and through a melodrama of more than usual skill. If it were not for a rather ludicrous ending, this would be one of the best thrillers for some years." —Graham Greene

Spec p747 O 30 '36

"Audiences at 'The General Died at Dawn' realized after a few moments of photographic introduction that they would have to be all eyes and ears to keep up with the amazingly cryptic drama taking place on the screen. Mr. Odets' contribution to 'The General Died at Dawn' does not end with long lines spoken firmly. By an amazing co-ordination of forces, the virility that has come to be associated with his writing is communicated in the director's translation in camera terms, in the character's behavior, in the cameraman's photography. There is something so exhilarating, so electrifying in the treatment of this production, from the title right on up, that it should be taken regularly. We can't say more than that." —Stage p24 O '36

Trade Press Reviews

"Well made, produced in the best Paramount manner, with Akim Tamiroff as the general stealing the picture, this is a money show."

—Phil Exhibitor p34 S '15 '36

GENERAL SPANKY. Roach-MGM 73min D 11 '36

Cast: Spanky McFarland, Phillips Holmes, Ralph Morgan, Irving Pichel

Directors: Fred Newmeyer, Gordon Douglas

Little Spanky McFarland and his gang are cast in a hurled Egyptian Civil War story in which they stop an advance of Union forces, rescue a bandit and perform sundry other duties for the Confederate cause.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 10 '36

"A: amusing; Y & C: good."

Parents' M p16 Ja '37

Trade Press Reviews

"Wholesome, home-spun entertainment and comedy is this graduation of 'Our Gang' into their first feature length picture. It will be tops with the juvenile trade and can hold its own with adult audiences. Family."

Box Office p31 O 31 '36

"For the [children] Hal Roach has one grand picture. There is plenty of entertainment in the antics of this outfit, and for the family trade it is a swell show. The picture aims for laughs and it gets plenty of them."

Film Daily p13 O 27 '36

"This is great stuff for the [juvenile] and family trade. To the average movie fan, however, it will probably be just six reels of 'Our Gang' and a little bit tiresome after the customary footage has had its run."

Hollywood Reporter p6 O 25 '36

Motion Pict Daily p2 O 24 '36

"The children will probably like 'General Spanky' best. Hal Roach's feature venture has the same appeal as the 'Our Gang' comedy idea, with a more youthful, family audiences certain to enjoy it. For the acce de luxers, it may not have appeal."

Phil Exhibitor p32 N 1 '36

"Our Gang is a swell outfit of entertainers in any age. For the [juvenile] and for an adult audience, it is expecting too much of the little lads and lasses to keep up their fast tempo for a full feature length film. For [juvenile] audiences, 'General Spanky' will rank tops and if it is cut down it will do okay for the comedy end of any draler. As presented at the preview [it] lags in several spots and will come out much better after an opinion in the cutting room."

—Variety (Hollywood) p3 O 23 '36

GENTLEMAN FROM LOUISIANA. Republic 85min Ag 17 '36

Cast: Eddie Quillan, Chic Sale, Charlotte Henry, Marjorie Gateson, John Miljan

Director: Irving Pichel

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

Audience Suitability Ratings

"A, Y and C: good."

Parents' M p12 N '36

Newspaper and Magazine Reviews

"Eddie Quillan rides engagingly through the usual plot situations of this race track yarn which is lifted slightly above program melodrama class by good acting and Irving Pichel's direction."

—Christian Science Monitor p13 S 19 '36

"An unpretentious racing picture disguised as a costume piece of the Mauve Decade."

—News-Wk p27 S 5 '36

Trade Press Reviews

"Ordinary racetrack yarn has been given vigor by superior direction and adept acting in this programmer. The picture contains much more action than one would expect of a story that calls for costumes worn in Diamond Jim Brady's day. It hasn't much to offer in marquee decoration beside its cast of such names as Charles Henry, and the former's supporters may be disappointed in seeing the ex-character mongoloid sans his usual whiskers, playing virtually straight."

—Variety p17 S 16 '36

++ Exceptionally Good; + Good; — Fair; +— Mediocre; — Poor; —Exceptionally Poor
GESUZZA, LA SPOSA GARIBALDINA. Cines Film Corp. N 3 '36
Director: Alessandro Blasetti
Italian dialogue film produced in Italy without English subtitles. "Historical drama dealing with the freeing of Naples and Sicily from Bourbon rule by heroic followers of Italy's great patriot Garibaldi." (Film Daily)

Newspaper and Magazine Reviews
"Despite its technical defects, this sketch ... is bound to grip both Italians and Americans familiar with the history of these days. This picture leaves the spectators hoping for another installment of a story which needs no retouching by scenarios... All of them act well, as do the rest of a numerous cast." H. T. S. + N Y Times p35 N 3 '36

Trade Paper Reviews
"While lacking technical strength, this film story of heroic manhood and womanhood in the struggle for liberty is impressive entertainers." + Film Daily p11 N 4 '36
"It appears to be a foreign attempt with historical costumers, and is not without its exciting episodes. Uneven direction and varying pace permit story interest to dwindle, which are handicaps that even excellent photographic work and slick acting can't overcome. Because it develops into a cumberbund costume play, seems dubious if this feature will go well even with Italian language houses. No English titles, which means it's out for other U.S. theatres." + Variety p29 N 18 '36

GHOST PATROL. Puritan 55min Ag 3 '36
Cast: Tim McCoy. Claudia Dell. Walter Miller
Director: Sam Newfield
A western melodrama

Audience Suitability Ratings
"General patronage." Nat Legion of Decency Ag 20 '36
"A, Y & C: fair." Parents' M p32 D '36

Newspaper and Magazine Reviews
"This time Tim McCoy rides down some desert air raiders with the aid of his trusty steed and saves Claudia Dell—but not the film—into the bargain. Adults." Christian Science Monitor p13 S 19 '36

Trade Paper Reviews
"This Tim McCoy vehicle deviates from the out-and-out Western path and instead combines some G-man stuff with airplane material, resulting in a generally actionful melodrama that should please the McCoy fans and other neophytes as well." + Film Daily p7 S 10 '36
+ Motion Pict Daily p3 S 16 '36
"As with all McCos, good in all departments including interest held throughout." + Pila Exhibitor p35 S 15 '36

"Putting G-men into chaps and 10-gallon hats is something that had to happen but it doesn't add up to much for screen purposes. The picture is just another Western of the type the exhibitor buys when he calls up the exchange and asks 'em to send him a hoof opera. Try a double. Tim McCoy is rather stiff and Miss Dell only fair." + Variety p16 S 16 '36

GIRL FROM MAXIM'S. Hoffberg 55min O 1 '36
Cast: Frances Day. Lady Tree. Leslie Henson. George Grossmith
Director: Alexander Korda
Music: Kurt Shroder
Based on the play of the same title by George Bernard Shaw. It is a study of England about five years ago and just released here. "It is one of the most devilish, Mauve Decade farces ever, which it a bit of a service to the exhibitor married to an unattractive wife, goes to Maxim's on a spree, becomes involved with a chorus girl whom is mistaken for his wife, and then must try to explain his folly to his wife and a wealthy uncle." (N Y World-Telegram)

Audience Suitability Ratings
"A cheap production that has little or no entertainment value. Adults." — Nat Legion of Decency S 24 '36

Newspaper and Magazine Reviews
"A hapless little farce that utterly wastes the services of a notable company, it is having a belated American showing. ... It is not obvious who the exhibitor should have been exhibited here. The most tolerant film-goer is not likely to find it entertaining. ... The playoff is much more a museum piece than its half-decade of age might suggest." Howard Barnes — N Y Herald Tribune p25 S 16 '36

"The film shows traces of age, especially in lighting and sound. Ever so, this madrigal has some of the Korda comedy and the Korda direction. ... The Girl from Maxim's does manage to ship up quite a bit of jollity now and then." Eileen Creelman + N Y Sun p23 S 16 '36

"The impious Paul Pry who operates the little World Cinema has tipped off all Alexander Korda's closet and dragged out a family skeleton called 'The Girl From Maxim's,' which Mr. Korda produced back in '31, when he was operating on a frayed shoestring and a frazzled nervous system. ... The photography is gray, the speech indistinct and the lively ladies of Maxim's are quite devilish in a mauve decadent way." R. S. Nugent — N Y Times p23 S 16 '36

"Having achieved an enviable reputation as a producer of outstanding films with his remarkable The Private Life of Henry VIII, Alexander Korda must now suffer the ignominy of having some of his pre-'Henry VIII' indiscretions flung back into his face by way of the public screens. ... Frankly, The Girl From Maxim's is a conspicuously mediocre film in every department of production. The direction is heavy-handed, the story is ridiculously, the dialogue is completely lacking in freshness or sparkle, and the acting, even though the cast includes some well known names, is pretty awful to contemplate." William Boehnel + N Y World-Telegram p25 S 16 '36

Trade Paper Reviews
"If this production, made years ago, had been intended as a burlesque of a serious drama of early vintage you might laugh at it, but you laugh at it anyway because it is so unbelievably bad. ... Acted by an English cast, [which] goes through the [piece] parts with [it] that deal with over-emphasis, the material is so colorless and lacking in humor that it dwindles rapidly into the classification of just a plain borsome film without any excuse for being released." Film Daily p25 S 16 '36

"[This is] weak in practically all departments. Estimation of lengths for neighborhood, twin bills." Phila Exhibitor p39 O 1 '36

"[It] would mean little to the American box-office even if it boasted familiar name players. It was produced by Alexander Korda about five years ago, when the now-noted British producer was just getting started and..."
GIRL FROM MAXIM'S—Continued

Motion Picture Review Digest

When Charlie Rogers gave us 'My Man Godfrey,' his first production to come from the New Universal, he scored a success with which his second effort, 'The Girl on the Front Page,' lowers a note. But it has a case of too many cooks, as I see no less than five people are credited with having had something to do with it. Moreover, the picture, a complete waste of time spent in viewing it.

— Hollywood Spec p7 S 26 36

Take away Reginald Owen and there would be little left to recommend in 'The Girl on the Front Page.' Portraying a lesser role in a comic melodrama that is rarely accents humor or excitement, he takes over the show on several occasions with diverting results.

— N Y Herald Tribune p10 N 7 36

The Roxy this week has one of those newspaper comedy melodramas usually so irritating to those who have ever worked in a city room. 'The Girl on the Front Page' is a welcome exception, a slight, light little film, to be sure, but not diverting. The film's amusing performance is given by Reginald Owen as a slyly villainous butler. 'The Girl on the Front Page' is not a good picture for routine entertainment.'

— Eileen Creelman

What this country needs today, Mr. President, is another 5-cent cigar nor the nickel stein of beer but the CAA—Adjustment Administration—to blow under some of our motion-picture production before it works. A strong entertainment market. 'The Girl on the Front Page.' is not a capital offense, not a felony, nothing quite so bad. But it is a misdemeanor. Five writers are credited with the story and, having told it all in the picture in every five minutes, it is extended thereafter. Call it mediocre and extend your sympathies to the cast, particularly to Reginald Owen, who tried to make something of the sinister butler, and to Spring Byington as a bewildered matron.

— F. S. Nugent

“[H] is a spotty but reasonably diverting blend of love, wisecracks and blackmail that may not be any great shakes as art, but should keep you quite filled with its breezy humor and its fast moving events.... When it is said that 'The Girl on the Front Page' is spotty it does not mean that the film has been tied together carelessly but that rather that parts of it are so well managed that it is a pity all of it could not have been so well managed and executed. However, it is buoyant enough so that its slow patches can be forgiven, and if you are not too analytical you should find it breezy fun.”

— William Boehnel

“Movies, just movies.” John Mosher

New Yorker p117 N 14 36

“The Girl on the Front Page' gets there through the efforts of a couple of hard-working males who know what's in the realm of acting.... Edmund Lowe and Reginald Owen. The always smartly Edward G. Robinson, and his performance with such form and good humor that what might have been just another programmer (made today, dual-billed tomorrow and forgotten shortly) becomes considerably better than that.... Watch for the finale when Lowe rings a confession from Owen by placing his hand in Reggie's ribs; there's terror and exhaustion in a spine-chilling combination.”

— Herb Strock

“Assisted by a pair of classic performances—a tangle of Edmund Lowe and Reginald Owen—this yarn...is smart entertainment in a

— Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
big way and should be a tonic for an anemic box office. "Family." *Box Office* p19 S 26 '36

"Well-handled comedy-mystery with fine cast makes a sound hit off the shelf! " *Film Daily* p3 S 19 '36

"This is a first-rate, lively little programmer which will drop nicely into the lower bracket of twin bills and only occasionally earn a better rating because it is never quite definitely either melodrama or farce. As a hardboiled, cynical, detached director, Lowe turns in a top-flight performance, loaded with smooth wisecracking of the kind that is right down his alley. He has handled a thoroughly acceptable heroine and Spring Byington, as her mother, wrings every laugh possible from the material."

+ — Hollywood Reporter p4 S 16 '36

+ — Motion Pict Daily p11 S 17 '36

"Estimate: fair."

+ — Mo Film Bul p18 O 1 '36

"If Universal had spread one more layer of gloss over 'Girl on the Front Page,' it would have had a bangup comedy film. As it is, the production nearly arrived. But that margin of difference between a smoothly coated job, and one that shows a few chips, will also be the margin between big grosses and spotty intake. Especially so since the marquee weight is in that borderline class. [It] contains a flock of good laugh spots, many of them registering solidly, woven around an old wheel-horse of a framework."

+ — Variety p14 N 11 '36

[It] is rollicking fun. Expertly scripted and directed, it has real entertainment written all over it. Universal has a comedy-romance in this one that justifies the company's pledges to exhibitors. Although a newspaperACKET yarn, 'The Girl on the Front Page' far and away tops them all so far."

+ — Variety (Hollywood)* p3 S 16 '36

**GIVE ME YOUR HEART.** Warner 88 min J1 18 '36

**Cast:** Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescort

**Director:** Archie L. Mayo

**See reviews:** September 25, 1936 for other reviews of this film

**Audience Suitability Ratings**

Kay Francis sucks through a good deal of the film but is good in the more emotional scenes. The first half is very slow, but when the scene shifts to America the pace quickens considerably. Quite good entertainment for those who can bear so much sentimentality. Suitability: adults & adolescents."

+ — Nat Bd of R M S 36 '36

"A difficult subject handled with admirable delicacy. Mature. Outstanding."

+ — Boston Transcript p4 S 26 '36

**Newspaper and Magazine Reviews**

"Roland Young by a brilliant performance saves his film from being another so-called example of mother-love. . . . But if Mr. Young and Miss Flint do steal the picture, it is because Miss Francis and Mr. Brent fall in their respective tasks. It is a case of the characters represented by the former couple being far more interesting than the central figures. . . . Miss Francis' beauty has been toned down to such an extent that her ability to be intelligently is proven once more here. As for Mr. Brent, he is alert and natural, besides being handsome."

+ — Boston Transcript p4 S 26 '36

"This production is easily Kay Francis' best work to date from a popular entertainment viewpoint. . . . Much of the credit must go to Miss Francis, who is as good as she has ever been, and to Roland Young, who has added something to his already considerable list of talents. The combination of Miss Francis' and Mr. Young's abilities is a most delicious one."

+ — New York Sun p31 S 17 '36

"Kay Francis never has nonsense around her. . . . "My, don't you suffer! I really don't believe that I have the heart to tell you about her anguish and her nobility."

— John Mosher

**New Yorker** p65 S 26 '36

"If [it] should prove vastly popular with better class matinee-mother. Brent's part is another one of those character parts that a well-handled actor can do well. Kay Francis has had since 'One Way Passage.' . . . A well-deserved pat on the back to Archie Mayo. A deal in the Bob Hope and Jack Benny line, with skill and taste, evaded Mr. Breen's edicts with subtility and effect."

— Herb Sterne

**Script** p52 S 26 '36

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

"One picture to which I can conscientiously send you this month is 'Give Me Your Heart.' This is one written and acted for audiences over eleven years of age. It is as well done as a good stage play. Kay Francis doesn't always get my vote, but she can be awfully good as a woman with a problem on her mind, if she has to. The picture, however, is really Roland Young's. . . . The conversation in 'Give Me Your Heart' is intelligent first-hand—by not the sappy, repeat, picture-from-picture talk that we so frequently draw in the palace of the cinema. Not for children. . . ."

— Laura Elinston

+ — Life p50 N 10 '36

"Reworked from Jay Mallory's garrulous and confused drama. . . . It has failed signally to give the whole intended unity of the story. The photoplay has a number of those artificial moments that the screen contrives for tales of life. There are fragmentary interleudes of power in a random production. It was a thoroughly bad piece of casting that gave Kay Francis the part. She plays Belinda with studious detachment, missing the comedy of the complex and the role. Her acting is made all the more spurious by the suave assurance of Mr. Young. He manages the pseudo-psychological interpretation of the narrative, giving a clipped, humorous and rounded impersonation that is altogether delightful. Howard Barnes

— N Y Herald Tribune p18 S 17 '36

"'Give Me Your Heart,' belongs in the category of 'a woman's picture,' which usually means a man's picture, or a playgoer's play. The story gets off the beaten path of most scenarios and actually says something. . . . The situation, rather than the heroine, is well handled both by the scenarist and director."

— Archie L. Mayo

The director, has given the audience credit for some intelligence, a rare gift in a director."

— Eileen Creelman

+ — N Y Sun p31 S 17 '36

"[It] is an affecting, mature and sophisticated drama of mother-love and applied psychiatry. . . . The cast is thoroughly up to the task of bringing a basically exaggerated story to the screen in convincing form. Miss Francis, still amazingly gowned and handicapped by that distressing difficulty with her voice, Belinda, with pathos and reticence."

— F. S. Nugent

+ — N Y Times p18 S 17 '36

"Artfully contrived to better your emotions with its story of mother love, the film is a curious combination of sentiment, naïveté, and triteness that at times becomes genuinely affecting and at others downright preposterous and difficult to believe. . . . I suspect that on the whole 'Give Me Your Heart' is a fairly good film, full of the stuff of which cinema success is made and which accesses are sure you will enjoy it fairly well."

— William Boehnel

— N Y World-Telegram p32 S 17 '36

"Kay Francis never has nonsense around her. . . . "My, don't you suffer! I really don't believe that I have the heart to tell you about her anguish and her nobility."

— John Mosher

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"[It] should prove vastly popular with better class matinee mother. Brent's part is another one of those character parts that a well-handled actor can do well. Kay Francis has had since 'One Way Passage.' . . . A well-deserved pat on the back to Archie Mayo. A deal in the Bob Hope and Jack Benny line, with skill and taste, evaded Mr. Breen's edicts with subtlety and effect."

— Herb Sterne

**Script** p52 S 26 '36

+ — Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — Exceptionally Poor
**Trade Paper Reviews**

"It is the mother love theme all over again. Being specific rather than general in appeal, it is doubtful if it will receive more than average support. As entertainment it is not only of the talkie but suffers from lack of dramatic highlights. One of the virtues is some comedy but hardly enough to balance the long stretches where the story has difficulty in holding the interest... Miss Francis doesn’t make the part as real as it might have been. Nor does she have support around her that gives the story its maximum power."

+ Variety p16 S 16 '36

**Audience Suitability Ratings**

"A: depends on taste; Y & C: thoroughly unwholesome."

**Christian Century** p1639 D 2 '36

"Decidedly not a picture for children, but will amuse adults." Am Legion Auxiliary

"Mae West is poorly cast. Her style is not suited to the part and her characterization of Mae West is no better than the absurd paradox of Gable's portrayal of the same story on the stage in 'Personal Appearance.' The picture has no outstanding sets or photography. It is destructive of ethical standards, somewhat demoralizing and totally lacking in charm. Mae West is fair for adults."

Calif Cong of Pard & Teachers

"The picture is full of action with amusing dialogue and situations but lacks subtlety. The delightful comedy comes from the lips of several members of the cast reveal clearly the limitations of the star; in such company Miss West's mannerisms seem all the more exaggerated and incongruous. Adults, if for any audience." Calif Fed of Business & Professional Women's Clubs

"[It is] a dull story... A disgusting characterization; slow not nearly as good as Gable's George's portrayal of the same story on the stage in 'Personal Appearance.' The picture has no outstanding sets or photography. It is destructive of ethical standards, somewhat demoralizing and totally lacking in charm. Mae West is fair for adults."

Calif Cong of Pard & Teachers

GO WEST, YOUNG MAN. Paramount 52min N 13 '36

**Cast:** Mae West, Warren William, Randolph Scott, Alice Brady, Elizabeth Patterson, Lyde Talbot, Isabel Jewell

**Director:** Henry Hathaway

Based on the stage success Personal Appearance by Lawrence Riley. In this satirical comedy Miss West plays the part of a Hollywood woman whose talent it is to keep her from indulging in romance or interludes with handsome men.

**Newspaper and Magazine Reviews**

"If you are not one of those who has built up a prejudice against Miss West's lusty humor, this picture ought to provide a satisfactory evening of entertainment for adults. It is not perhaps as satisfactory fare for juveniles."

Laura Elston

**Canadian M** p39 D '36

"Lengthy, coarse and not very funny, Mae West as Hollywood star destined for the sticks displays her limitations. Adults."

+ Christian Science Monitor p15 N 28 '36

"Someone has said that the sex in Mae West's newest picture is of elephantine subtlety. Vulgar would be more explicit, with the added disadvantage of establishing a new low mark in entertainment for the Mae West series. There is speculation, too, as to whether the net results of the Westian hi-jinies enjoy an immunity from the Production Code Administration in Hollywood. It is unadulterated Minsky."

J. P. Cunningham

— Commonweal p162 D 4 '36

"Cleverly weaving the West mannerisms into the story, Henry Hathaway's 'Lawrence Riley's Personal Appearance,' gave Mae a vehicle which by the expert direction of Henry Hathaway has been made into the best picture in which she has appeared. Only in her first screen appearance did she entertain me. All her previous pictures were based on the stage and the box-office in vulgarity. Riley's play capitalizes the walk, speech and eyes by making them legitimate devices in a decent story that will offend no one."

+ Hollywood Spec p11 N 21 '36

"This stage comedy... has lost considerably in its transfer to the screen for the screwball light comedy had a fresh slant on movieland eccentricities. Gladys George, now in the..."
**MOTION PICTURE REVIEW DIGEST**

films, portrayed the ornate Mavis Arden for comedy in the Broadway production. Miss West has a pleasing presence and sense of the showbiz. The result is a smudgy performance with considerable double meaning introduced into its proceedings. Go West, Young Man is a comedy and song fest. The result is Elizabeth Patterson as an elderly country spinster. (2 stars) Beverly Hills News-Wk. p10 D 3 '36

"Miss Mae West's addiction to a rolling water-front gait and speaking with fine impartiality through both nostrils come to small account in Go West, Young Man. It is possible that abandonment of the lace and bangle customs of the presumably gay '30's has altered the film's spirit and dulled it. In any event, her first tussle with modern dress and a modern story. Just about results in a draw. The plot of 'Personal Appearance'... is one of the most impolite and hilarious available in the theater. The film, for all that it uses the Riley dialog, does not emerge as a particularly comic item." + Lit Digest p26 N 28 '36

"Lawrence Riley's delightful and satirical stage successes, 'Personal Appearance,' has come to the screen dried of nearly all its comic qualities. It does retain a sketch of Miss Mae West in a slip-shod and tedious offering. Part of the fault lies in her extraordinarily inept adaptation of the play, but most of it due to her dull impersonation of what should have been a sure-fire role. She runs through her limited repertoire of acting tricks once and over again and even her efforts at innuendo are less ribald than ludicrous. The supporting company is 'ribald' but it fails to make the action merry or lucid." Howard Barnes, N Y Herald Tribune p18 N 19 '36

"[The] film by late afternoon had shattered the box office records of even the popular 'Broadcast of 1937.' [It is] one of Mae West's best directed films... Necessarily changed for screen purposes, 'Go West, Young Man' remains a hilarious farce. The cleverness, however, has not affected Mae West, who can still draw a double entendre into the most casual remark." Eileen Creelman + N Y Sun p22 N 19 '36

"The suavely undulating Mae West is back on the Paramount screen with a new and engaging personality. Generally speaking, 'Personal Appearance' has lost little in Miss West's edition... The salty idiom and the lass's expository passages, however, has not affected Mae West, who can still draw a double entendre into the most casual remark." Howard Barnes, N Y Times p31 N 19 '36

"Although most of the ruddier aspects of Lawrence Riley's 'Personal Appearance' have been washed away... enough torrid moments have been substituted to make the picture an impudently piquant entertainment. 'Go West, Young Man' may not brisk an hotchka as the original from which it stems, but it is frisky enough and genial enough to be enjoyed... Nobody stands a chance by those who like a dash of spice in their entertainment." William Boehnle + N Y World-Telegram p23 N 19 '36

"The film is Director Henry Hathaway's first comedy. It is known for its boxoffice successes as 'Lives of a Bengal Lancer' and 'The Trail of the Lonesome Pine,' he takes kindly to the new type of material. However, the film continues to be very much herself... 'Go West, Young Man' is strictly Mae West's field day... and straight for Mae West fans only." Howard Barnes, News-Wk. p20 N 25 '36

"Go West, Young Man' is as deliberately ribald as the stage farce, but not nearly so funny. The best comedy is supplied by Mae and Randolph Scott in scenes that are highly inexcusable. The film is inexcusably jerky, badly directed, and dramatically worthless... after the climax on the sofa at 2 a.m. ... Unless [Mae West's] votes are more tenacious and spectacular than one is forced to assume it is, she must learn some new business or spend more time in the dressing room, writing her next perfect story. 'Go West, Young Man' would have been much better with any one of half a dozen less familiar and no less amusing devices, and that, I fear, amounts to a major criticism." R. S. Ames + Daily Script p10 D 5 '36

"Lawrence Riley's super big at the cinema queens has afforded the resourceful Miss West a miraculous opportunity. She is here disposed to make the best of it. If you are a Mae West fan, you'll slap your knee and roar. Even if you aren't a Mae West fan, you won't be able to resist this magnificent poke at pretense." Stage p16 D 5 '36

"While other producers are trying to be dauntly, [Mae West] tries to be ribald. In 'Go West, Young Man'... her efforts are, as usual, unsuccessful." + Time p25 N 23 '36

**Trade Paper Reviews**

"Showmen can go to town with this latest Mae West hit with every confidence that the take at the box offices will be as strong as it ever was. Miss Mae West's new film comes through with the best Westmanian with a performance which at least ties, if not tops, anything she has ever done." + Box Office p51 N 14 '36

"Mae West is back with us once more. So what, say you! So far as yours truly is concerned, what's-Mae also sums up my attitude to the voluptuous Mae. What did I think of the picture? I am afraid that I don't know how to spell the word that describes it, but I believe that in polite society it is termed the 'razzberry.'... As for the performance of Mae West, it is altogether very, very, very badly; your guess is as good as mine. Direction is by Henry Hathaway, who also directed a number of a 'Bengal Lancer.' How are the mighty fallen!" + Canadian Moving Pic Digest p8 D 5 '36

"This will garner plenty of laughs... It is an ideal vehicle for Mae West and she delivers solidly. Henry Hathaway has done a good job of directing. Warren William comes through with a splendid performance." + Film Daily p13 N 6 '36

"The story has been fitted out with a multiplicity of gags, many of which have nothing episodic and cumbersome instead of swift and to do with the tale, and in consequence it is sparkling and is also well provided with Westian wisecracks for guffaw purposes, but will give the censors less trouble than usual. However, it is strictly for the Mae West fans. The Mae West glamor, assisted by some stunning gowns and some good portrait photography is not lacking and is helped on with a ample of ballads,... But the part as played is wholly unsympathetic and unreal... Director Hathaway is the only person of the cast but adroitly saves individual episodes. The production as a whole lacks distinction and is hardly an auspicious beginning of the film. Emanuel Cohen uses his new Paramount releasing contract." + Hollywood Reporter p3 N 3 '36

**Motion Pic Daily** p8 N 4 '36

"Though written by her, the picture screams satire at the industry, as actresses like herself. But Mae West fans depend on her..." + Phila Exhibitor p49 N 15 '36

++ Exceptionally Good; + Good; — Fair; + Mediocre; — Poor; —— Exceptionally Poor
GO WEST, YOUNG MAN—Continued

[It] is on the way to snug profits. Aided by an excellent title ‘Go West, Young Man’ cannot miss. Miss West, in her own way, is excellent in the role Miss George created on the stage.

+ Variety p44 N 25 '36

"No Mae West picture has been more Westful or more zestful. It is earthy, erotic, pungent—broad comedy pitched at its most entertaining level—providing in ample measure all . . . the [enticements] West legions have to expect and they get it with this ribald farceur. The picture will be heavily touted, and young men and old will heed the title, ‘Go West, Young Man,’ with generous profit to producer and exhibitor from the ace palaces well down the line. . . . For all its broad lines and its calculated entertainment variance, the picture doesn’t overstep the bounds of offensiveness within the censorial permission.

+ Variety (Hollywood) p3 N 3 '36

GOLD DIGGERS OF 1937. Warner-Fisher National 95min D 26 '36


Director: Lloyd Bacon
Dances: Busby Berkeley

Music director: Leo F. Forstehle

Based on the play Sweet Mystery of Life by Richard Malbaum, Michael Wallach and George Hearst musicals featuring a high-staged story concerned with an insurance company taking over a musical production after the producer has been insured for a million dollars.

Newspaper and Magazine Reviews

“It is a well-worn formula, and one that has produced results and will doubtless produce them again. [It] varies only in incidentals from its predecessors. . . . However, it is still an eyeful, and you could probably do worse, as you could certainly do better. But by any count, it is a pleasant and harmless evening.”

Laura Elston

+ Canadian M p99 D 2 '36

Trade Paper Reviews

"This can be rated as the best of the 'Gold Diggers' series. It has a far better story than the usual musical comedy and is loaded with legitimate laughs."

+ Film Daily p7 D 2 '36

+ Motion Pict Daily p6 D 1 '36

"'Gold Diggers of 1937' should be a gold-digging picture for those exhibitors who are lucky enough to have it on their schedules. Lavishly produced from story and script that are substantial, flashy and endowed with a cast of bang-up performers, it stands out as one of the most entertaining musicals of this or any other year. Dick Powell's part is a natural. His singing of all four songs in the picture ranks with his best vocal work on the screen and his acting as a huckster is a landmark. Joan Blondell, in a less rowdy part than she usually draws, is more personable and more appreciated. Victor Moore, as a hypochondriac producer, almost steals the show."

+ Variety (Hollywood) p3 N 20 '36

GORGEOUS Hussy’. MGM 165min Ag 25 '36


Director: Clarence Brown

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

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

Audience Suitability Ratings

"The picture is an excellent fusion of historical and romantic elements, and it has been directed with taste and distinction." T. J. Fitzmorris

+ + America p562 S 12 '36

"Direction is outstanding, the story is skillfully unfolded, and the attention to detail, costume and settings is unusually good. The picture is a fascinating presentation of one of the most fascinating periods of American history, Adolescents, 12-16; excellent; children, 8-12: beyond their understanding."

+ Motion Pict 25 R p9 '36

"A and Y: excellent; C: too mature."

Parents’ M p42 N '36

Newspaper and Magazine Reviews

"It is rather pleasant to find an historical subject that is in itself intensely interesting, yet has not served before as the basis for a motion picture. . . It provides delightful movie material."

Laura Elston

+ Canadian M p45 O '36

"[It] is a well-written screen play, handsomely photographed. Family."

+ Christian Science Monitor p13 S 19 '36

"Most moviegoers will go to see 'The Gorgeous Hussy.' No one of the lovely posters of La Crawford in Bob Taylor's arms, rather than at the promptings of history. If so, you'll be disappointed. Taylor plays a bouncing, mercurial sailor boy who dies at the end of the second reel. . . Miss Crawford travels under wraps as Peggy. 'I'm afraid history frightened her.' (2½ stars) Beverly Hills Liberty p35 O 10 '36

"[It] is a studied, well-made picture, only half of it by Beulah Bondi, acts very reasonably; Robert Taylor and Miss Crawford commendably."

+ New Statesman & Nation p589 O 17 '36

"Like a lot of statesmen in 1828, the M.G.M. outfit in 1936 failed to take Andrew 'Old Hickory' Jackson into serious enough consideration; and 'The Gorgeous Hussy' emerges the story of a gusty Presidency. President Jackson and his pipe-smoking Rachel recreate a robust section of history. All by themselves: Peggy succurs about in their shadows unable to assume the titular responsibilities of a spectac- lar production. Hollywood glamour has become confused with historical glamour—that's what happens to 'The Gorgeous Hussy. You may like Hollywood glamour, though."

Stage p24 O '36

Trade Paper Reviews

"This picture has all the fundamental elements that go to spell out good box office. The story will probably not hold quite as much appeal for Canadian audiences as it will for those in the United States."

+ Canadian Moving Pict Digest p6 O 31 '36

GREAT O'MALLEY. Warner 70mm F 13 '37


Director: William Dieterle

Based on the novel The Making of O'Malley by Gerald Beaumont. This is a remake of a First Nations silent film. The most potent of its qualities is that of a young New York cop (Pat O'Brien) who, following in the footsteps of his policeman father, thinks that the only thing to do is to enforce the letter of the law. He gives a ticket to Humphrey Bogart, who is going on the first job he had in twelve years. The delay causes him to lose the job and in desperation to feed his wife and her crippled child, he pulls a holdup and is sent to prison." (Variety (Hollywood))
Trade Paper Reviews

“A heart-warming program comedy-drama that is among the best of this year’s crop of musicals...” Hollywood Reporter

“...is the kernel of a successful remake. ...”. Motion Pict Daily

“...The new version wins itself a chorus line and a cliché-laden script. It is...”. Variety

“Hollywood obviously counts with the more lent characters and..”. Variety (Hollywood)

“...That which is necessary to make a picture spell box office has been poured into ‘The Great O’Malley’ in generous quantities. The picture should do plenty of business on the big runs and crowd them in when it hits the neighborhood houses. ...” Director William Dieterle has not missed in his efforts. Every scene shows the touch of director control.” Variety (Hollywood)

“Greater Promise. Amsnko $8m On 7 ’36


Director: V. Korsch-Sahlin

Russian dialogue film with English subtitles produced in Biobridijan, Russia. The plot is based around the life of a Jewish family who migrated to Biobridijan from a foreign country, and there formed with the help of neighbors a Collective Soviet unit.” Hollywood Reporter

Newspaper and Magazine Reviews

“It offers the warm-hearted wholesome optimism of the Russian films on national minorities. Ziska...figures in several of the most genuinely comic episodes films of recent months have provided. On the filmic side, however, it must be said that ‘A Greater Promise’ is rather elementary. Film estimate: you’re doing all right.”

— New Theatre p22 N ’36

“With the aisles jammed and a waiting line of patrons, the new picture at the Cameo yesterday morning appeared to be in for a long run.” [It] is an interesting and humorous account of the transplanted individuals’ achievements and failures. Indeed, it is this excellent script upon which results in the picture’s absorbing human interest, while involving the story is mellower in its point of view and more talented in its performance than earlier films issuing from the Soviet Union.” Marguerite Tazelaar

— N Y Herald Tribune p18 O 9 ’36

“Beautiful photography, excellent landscape scenes and a picturization of the conquest of the Siberian wilderness are combined with a mildly interesting romance. ‘A Greater Promise,’ a fairly entertaining film record.” H. T. S.

— N Y Times p27 O 8 ’36

“Melodrama and pure propaganda are mixed with dubious results in ‘A Greater Promise’. ...Although the narrative is obvious and jerky, the interpolated songs are in the film. The characters are full of vitality and humor and the acting is of a decidedly superior quality. But then...the film does not come off with any great distinction.” William Boehnel

— N Y World-Telegram p33 O 8 ’36

Trade Paper Reviews

“...‘It’ is artstically meritorious, but cold emotionally. It is a propaganda film which makes a deliberate appeal to race and to class, and Jews, whom this film would indicate the Soviet is befriending, may object to it. ...Obviously the film, on behalf of the Soviet, is inviting Jews of the country to settle and develop the wild Biobridijan country, which in case of war with Japan could become among Russia’s first lines of defense. This is a highly plausible talk, condemning those whom it pretends to help.” Variety p23 O 21 ’36

HAPPY GO LUCKY. Republic $5m D 14 ’36


Director: Aubrey Scotto


Manager: Harry Crawford

“Basic plot is the standardized double identity one. An American aviator with secrets of a new aviation mechanism is reported lost at sea. But his heart believes in the war effort by singing in a Shanghai theater. Loss of memory is accepted as the reason why the singer does not recognize her.” Hollywood Reporter

Trade Paper Reviews

“A very pleasing, although unpretentious musical production, which will do well by Regan, Republic and Mr. John Q. Exhibitor. The singing of Regan is strictly class A, and he handles his comedy role with ease. Family.”

— Box Office p31 D 5 ’36

“This comedy mystery, with music makes good program fare. Phil Regan, playing a dual role, gives an excellent performance and handles three songs very effectively....Aubrey Scotto did a splendid job of directing. Colbert Clark rates credit as associate producer.”

— Film Daily p7 D 5 ’36

“This is a mixture of melodrama, farce and music. Well-knitted together fare. A satisfactory program fare. It is strictly hokum, but it is apparent that its makers never took the yarn too seriously and built it with a tongue-in-cheek routine to get a maximum of laughs. It will have its chief appeal in the secondary situations, where it will be a good bolster for any bill. ...It is apparent that the picture was made in short time and on a limited budget, but the direction by Aubrey Scotto and treatment of the hokum, plus acceptable work from Evelyn Venable, the romantic interest, Jed Prouty, his father, and the remainder of the cast, help to round out a pleasing programer.”

— Hollywood Reporter p3 N 30 ’36

— Motion Pict Daily p7 D 3 ’36

“Smartly concocted comedy melodrama with music, ‘Happy Go Lucky’ is one of Republic’s most entertaining offerings, having sufficient production quality, story interest and melody to rank well in the program class and justify substantial reservations for profits. Once the audience is beguiled into accepting the idea that two total strangers can be so nearly identical that even the aviator’s beloved can’t tell them apart, the semi-farceal narrative is on its way for a session of light amusement and excellent music. Regan’s personality gets over impressively and in song he is comparable to several of the more highly touted numbers.”

— Variety (Hollywood) p3 N 30 ’36

+ + Exceptionally Good; Good; + Fair; — Mediocre; — Poor; —— Exceptionally Poor
HERE COMES CARTER. First national 60min C 9 '36
Cast: Ross Alexander, Glenda Farrell. Anne Nagel, Craig Reynolds, Hobart Cavanaugh
Director: William Clemens
See issue of September 28, 1936 for other reviews of this film under title of Tallulah which was the former title.

Audience Suitability Ratings

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

- Calif of Business & Professional Women's Clubs

"Good. Mature." DAR

"Farretched, frothy and in rapid tempo, this 'Walter Winchell' story will amuse some adults." Nat Soc of New England Women

"A picture demonstrating courage and faith that the earth will subdue and dominate the right, which will appeal to a rather mature audience." S Calif Council of Fed Church Women

"Rather poor type of comedy with questionable ethics. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 7 '36
Fair. Family-mature.

+ - Motion Pic Guide D '36

"This is an involved and meaningless tale. The acting and direction are competent, but do not redeem the story from its innate vulgarity. A-G, ages 12-15: low ethical standards; children, 8-12: no interest."

- Motion Pic R p8 O '35

"General patronage."

Nat Legion of Decency N 19 '36
A & Y: fair satirical comedy; C: no interest.

Parents' M p32 D '36

"[It is] a fairly interesting film. The cast is a well directed and fast moving; the repartee is clever and breezy and one gets an interesting view of a broadcasting studio. Family, except for young children."

+ - Sel Motion Pic p8 O 1 '36

Newspaper and Magazine Reviews

"[It is a] medium program comedy. Family."

+ - Christian Science Monitor p15 N 7 '36

"This all may point a moral lesson. However, its reasoning and purpose baffle me. The best performance is contributed by John Sheehan as a tough gangster with a weakness for movie first nights. (1½ stars) Beverly Hills Liberty p44 D 19 '36

"It really begins to look as if we were in for a 'Here Comes' cycle, in the lower brackets of the films. The dialogue, surprisingly enough, is better than that of many technically more important productions. Mr. Alexander seems to be a very good Epstein, Jack Benny, with a better gag-man than Jack's and at least as glib a delivery—the ease and self-assurance of his performance has never been exceeded by Mr. Benny himself. The picture has one or two amusing gangster intervals to recommend it. Particularly amusing is a particularly smooth and wittily cast pattern, and very little else." B. R. C.

- + N Y Times p23 N 14 '36

"No one should be materially upset by the mild little comedy called 'Here Comes Carter.' An amiable and unpretentious mixture of satire and romance, it never for a moment pretends to be anything more than it is—a reasonably diverting and pleasant affair that can be enjoyed for some sixty minutes and forgotten with the greatest pleasure on the way out of the theater." William Boehnel

- N Y World-Telegram p27 N 17 '36

"An unpretentious program-filler that lampoons radio celebrities, the police industry and, quite unconsciously, itself. You've undoubtedly heard those gossip spouters over the air—these fast-talking gents who travel with their heels and leave a swath of ruffled reputations in the wake of each broadcast. Not a very likeable person, and Ross Alexander accentuates the bombastic character to the point of irritation. Ross purveys a laugh that's an annoyance. Glenda Farrell isn't done right by, in assignment or camera work."

Herb Stern

- + Script p10 O 31 '36

Trade Paper Reviews

"Ross Alexander breezes through this light morsel and manages to hold the interest in a script that is none too deftly written. But it will please the drop-in type of trade and the neighborhoods."

- + Film Daily p3 N 14 '36

+ - Motion Pic Daily p2 O 24 '36

"Estimate: for neighborhoods, twin bills."

- + Phila Exhibitor p34 S 15 '36

"[It does not quite click, not only on account of its implausibility but because it is slowly paced and too dependent upon the fervent actions of Ross Alexander, who is more and more overworking his expression and his manner to the point of Growing smart alecky rather than breezy and if given too much of the footage is apt to tire if the story cannot carry him. Can work on a dual, but will hit bottom as a single."

- Variety p35 N 18 '36

HIDEAWAY GIRL. Paramount 60min N 20 '36
Director: George Archainbald

Based on a novel Cabin Cruiser by David Garth. The story centers around Shirley Ross as a mysterious girl who is running away from the police and, when hidden away by Robert Cummings on his enormous yacht, refuses to account for her past. A debauched life is growing smart alecky rather than breezy and if given too much of the footage is apt to tire if the story cannot carry him. Can work on a dual, but will hit bottom as a single."

- Hollywood Reporter

Audience Suitability Ratings

"Comedy portion is amusing in some details, but on the whole unpleasantly coarse. Uncalled for drinking. Matter of taste for adults."

Am Legion Auxiliary

"Only for the limited group who enjoy noise and vulgarity will Hideaway Girl hold audience appeal. The dialogue is trite and there is too much of it. Whatever dramatic possibilities the story might have had are overshadowed by the downing of Martha Raye. This film has stupid direction and unbelievably poor acting. It is decided that drinking and suggestive drinking, thieving and a too intimate bedroom sequence. Adults: matter of taste; S & 15: no."

Calif of Business & Professional Women's Clubs

- [1] opens with high promise. However, coincidence plays too great a part in the solution of the mystery, the romance develops entirely too quickly for plausible and an unpleasant sequence with Martha Raye prevents the picture from being other than mediocre entertainment."

- + Exceptionally Good; + Good; + - Fair; + - Mediocre; - Poor; — Exceptionally Poor
"Family, but mature for children. Good." Day, The

"The film is filled with vulgar slapstick and music which is an assault to one's ears. A romantic little song agreeably sung by Shirley Ross and interpolated photography are not enough to save this worthless picture. Adults, if any."

Nat Soc of New England Women

"All attempts at dignity in the picture are defeated by crude, blatant, slapstick comedy on the part of the newly featured radio artist, Martha Raye, and the overemphasized drinking scenes reduce the ethical and social values to almost nil. Adults." S Calif Council of Fed Church Women

Fox W Coast Bull N 21 '36

"Though swiftly paced and well staged, the picture is unworthy of the ability of the attractive young leads and offers little in the way of entertainment. Entirely too much drinking."

Gen Fed of Women's Clubs (W Coast) N 19 '36

"This is a pleasing musical comedy which gives opportunity for the talents of Martha Raye and her particular type of humor and songs. Clever stagecraft, good photography and plentiful and pleasing music. Excessive drinking. Family."

Nat Council of Jewish Women N 11 '36

"Objectionable in parts."

Nat Legion of Decency N 19 '36

Sel Motion Pict p6 D 1 '36

Newspaper and Magazine Reviews

"A pleasant, nicely mounted and well directed offering which will do much to increase the popularity of the two young players destined to accumulate large armies of fans. Shirley Ross and Robert Cummings are suited admirably to play the parts assigned them. Martha Raye [is] heavily exploited as a headliner in 'Hideaway Girl.' In her drunken scene in 'Rhythm on the Range,' Martha reveals a flash of comedy genius, just an intimation of something which is susceptible of development. In 'Hideaway Girl' she manages to be only an irritating element, shouting songs in an unmusical, harsh voice, working her generous mouth into grotesque shapes and disporting herself generally in a manner inconsistent with the moods of the scenes in which she appears. This, one could have been a thoroughly satisfactory piece of screen entertainment if it had not been mutilated to force Martha Raye on the public."

Hollywood Spec p16 N 21 '36

Trade Paper Reviews

"Mediocre musical mystery—with Martha Raye cast in a role which limits her abilities. Family."

Box Office p51 N 14 '36

"A slim but moderately entertaining farce—comedy-melodrama that is given pulmolor treatment with songs sung by Shirley Ross and Martha Raye. The music, which is new, helps considerably. Especially the comedy; the romance nor the melodrama elements are strong enough to stand alone. With all four rather ad libbed, the comedy is the most of what was evidently pretty tough going."

Hollywood Reporter p8 N 7 '36

"Modern programmer best for twin bill requirements unless the presence of Shirley Ross and Martha Raye help. 'Hideaway Girl' is just a so-so."

Philpa Exhibitor p52 N 15 '36

"Strictly B class production in every proportion, mediocre in essential entertainment and having no established names to pull it through the bog, 'Hideaway Girl' will have to fight for place in the lesser duals. [The] screen play is banal, the acting generally weak and effort to sustain suspense labored, with direction by George Archainbaud lacking the zest and assuredness to overcome the defects."

Variety (Hollywood) p3 N 7 '36

HOLLYWOOD BOULEVARD. Paramount 75min Aug 21 '36

Cast: John Halliday, Marsha Hunt, Robert Cummings, C. Henry Gordon, Esther Ralph, Esther Dale, Frieda Inescort

Director: Harry C. Tazelaar

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

Audience Suitability Ratings

"An older generation of movie-goers, who are afflicted by nostalgic pangs at the mere mention of a faded star, may find this film of absorbing interest. Although I am not unduly sentimental, I find this wholesale rattling of bones and parading of Hollywood casualties not an appeal to my personal taste, rather depressing in the main. John Halliday has the lead and does admirably by it. This is also for the advanced list." T. J. Fitzmorris

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

Christian Century p1435 O 28 '36

"The tone of the film is uncertain. It sets out light-hearted, and then suddenly becomes heavily moral and obsessed with the unpleasantries of Hollywood life. Hollywood comes in for some nasty cracks, but misses the score of cal- lowness. Suitability: adults & adolescents."

Mo Film Bul p125 S 30 '36

"Those who read the film fan magazines might care for this. Adolescents, 12-16 & children, 12-10."

Motion Pict R p6 O '36

"A, Y and C: fairly interesting."

Parents' M p12 N '36

Newspaper and Magazine Reviews

"This picture, like its main character, is the rather dull decline of a very minor comet. Adults."

Christian Science Monitor p13 S 26 '36

"The germ of an absorbing human-interest story lies behind 'Hollywood Boulevard,' no doubt, but as presented currently it has failed to jell. The elements in entertainment that is often lurid, dull at times, and painfully average throughout for the intelligent observer. As for the picture itself—shallow characters, flat drawing, the cheap, flimsy, hackneyed story, the obvious cliches and the nasty treatment make it mediocre. Marguerite Tzczalar

"[It is a] sorry combination of cynicism and maudlinism. . . . It is a pretty hoary melodrama and slight enough excuse for a whole series of homilies upon the uncertainty of fame and fortune in the glamour city. And we felt pathetically embarrassed for the former stars and featured players. . . . Hollywood, having neglected them all these years, at least should have had the decency and goodness of heart to make them parade themselves as Exhibits A, B and C of the Forgotten Men and Women of filmdom. 'Hollywood Boulevard' is hardly a sporting gesture." F. S. Nugent

San Francisco Times p26 S 21 '36

"A competent performance by that splendid actor, John Halliday . . . is the chief blessing of Hollywood Boulevard, the tedious and blundering title rattling up a teenage Hollywood star. . . Mr. Halliday uses every trick he knows to keep the film believable and bearable, but the two romantic leads, Robert Cummings and Marsha Hunt, are played as incompetently as the film is written and directed." William Boehnel

World-Telegram p16 S 21 '36

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; -- Poor; --- Exceptionally Poor
HOLLYWOOD BOULEVARD—Continued

"Despite a superb performance by John Halliday asBlakeford, and effective work by Marsha Hunt and Robert Cummings as the love interest, the picture fails to rise above the second-feature level."
 — News-Wk p27 S 26 '36

"The current excursion into Celluloid City starts off with a good idea and then loses a considerable part of it in a morass of trick angles and subplots. "Hollywood Boulevard" is something you'll probably want to see because of Marsha Hunt's haunting loveliness . . . and the chance to welcome a host of past favorites back to a profession that needs 'em." Herb Sterne

— Script p10 S 19 '36

Trade Paper Reviews

"Rabid fans will dote upon 'Hollywood Boulevard' and the general rank-and-file will be entertained. It has unexpected virtues, having one of the best scripts ever possessed by an on-the-scene-in-Hollywood picture. It has the advantage of introducing its old timers intelligently and plausibly."
 + Variety p16 S 23 '36

HOPALONG CASSIDY RETURNS. Paramount

72min O 10 '36
Director: Nate Watt
A western melodrama.

Audience Suitability Ratings

"Fast action and good photography are depended upon to put over this banal story of early mining days. In spite of the hackneyed plot, it will be entertaining to those who enjoy Westerns. Family-mature, (Too much gun play for children.)" Am Legion Auxiliary

"The usual bad men, dance hall girls, gambling, drinking and a brutal scene where the crippled editor of the local paper is lassoed in his wheel chair and dragged to his death. Adults: poor; 11-13: good; 8-14: no." Calif Cong of P & Teachers

"The story is well told, with sufficient 'punch' to save it from being an ordinary Western. The high principles and courage of this familiar character give a wholesomeness to every picture in this series—this one, however, being a bit more sophomoric in tone than the others. Good for type. Mature." Calif Fed of Business & Professional Women's Clubs

"Picturesque natural settings; hard drinking; much shooting. Mature. Mediocre." DAR

"Varied scenes and fine horsemanship in a film which depicts the worst features of the old time West. Adults." Nat Soc of New England Women

"Although true to type, the usually trite shooting, drinking and rowdysim are not overdone and the old time 'shindigs' have been omitted, all to make a better class Western. Very suitably cast with appropriate dialogue. Family," S Calif Council of Fed Church Women, Women's Fil W C Coast Bul O 24 '36

"[It is] another exciting Western. Family." Gen Fed of Women's Clubs (W Coast) O 19 '36

"Those who enjoy Westerns will find the latest of the Hopalong Cassidy series much to their taste with its dash and swing, excellent riding, strong story and the best of the frontier heroes, William Boyd. These films boast better direction with fewer hitches in action, than most of their kind. There is one scene which will bring shudders to many, the spectacle of an invalid dragged to his death in a wheel chair. Such an exhibition of wanton cruelty is unnecessary and to be deplored, especially in a picture which will attract junior audiences. Adolescents, 12-16: questionable; children, 8-12: no." Motion Pict R p6 N '36

― [It is] a very mediocre Western . . . A waste of time for any audience."
 — Nat Council of Jewish Women O 14 '36

"General patronage." Nat Legion of Decency O 29 '36

"& Y: poor; C: no." Parents' M p16 Ja '37

"[It is] a stereotyped Western . . . The only relieving feature is the scenery. Adults & young people." — Sel Motion Pict p1 N 1 '36

Trade Paper Reviews

"Showmen can welcome Hopalong back with every confidence. This first of Harry Sherman's new series will be a success at the turnstiles. Family." + Box Office p63 O 17 '36

"This Hopalong is one of the best in the series. It has more plot and more dramatics than the previous ones, and it stacks up as an outdoor picture of the best grade."
 + Film Daily p8 O 12 '36

"With stories, production and direction constantly improving, this is undoubtedly the best of the Hopalong Cassidy series. It represents a completely satisfactory hour of all-family entertainment and any exhibitor who has done well with the Hopalongs before should do better with this." + Hollywood Reporter p3 O 8 '36

+ Motion Pict Daily p13 O 9 '36

"It holds to the high standard set last season. Estimate: okey."
 + Pict Exhibitor p33 N 1 '36

"With a substantial following built on former pictures in the series, 'Hopalong Cassidy Returns' is a cinch to bear fruit at the wickets wherever it is played. Film has that ample punch to bring them in. It's truly a Western, with all players portraying their characterizations in an magnificent style. Competently written, acted, directed and produced, this film shouldn't be hard to sell. It's just what the customers like—\--in the proper theatre line." + Variety (Hollywood) p8 O 3 '36

HOUSE OF SECRETS. Chesterfield 67min O 26 '36
Cast: Leslie Fenton. Muriel Evans. Sidney Blackmer
Director: Roland Reed

"[It is the story of] an American who finds himself not only heir to a large English estate but also the center of much interest on the part of Scotland Yard. He is helped by a friend, who is also a detective, sent upon a different mission." Sel Motion Pict

Audience Suitability Ratings

"An absorbing mystery drama. Adults & young people." E Coast Preview Committee

+ Film W C Coast Bul N 7 '36

"General patronage." Nat Legion of Decency N 5 '36

"A, Y & C: fair melodrama." Parents' M p16 Ja '37

"Good acting, smooth and fast direction and an excellent climax are combined in an entertaining film. Adults & young people." + Sel Motion Pict p10 N 1 '36

+ + Exceptionally Good; + Good; + — Fair; — Mediocre; — Poor; — — Exceptionally Poor
I COVER CHINATOWN. Banner 64min.
Cast: Norman Foster. Elaine Shepard.
Director: Norman Foster
"Locale is San Francisco's Chinatown, where a cold-blooded trunk murder is committed by the elder of two crooks who deal in stolen goods and run a store for a 'front.'" Film Daily

Trade Paper Reviews

"Produced by Banner Pictures, this one will please patrons at the smaller theaters who thrive on suspense, excitement and melodrama. Although dialogue, direction and some of the acting are not highly polished, they're adequate to get the yarn across."

"+ Film Daily p4 Ag 25 '36
"Estimate: seven independent action pictures."

+ Film Exhibitor p40 O 15 '36

IN HIS STEPS. Grand national 75min S 22 '36
Director: Karl Brown
Based on the novel of the same title by Charles M. Sheldon. "It tells the tale of the son and daughter of two wealthy families who marry under age and against their parents' consent. There is a business feud on between the heads of the families. The young couple elope, and hide on the farm of the minister who marries them, because the young man faces a prison sentence of ten years for kidnapping the bride." Film Daily

Audience Suitability Ratings

"The charm of pious simplicity, the real influence of the boy and girl against the absorbing greed of wealth and power is so realistically brought out that there is no consciousness of the sermon. Excellent entertainment. Family-mature." Am Legion Auxiliary

"Family. Adults & 14-18: excellent; 8-14: mature." Calif Cour of Par & Teachers
"This picture, with its fine spiritual theme is handled in a delightfully entertaining manner throughout with sufficient comedy interspersed to relieve the inherent seriousness. Rating: very good. Family." Calif Fed of Business & Professional Women's Clubs

"Constructive philosophy. Mature-family. Good." CAR

"Mature audiences (over 16)." Nat Soc of New England Women

"Worthwhile entertainment, especially appealing to young people. Family." S Calif Council of Fed Church Women

"The straightforward sincerity of this picture commends it to a varied audience. It leaves the audience a pleasant memory of an association, with worth while human characters. Family." Women's Unity Club, Los Angeles

+ Fox W Coast Bull O 3 '36

"There is a fine balance of the elements of good entertainment, humor, pathos, swift action and romance. Delightfully entertaining, inspiring and thought-provoking. Family."

+ Gen Fed of Women's Clubs (W Coast) S 16 '36

"Mature."

+jt Estimates S 15 '36

"There is uplift and inspiration in this picture though at times the preaching is obvious. Family."

Nat Council of Jewish Women S 21 '36

"A deeply moving story with fine moral values. Adults."

+ Nat Legion of Decency O 1 '36

"A, Y and C: good. Parents' M p12 N '36

Scholastic p23 O 31 '36

"Mature."

Sel Motion Pict p3 O 1 '36

"Full of good characterizations and amusing incidents, the book, counteracts the racy made plot, which has only the remotest connection with the novel from which it takes its title. Family." Film Daily

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p13 O 10 '36

"Grand National Pictures makes its debut with the picturization of Chandler M. Sheldon's book, and thereby comes the resurrection of the old Pathe, which will not engage in stag- ing photoplays, however, but with that new the new Grand National. While the first effort of the offspring of such an illustrious parent is certainly not crystalized, the amalgamation of production experience of the predecessor, it does bear healthy signs of a freshness of thought and treatment." P. Cunningham

+ — Commonweal p560 O 9 '36

"This is not for sophisticated audiences. Yet there is no denying a certain simple elemental appeal." (2 stars) Beverly Hills Liberty p37 N 7 '36

"In its favor the picture has clear and explicit direction, a motive lofty and scriptural, and sincere and conservative performance. By Miss Parker and Mr. Linden. On the other hand, the court scene at the end is so artificial it is ludicrous, while much of the story force is disseminated by its implausibility." Marguerite Tazelaar

+ — NY Herald Tribune p23 O 29 '36

"The screenplay is an old-fashioned drama, heavy with platitudes and ringing references to the more sterling virtues. It is exactly like a nineteenth century novel come to life. The acting, like plot and atmosphere, is old-fashioned, with no great attempt at characterization. The people are symbols rather than individuals. The picture seems slightly incongruous in 1936, rather like a period piece. Since the book is still doing well in the bookstalls, the picture will probably have an appeal to those too young to know the novel and can overlook its decided shortcomings as a modern movie." Eileen Creelman

+ — N Y Sun p29 O 29 '36

"[It] is home spun cinema stuff, with all the irritations that those accustomed to more artful woven fables usually experience from that commodity. J. T. M.

N Y Times p31 O 29 '36

"Sweetness and sentiment are drawn out to the point of pain in 'In His Steps,' one of those helpful little extravaganzas that stimulate the innocent of heart to noble emotions and kindly deeds. Although its speech is a lot of naive prattle and its cunning ways are just a straw worn the kindergarten, it attempts to teach us again the sturdy lessons of love,
IN HIS STEPS—Continued
self-sacrifice and regeneration." William
Boehnal
+ + N Y World-Telegram p19 O 29 '36
Reviewed by John Mosher
New York p38 N 7 '36
"Grand National Pictures' first production will satisfy no one who like to weep. Nobly
but sloppily, 'In His Steps' dramatizes Charles M.
Sheldon's best seller.
News-Wk p35 O 3 '36
Trade Paper Reviews
"Producer E. F. Zeldman has given the new
Grand National a picture with which it can
make a proud debut. With ample entertain-
ment values and based on a generally popular
book and theme, the film is ably produced,
directed and enacted. It will do business Kd
augurs well for the place Grand National will
occupy in production and exhibition fields. Film
+ + Box Office p63 S 19 '36
"At the Astor Theater where the trade show
was held, the women folks were sniffing all
over the house for twenty minutes before the
picture finished—and were still sniffing as it
closed. It's that kind of a love story, and based
on a conception it is hard to figure how it can miss. [It is] one of the most
dramatically emotional plays of the season,
as well as one of the most clean and whole-
some."
+ Film Daily p8 S 22 '36
+ Motion Pict Daily p2 S 12 '36
"Creditable all through with photography, direction
and acting, this picture emerges favorably in technique
with any major effort. Will make a swell tear jerker for the family
house. There is some real down-to-earth comedy in this that should
alone recommend it for exhibitors with home folks audiences."
+ Phila Exhibitor p34 O 1 '36
"Grand National . . . has made a sincere ef-
fort to make the essence of Charles M.
Sheldon's book onto the screen so that it will
appeal to the average audience. The picture
is a tear-jerker and probably will get its share
of the feminine trade. Whether it will stand
alone on a program will depend on the ex-
ploration put behind it and whether the ex-
hibitor thinks the theme best suited for his
patrons. As it appears on the screen this is
liminescent. The entire cast, Miss Man and
others in that category. In film form, the story
takes on added strength due to nice scripting,
a fine score and uniformly competent
acting."
+ Variety p19 N 4 '36
"With 'In His Steps,' a highly controversial
picture because of its religious angles, Grand
National Distributing Corp. breaks film tides
with one that will appeal to the masses if
properly exploited. It's a sleeper. By word
of mouth, through women's organizations it
will come out in the blue."
Variety (Hollywood) p3 S 11 '36
ISLE OF FURY. Warner 60min O 10 '36
Cast: Humphrey Bogart, Margaret Lindsay,
Roy, Donald Woods, Paul Graetz, Gordon
Hart, E. E. Clive
Director: Frank McDonald
See issue of September 28, 1936 for other re-
views of this film.
Audience Suitability Ratings
"[It is] a trite story [which] . . . is helped
materially by some unusually good photog-
raphy." T. J. Fitzmorris
– + America p24 O 10 '36
"A: depends on taste; Y: better not; C: no."
Christian Century pi542 N 18 '36
"Fair entertainment for family." Am Legion
Auxiliary
"Excellent photography and some beautiful
settings add to the entertainment value. Adults
& 14-18: fair; 8-14: possible." Calif Cong of
Par & Teachers
"In spite of the title, the action is not exag-
erated, with just about as much material as that are
human, sincere and convincing." Calif Fed of Business & Professional Women's
Clubs
"[It is a] tangled incoherent story. Mature.
Mediocre." DAR
"Adults." Nat Soc of New England Women
"A picture which makes an appeal beyond
the average run of this type and gives distinct
value. One of the most interesting in its
dramatization is overcome brings out strength of char-
acter and a wholesome lesson in a production
suitable for adults & young people."
S Calif Council of Fed Church Women
Fox W Coast Bul S 19 '36
"A triangle mystery type of drama set against
a well-photographed background. . . . the
whole, understandable drama is given fairly
interesting production. Mature." Mrs T. G.
Winter
– + Fox W Coast Bul O 10 '36
"It holds suspense and offers two particularly
exciting sequences, the rescue of a ship in a
tropical storm and a death fight with a devil
fish, as well as interesting shots of pearl
diving. The direction and acting are satisfactory,
with Lilli Monti excellent in a small part.
Family, Mature."
+ + Gen Fed of Women's Clubs (W Coast)
S 8 '36
"Adults.
JT Estimates S 15 '36
"The story has good parts, such as the pearl
fishing scenes, the shipwreck, the fight with the
octopus, and the treatment is realistic and in-
teresting. But the center of interest shifts
so often that the film lacks coherence and the
ending is surprising. Suitability: adults &
adolescents."
– + Mo Film Bul p173 O 3 '36
"[It is] an absurdly juvenile mystery story.
. . . A magnificent tropical storm with excellent
accomplished photography and the personality
of Humphrey Bogart can scarcely offset a trite
and silly story and the pernicious notion that
a murder cat can be allowed to escape justice if he has a sufficiently beautiful
wife, and adequate courage to fight an octopus.
Adolescents, 12-16 & children, 8-12: no."
+ + Motion Pict R p7 O '36
"This trite and obvious triangle theme against
a background of South Sea Islands begins with
some interesting variations and the water photo-
graphy which with excellent sound effects foreshadows
the melodrama which unfolds. Adults.
Admirable Nat Council of Jewish Women S 9 '36
"Outstanding photography and atmospheric
background compensate for the triteness of the
plot. Adults."
Nat Legion of Decency S 24 '36
"A & Y: fair; C: mature.
Parents' M p52 D '36
"Striking marine and submarine photography
and adequate acting in a film which shows
rather jerky direction and abrupt changes of
tempo. Adults."
+ + Wkly Guide O 3 '36
Newspaper and Magazine Reviews
"There is some fine underwater photography
and the acting is above average but the film is
frequently jerky. Adults."
+ + Christian Science Monitor pi5 N 7 '36
+ + Exceptionally Good; + Good; – + Fair; – + Mediocre; – Poor; — Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

It’s action you want, this picture has its share of punches—an under-water fight with a devil fish and a lot of dirty conviviality by native pearl-divers. It has other things to recommend it, too—another chance to glimpse the work of Humphrey Bogart... E. E. Clive carves out another brilliant job.” — Molly Lewin

Trade Paper Reviews

“This nicely produced feature vibrates with both the drama and enchanting atmosphere of the South Seas. Audiences in general will like this attraction for its vigorous entertainment elements. Frank McDonald’s direction is thorough, while Frank Good’s photography is even better than that name implies. Location shots are skillfully chosen, and natural beauties of settings ingeniously captured.” — Film Daily p7 D 2 ‘36

“Estimate: program.”

“[It] represents a melodrama that ambles with fair steadiness through South Sea intrigue, perils of pearl diving, and a triangular love affair. It’s okay as one end of a duel when teamed with a feature film, and it frankly inspires no more.” — Variety p29 N 18 ‘36

IT COULDN’T HAVE HAPPENED. Chesterfield 66min Ag 1 ‘36


Director: Phil Rosen

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

Audience Suitability Ratings

“A: Fair; Y: Doubtful; C: No.”

Parents’ M p12 N ‘36

Newspaper and Magazine Reviews

“Adults only.”

Christian Science Monitor p13 S 19 ‘36

“[It] Couldn’t Have Happened” is a mildly humorous murder mystery. In the slightly facetious vein which is the current cinema fashion in mystery plays, the picture is seldom a lucid account of detective work; but because it moves along in a happy way, it is as easy to take as it is to forget.” (2 stars) Beverly Hills Liberty p52 O 3 ‘36

Trade Paper Reviews

“Full title of this opus is [It] Couldn’t Have Happened—but it did.” Many customers may add the interrogation, “Why?” unless they copped a bank night prize. It’s an afterthought to a double program set-up. Several highly capable folks are shoved around, misdirected and manhandled for about forty minutes before this banana mystery is down to solid ground... The biggest mystery about this film is how it could have been done so poorly.” — Variety p31 S 16 ‘36

JUGGERNAUT. Twickenham 70min


Director: Henry Edwards

Filmed in England. “The story tells how a fanatical, experiment-crazed doctor is forced to abandon his life’s ambition through lack of funds. Suddenly the wealth he has longed for is offered to him by the philiandered Lady Clifford, provided he will operate in removing from existence her fabulously wealthy husband.” (Hollywood Reporter)

Audience Suitability Ratings

“The story is improbable and the thrills sometimes touch absurdity but there is plenty of action and the acting is well suited to the story. The direction is competent, the photography uneven, the sound good. Suitability: adults & adolescents.”

— No Film Bul p48 S 30 ‘36

Trade Paper Reviews

“This with over-stressing, heavily labored direction, and acting pitched an octave too high even for the wildest of melodrama, this vehicle for the sinister Boris Karloff slips right off the map as a candidate for the horror category... Boris Karloff as heavy going of the cross-eyed crazed doctor, and with much rolling of eye-balls and over-stressing of emphasis, fails to put across the suggestion of reality. Mona Goya, as the wicked countess, is equally unconvincing and theatrical.” — Hollywood Reporter p7 S 17 ‘36

“An uninspired melodrama, this one stands or falls on Karloff’s name, for there is little else about it to help sell it... Directness of its far-fetched story is in the picture’s favor, but at best its value would be confined to bargain nights, one night stands and other spots where you can fool ‘em easy... Main part of the footage is dull, but the final reel tries to keep up the speed with disastrous results. Intended to bring the tale to a suspenseful climax, it will instead probably bring hiccups. By re-shooting these scenes in a less frenzied manner, film might be saved, although doubtful whether it’s worth the trouble.” — Variety p17 S 23 ‘36

JUNGLE PRINCESS. Paramount 58min N 27 ‘36


Director: William Thiele

“This is a Tarzan-type picture with the sexes reversed. It has a little native girl who finds herself among the Mahals—up to lovely and lonely young womanhood among the big game, and it has a handsome young American who gets lost there and is rescued by her.” — Hollywood Reporter

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency D 10 ‘36

“A fantastic tale in which romance, tragedy, comedy, animal devotion and the problems of a female Tarzan are combined in entertaining fashion... The story is well told, the social and moral problems of modern civilization are worked out in a highly improbable but nevertheless interesting way. The Hollywood jungle scenes, beautifully photographed, are fascinating and the acting and direction well-nigh admirable. Miss Lamour, a new comer to the screen, has both personality and ability. Family.”

— Sel Motion Pict p10 D 1 ‘36

Newspaper and Magazine Reviews

“When I see a picture of this sort, I have a thoroughly good time... It is a blessed relief to see something of the ‘Jungle Princess’ sort, to see new people in new surroundings, doing things totally unlike anything we ever had done. And parents, who like their children occasionally to find something completely to
JUNGLE PRINCESS—Continued

their liking in a motion picture theatre, will have any appreciative after a Paramount production. The story might perhaps have been a little more believable and more closely knit, but, as far as is possible, the background that matters most, and we certainly can not quarrel with it on the ground that it is not entertaining. . . .

Box Office p23 N 25 '36

'A splendid performance by Dorothy Lamour and several gripping stock jungle shots make this good entertainment, despite its many unbelievable situations. Film will rate with juveniles, made "jungle conscious" through the celluloid and newspaper antics of Tarzan, and can command prominence in any neighborhood situation. Finally.

+

Hollywood Reporter p3 N 17 '36

'The highly imaginary situation gives opportunity for exciting animal melodrama and social complications, and it will be hugely enjoyed by juvenile-minded audiences on the Tarzan and Jungle picture. The number is only mild entertainment of its type. The picture's interest lies in the main, in introducing the new and charming Dorothy Lamour who has exhibits physical charm and personality that can be sold on something. The screening play . . . is imaginative and well constructed. But with all the good technical contributions, this product is too still for situations that really make this type of picture.'

- +

Motion Pict Daily p13 N 15 '36

'Where a female Tarzan is saleable, so is the show. Miss Lamour indicates she has plenty of talent. Estimate: depends on exploitation.'

Phila Exhibitor p30 D 1 '36

"Although based on an improbable story and filled with impossible situations, The Jungle Princess allows the Tarzan fans to rate fair as a boister as on duels. It is hardly a sufficient vehicle to introduce to audiences the screen personality of Dorothy Lamour. . . . Those who like their Tarzans, male or female, may go for this one for its action and somewhat idyllic nature, but this will hold only with the neighborhood trade and youngsters.'

+ + Variety (Hollywood) p3 N 17 '36

KELLY THE SECOND. MGM 70mm Ag 21 '36

Cast: Patsy Kelly, Quinn (Big Boy) Williamson, Charley Chase, Pert Kelton, Edward Brophy

Director: Gus Meins

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

Audience Suitability Ratings

"Here is a comedy which will effectively dispel any suspicion that the movies are going sour. The spot on the bright spot in other people's poor pictures, and in the midst of their boisterousness as though the producers were nursing their wounds a bit too much, still conscious of their bruises and, in their anxieties, having forgotten about such things as cinematic comedy, acting, photography and direction. . . And yet the spectacle is consistently pleasing in the tense drama of it all, behind scenes.'

Variety p16 S 16 '36

DER KAMPF. Amkino 90min S 10 '36

Cast: Lotte Leebinger, Bruno Schmitzdorff, Gregor Gog, Ingeborg Franke

Director: Gustav Wangenheim

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

Newspaper and Magazine Reviews

"Maybe we miss the social significance in the cinematic confusion. It is held with bitterness against the Nazis; but the bitterness gets involved in the general muddle. . . Critics tell us Lotte Leebinger is the mother, but you will have to discover for yourself. We are not sure just what she is trying to express—but, whatever it is, she is expressing it at top emotion for ninety minutes of the wonderful "Hills of Liberty" p39 O 17 '36

"'Der Kampf' is at one and the same time the most important, moving, formalistically the most interesting and yet the most incomplete and imperfect film of current running. . . This pent-up protest has crystallized in the greatest single movie performance of the last five years—Lotte Leebinger as Mother Lamk. . . The two strands of the story run side by side and at times cross, with the illustration of each. Unfortunately neither is sufficiently clear to make for a complete and logically acceptable whole . . . The shortcoming is a mere simplification. 'Der Kampf' [rates] as an unqualified must [see], if only that it proves that films need not be so divertissement but can be as rich, raw, and full of protest as life. . . We get a sense of participating in the future.'

Robert Sheehans

New York p25 O 17 '36

"It is surprising and a great disappointment that 'Der Kampf' should turn out to be a botched piece of work. . . There are outstanding scenes in the film. . . They suggest what the whole film might have been as a piece of reporting and there has been an inspired handling of the story involved. . . Yet most of it is too muddled for us, too baffling and murky.'

John Mosher

- + New Yorker p28 S 19 '36

"This is propaganda. Flicker fans whose eyes glaze at films made to arouse indignation had better look elsewhere. But it will till please those who enjoy an emotional evening at the expense of the Brown Shirts.'

News-Wk. p30 S 19 '36

Trade Paper Reviews

"A provocative condemnation of Nazi barbarism, and a tribute to German workers who have fought and still fight against fascism. The entire cast is effective, playing the parts with great realism. Spoken in German, but liberally supplied with super-imposed English dialogue titles, the action is easily followed and should appeal to liberal audiences.'

Hollywood Reporter p27 S 25 '36

"It is strong and frequently heartrending. As cinematography, on the other hand, it is, unfortunately, not all it should be. This latter is unfairly termed. It seems as though the producers were nursing their wounds a bit too much, still conscious of their bruises and, in their anxieties, having forgotten about such things as cinematic comedy, acting, photography and direction. . . And yet the spectacle is consistently pleasing in the tense drama of it all, behind scenes.'

Variety p16 S 16 '36

DIGEST
"A: hardly; Y: good of kind; C: perhaps."
Christian Century p148 O 29 '36

"A, Y and C: typical Hal Roach comedy with Patsy Kelly, the slapstick show."
Parents' M p44 Jl '36

"[It is a] good farcical comedy, with some of Metro's best comics. . . Flenty of laughs."
+ Wkly Guide As 1 '36

Newspaper and Magazine Reviews

"An especial treat for Patsy Kelly fans, which will also be found entertaining by those who don't mind their farces rough, tough and roaring. . . The producers run the gag mill at top speed."
+ Christian Science Monitor O 3 '36

"While 'Kelly the Second' is no more than a string of gags, it is frequently funny, and for those who enjoy slapstick it should prove enter- taining. Patsy Kelly, Charley Chase and Pert Kelton in the cast, the performance is naturally hilarious as well as shrewdly skillful. And the scattered gags have been strung out a trifle tight, the unfailing exuberance of Miss Kelly makes up for it."
Marguerite Taze- lahu

— Y N Y Herald Tribune p10 O 3 '36

"Laughable as it may be, there is little or nothing that is new or important about 'Kelly the Second' except that it is the first 'starring' vehicle of Patsy Kelly, who is known to some few ardent admirers as Kelly the one-and-only. She is still authentic Kelly, though deplorably softened, one feels (probably because of the influence of Hollywood) as compared with the really irresponsible Kelly of the merely support- ing roles."
B. R. C.
— Y N Y Tribune O 3 '36

"Although the event is auspicious, the circums- tances under which Miss Kelly makes her debut as a Hollywood First Lady are dubious, since the film is definitely unskilled and spot- ty in spite of the -rogue horse-play of its hu- mor. . . Fearing, perhaps, that her story was a little too skinny to provide an hour of enter- tainment, the producers have padded it with a series of gags, some of which are funny, but only now and then. For the most part, 'Kelly the Second' remains a good two-reel comedy stretched out to feature length." William Bensusan
— Y Y World-Telegram p25 O 6 '36

"The Hal Roach set will enjoy 'Kelly the Second.' Even more reserved persons may be interested by the grand moment at the end. Miss Patsy Kelly is a stalwart heroine in the piece, which is stuffed rich and toothsome with the good gags."
+ New Yorker p31 O 10 '36

Trade Paper Reviews

"'Kelly the Second' probably will be wel- come in the duds, because it is filled with humorous moments. It is too lightweight in plot and accomplished results to stand up alone in most spots. . . Picture has been trim- med about 15 minutes shorter than originally released, and that helps a lot. Even so, some of the giggling actually slows down the pace midway. Runs 70 minutes, which is plenty for the average comedy of this sort, especially if placed with another picture."
+ Variety p18 O 7 '36

LA KERMESSE HEROIQUE. Tobis 55min S 22 '36

Cast: Françoise Rosay, Almerre, Jean Murat.
Louis Jouvet

Director: Jacques Feyder

Based on the novel of the same title by Charles Spence. A French dialogue film with English subtitles produced in France. The photoplay received the Grand Prix du Cinema Francais and the gold medal award of the Venice International Exposition of Cinematog- raphy. The film is sub-titled 'La Kermesse Heroique.' The story tells of a town's predication when, on the eve of a carnival, the Burgo- master and some of the citizens learn of the Spanish plan to spend the night there. The Spanish are a battalion of King Philip's army, which have thoroughly terrified Flanders. The Burgomaster has an idea. He will pretend to be dead in the hope that the Duke will pass through the village without stopping."
(N Y Sun)

Audience Suitability Ratings

"A thoroughly delightful piece of entertain- ment, quite as colossal as 'The Charge of the Light Brigade.' But should be run as a second feature. 'La Kermesse Heroique' does not derive its excel- lence from massive sets (although there are many of them) nor from a large personnel; these factors merely form the incidental back- ground for the unfolding of a simple little story, perfectly acted by players who act like human beings."

+ Bull on Current Films N 17 '36

"The cleverest thing about the film is un- doubtedly the direction of characters, which is extremely subtle: whether singly, in groups, or in crowds, they are always handled with understand- ing. Françoise Rosay as the Burgomaster's wife is entirely credible, and although she is to all intents and purposes the heroine, her own weaknesses (particularly since her weaknesses are not omitted or blunted over. . . Among the very best performances, however, is that of Louise Jouvet as the Duke's chaplain, beloved, knowing, sophisticated, and not ignorant of the pleasures of the table. Where the film is not fully successful—apart from one or two minor faults of construction—is in making its general humor more perfectly clear. The details, the satire is pointed, but on a general view it is not always easy to know if the film is not simply a less exalted purpose. Suitability: adults & adolescents."
A. V.
— Mo Film Bul p179 O 3 '36

"On second review, we find this picture definitely objectionable because of subtle indecent dialogue and incidents. Its entire tone is unhonest and in addition most of it is quite boring. Condemed."
— Nat Legion of Decency O 29 '36

Newspaper and Magazine Reviews

"Gallic wit at its crispest delivered by a splendid cast. The French are lovely actu- loons with an air. This with direction, photog- raphy and music explains why the film won two coveted awards in the cinema festival."
+ Christian Science Monitor p13 N 21 '36

"The French are advancing 'La Kermesse Heroique' as the greatest comedy to reach this country from the motion picture studios of Paris. It is, as they say, without any ques- tion, a capably wrought, skilfully played, well directed, handsomely mounted, notably photo- graphed and hilariously studded farce. But they do not mention the more important fact that the plot and climactic action basically involve the 'unique performance of mass adultery by the married women of a homey French village.' From this construction, the production warranted the honors awarded it. . . But it definitely is not in accordance with American motion picture enter- tainment standards, bringing condemnation from the Legion of Decency. . . It is unfortu- nate indeed that the reputed expenditure of $400,000. . . should be lost on such a subject if the producers desired to impress America."
J. P. Cunningham
— Commonweal p52 N 6 '36

"This is recommended for those who love good pictures in any language. . . Our protest against their thoughtless disregard of the Span- ish, they reek of studio artificiality, that they are too slick and span, that they have none of the majestic flavor that is the birthright of the other hand, European movie makers seem
LA KERMESE HEROIQUE—Continued

be able to get past the fresh-paint sign into the past. Jacques Feyder’s magnificently intuigenent direction makes this story of nineteen hours of a September day and night in 1616 a distinguished photoplay. Every role, down to the smallest bits of soldiers and peasants, is perfectly done.” (3½ stars)

Beverly Lytch

Liberty p56 N 7 36

‘La Kermesse Heroique,’ is one of the most diverting [pictures] I have ever watched... The film is in no way an attempt to trace the life of a Flemish family during the Low Country painting... It will be remembered by those who see it as an extraordinarily finished film.” Mark Van Doren

+ + Nation p268 O 10 36

“At last, a cultured film... Except that it shows us Jan Breughel busy painting a Flemish portrait, not only truth to life in its ‘atmosphere’ and scrupulously attentive to detail, but it was evidently inspired by its subject...nant of his day, that in 1616. He has successfully... in the frames of their old masters, resuming a two-dimensional peace and mundane work when his motion-picture subordinates them to momentary life. The film is an object-lesson to all of us. It shows that the ‘costume-picture’ need not be vulgar and illiterate.”

The New Statesman & Nation p628 O 24 36

‘La Kermesse Heroique’ [is] the most scintillating and adult costume comedy that has ever come from abroad... The film has received a too-arduous a burial...La Kerme... Even for the French, it is a lusty and completely captivating multipart picture. It is...Feyder...takes his place with René Clair and Charlie Chaplin as one of the distinguished comic artists of the cinema...It is...an abundant vitality about the photoplay that is rarely attained in the medium of the screen.” Howard Barnes

+ + N Y Herald Tribune p26 S 23 36

...It is a production which has already won honors abroad, and a production which Hollywood might well covet as its own. They would probably not have done it as well in Hollywood... This is a cast that would bring joy to any...director, and Jacques Feyder has done his own job magnificently...[It] is about as much as a moviegoer can ask...Lazare Meerson has succeeded in making the entire production look as though the paintings of seventeenth century Flemish life were projected in discolors.” Eileen Creelman

+ + N Y Sun p38 S 23 36

‘[The new] Filmarte [is] dedicated to the exhibition of outstanding pictures from abroad. Let us note at once that the Filmarte’s offering comes easily within the distinguished category mentioned in the theatre’s dedication... [It is] a picture that...two standards of the...strict...religionists...A delightfully satirical libel upon the city of Boom and its masculine inhabitants, the film has achieved a delicate balance between broad farce and subtle humor... It is a story of the most refreshing and witty pictures of the year... Do not, we beg you, be dissuaded from seeing it because the dialogue is in French. Even without the many English subtitles, ‘La Kermesse Heroique’ would be clearly understood; like all great comics it speaks a universal language.” F. S. Nugent

+ + N Y Times p39 S 23 36

The so-called superiority of Homo Sapientes comes into its own in ‘La Kermesse Heroique,’ the lively and impudent little cinema prank from Paris... A bawdy romp, whose moral is a ribald and treatment laughter, it ungently kicks the accepted legend that man is superior to woman swiftly and firmly in the pants of its entire audience... In a few words, ‘La Kermesse Heroique’ is glib, sophisticated and tonic entertainment.” William S. Goetz

+ N Y World-Telegram p31 S 23 36

‘Bawdy, funny, with wicked comedy by Françoise Rosay, sets after Breughel, and a slick story about the Dominical chaplain, ‘La Kerme...Feyder’s camera picks out with vividness and invention absurdities in costume and character and almost effortlessly brings into the photoplay a lightness of movement which he lightly works into his ribald story a touch of the genuine, the simple emotion.”

Graham Greene

+ + Spec p277 O 30 36

The French film which was awarded the Grand Prix du Cinema Francaise is running wild at the new Filmarte Theater breaking records of audience response at every showing. This would be not too incident to indicate that the French know their comedy, or that New Yorkers know their French, or maybe that a good picture is a good picture anywhere and everywhere... The burgomaster, played by Alerme, his wife, played by Françoise Rosay, and the Duke, portrayed by René Clair, are the key members of the day of pantomime; and each is expert in sustaining a long and arduous sequence of fun... It is not only in Paris, but even in luxurious settings, but ‘La Kermesse Heroique’ takes place before a background so compellingly beautiful that it should be a marvel of standard of excellence by all picture makers.”

+ + Stage p14 N 36

‘Directed by Jacques Feyder... ‘La Kerme...explodes the theory that René Clair has a monopoly on urban comedy in the French cinema. It is as sly a farce as any that has ever led a U. S. censor board to mistake good manners for innocent intentions. Produced at a cost of $395,000—a fabulous sum for a French cinema—it was distinguishedly set by Lazare Meerson, it was distinguishedly abroad by winning the grand Prix du Cinema Francais, being banned only comedy in Holland...’

+ Time p30 O 5 36

Trade Paper Reviews

‘The sure-fire human qualities of this hilarious French film make it an inestimable entertainment, the gay and sparkling dialogue of the super-imposed English titles insuring its universal appeal...’

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor.
lately English titles, this feature is an outstanding photoplay that will delight American and English audiences. It is the best British entertainment that has come out of foreign studios in many a moon. (3)

Film Daily p11 S 24 '36

"This French production with complete dialogue titles in English (which titles were almost unnecessary, so universally do the actions of these stories speak for themselves) in or without any language and so will the simplicity of the story and its brilliant unfolding likewise be preserved in all its clarity and appeal, comes to this country with the distinction of being the best film produced in France last year. . . . Theaters with adult clientele can offer their patrons something refreshing and rib-tickling with [this picture]. Feyer should be a favorite in Hollywood, once again, on the strength of this production."

+ Hollywood Reporter p8 O 5 '36

The comedy is broad, enthusiastically met by the cast, silly rescue but always tasteful. The dialogue is French but English subtitles make following the story a pleasure. The entire production is suitable domestically for sophisticated, adult, literate [audiences].

+ Phila Exhibitor p37 L 1 '36

"This French comedy spectacle . . . is tops for arty and literary Production, English titles or not. Length will militate against its showing in film theatres using two features. Even the handicap of being entirely in French and requiring English titles for the American audiences, fails to take away from its charm and the pictual contributions of direction, performances, photography and dialogue are standout. . . . In English, and with one or two box office names, this might well have taken its place in the procession of recently released American-produced costume plays."

+ Variety p20 S 30 '36

KILLER AT LARGE. Columbia 58min O 1 '36

Cast: Mary Brian, Russell Hardie, Betty Compson, George McKay. Henry Brandon

Director: David Selman

"The plot has to do with the apprehension of a murderer whose crimes are in the wax dummies he makes. Miss Brian, as the heroine detective, and her fiancé, a department store clerk with a strongly suspected of the murder, together attempt to catch the killer."(3)

N Y Herald Tribune

Audience Suitability Ratings

"A: hopeless; Y and C: harmless but poor."

Christian Century p178 N 4 '36

"The story offered material for a good mystery. The production lacks suspense and significance. Adults & young people." E Coast Preview Committee

— Fox W Coast Bul O 24 '36

"It is a rather dull mystery. General patronage."

Nat Legion of Decency O 15 '36

"A: rather far-fetched melodrama; Y: poor; C: unsuitable."

Parents' M p16 Ja '37

"Adults & young people."

Sel Motion Pict n11 N 1 '36

Newspaper and Magazine Reviews

"There is enough plot in 'Killer at Large' for three spook pictures. Curiously enough, for all the padding, this is the first half of it is exceptionally well done. The suspense is maintained with blood-curdling deliberation; the unique ideas are forcefully depicted and the swift, bizarre movement leaves the spectator fairly gasping with anticipation. Theatre with pitifully few off into conventional, obvious and rather ludicrous tracking down of the killer." Marguerite Tazelkar

+ 3 N Y Herald Tribune p10 O 26 '36

"[It] is a complete waste of time. . . . It punctuates its stock plot with shrieking sirens, automobile chases, radio bulletins, comic dialogue. Every one is every one else that Mr. Zero is abnormally cunning, but his actions would deserve an idiot, if it was not explained in French. The players try hard, but 'Killer at Large' is a literary crime—almost as much as the film offenders." P. S. Nugent

— N Y Times p20 O 26 '36

"The new film . . . is not a good one. Very often, when films as dull as 'Killer at Large' happen along, some of us cinema reviewers, in an effort to temper our wrath at their grievous offense, make a minor virtue of anemia by applying to them such kindly admonitory adjectives as 'unobtrusive.' Although 'Killer at Large' is unobtrusive, it is also aggressively commonplace in characterization, halting in movement and pedestrian in dialogue." William BOenEL

— N Y World-Telegram p17 O 27 '36

Trade Paper Reviews

"A few shriek-producing sequences and a thrilling chase climax reached up by a pleasing romantic story resulted in above-average mystery programmer which makes satisfactory double-bill material. Family."

+ Film Daily p51 N 14 '36

"It is fairly entertaining cinema fare for average fans who like a dash of the Franken- stein sort of thing in their diversion diets. Feature will stand double featuring okay and stand on own feet in all secondary spots."

+ Hollywood Reporter p3 N 4 '36

+ Motion Pict Daily p8 O 27 '36

"Credibility is not the long suit of this story or adaptation, as is the case in pictures concerning abnormally criminals. This is true of the strong cross-roads transient trade, or those appealing to the tastes of the stronger sex, will do business with this one. The boys will have a good time, as silly as it is."

+ Hollywood Reporter p3 N 4 '36

KING OF HOCKEY. Warner 56min D 19 '36

Cast: Dick Purcell, Anne Nagel, Marie Wilson, Wayne Morris

Director: Noel Smith

"Dick Purcell, the star hockey player, falls for Anne Nagel. Gamblers try to get him to throw games and when they send a $1,000, bill, it falls into the hands of his roommate and fellow player, Wayne Morris. Purcell returns the money, but when circumstances arise that make it look as if he is throwing the game, Wayne accuses him of accepting the gamblers' money and a fight ensues in which Purcell is injured." Film Daily

Audience Suitability Ratings

"Mildly entertaining for family."

Am Legion Auxiliary

"A wholesome atmosphere, advocacy of clean sports and some interesting hockey playing. For the not too critical audiences. Family." Caliri Cong of Par & Teachers

"Family; mature for children. Mediocre." D AR

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; — Poor; — Exceptionally Poor
KING OF HOCKEY—Continued


"With a commonplace, but well portrayed story, and fast-moving field of hockey carries the audience into a newly featured game of sport. . . . The plea for clean sportsmanship is never lost on the screen. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 21 '36

"This picture provides good entertainment of an unpretentious nature, Family & Junior matinee." + — Gen Fed of Women's Clubs (W Coast) N 2 '36

"The only redeeming feature of this otherwise trite and mediocre picture, is the demonstration of the skill, power, and brutality necessary for a hockey match on ice. Family." — Nat Council of Jewish Women N 3 '36

"General patronage." Nat Legion of Decency N 19 '36

"Family." Sel Motion Pict p8 D 1 '36

Newspaper and Magazine Reviews

"Hockey proves a bewilderingly fast background for a motion picture. There is plenty of it in this Warner production and those with a liking for the speedy winter sport will find the picture entertaining even if the other story incidents do not hold their interest. Bryan Fox, Warner's most prolific turner-out of class B features, gives this one a good production, but on the whole it stays strictly within its class. The audience could do no more than hope that he will give the proper duration to a dual bill program. Its chief weakness is the disagreeable characterization written for the leading role." + — Hollywood Spec p10 N 7 '36

"For those who enjoy going to 'movies,' pour le sport, the film's hockey games in Madison Square Garden, in which opponents beat each other up on skates, should provide diverting. Marguerite Taschner + NY Herald Tribune p23 D 3 '36

"This is made in quick style, and enacted by a group of rather likable players who didn't seem to be working too hard. . . . It's about the sort of picture you might expect to find trilling on a double feature program." Eileen Creelman — NY Sun p39 D 3 '36

"King of Hockey' is a timely trial flight for a group of the younger Warner players, who handle the exigencies of big-league hockey for background." J. T. M. — NY Times p31 D 3 '36

"King of Hockey," [is] a melodrama about this popular sport, which just manages to make the grade as a filler on a double bill. . . . It is pretty feeble stuff, falling back, as it does, on a hackneyed theme. . . . The leading players in this one are Dick Purcell, Anne Nigiel and George Stone, but their efforts are about on a par with the story, which, as a whole, is of an indifferent quality." William Boehnel — NY World-Telegram p33 D 3 '36

Trade Paper Reviews

"Handicapped by a lack of important names and a weak story, this picture is saved in the last minute of play by some splendid action photography. Family." Box Office 15 N 7 '36

"The hectic game of hockey furnishes the thrills which make this a satisfactory program action picture that." Film Daily p6 N 3 '36

"Ice hockey takes the place of football in this routine sportplay. That was a good idea and it supplies a few exciting moments, for hockey is by far the most exciting game and photographs well. Unfortunately, the rest of the film is undistinguished, even for its low-budget class, and will do well to please the youngsters in the secondary neighborhoods." — Hollywood Reporter p3 O 30 '36

+ — Motion Pict Daily p8 O 31 '36

"For twin bills, neighborhoods houses, this might interest, but it lacks selling angles, except for the fact that it glorifies hockey instead of some other sport. Family." — Phila Exhibitor p83 N 15 '36

"Produced ostensibly to fill double-program house needs, this so-called romance of ice hockey which is dependent on dual setups for its revenue. It hasn't a single name that will brighten the marquee. . . . Most interesting is the bits with the only thing to distinguish 'King of Hockey' from innumerable other pictures are the hockey contest sequences. These are well conceived, nicely staged and captured by the camera. . . . Entire story is told on an exaggerated scale. . . . Dialog is head and shoulders above the plot construction." + — Variety p12 D 9 '36

"With little to recommend it other than some fast and mighty exciting hockey game shots, 'King of Hockey' will do its best business on the lower part of a dualer. With a cast recruited mostly from the studio contract list and a story which follows a very obvious path from beginning to end, the picture is saved from complete oblivion only through a skillful cutting in the moving hockey shots at most frequent intervals." + — Variety (Hollywood) p3 O 30 '36

KING OF THE ROYAL MOUNTED. Principal-29th century-Fox 60 min S 11 '36

Cast: Robert Kent, Rosamund Keith, Alan Dinehart. Frank McGlynn, Sr.

Director: Howard Bretherton

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

Audience Suitability Ratings

"Beautiful mountain scenes and an adequate cast will entertain the average picture fan in this Zane Grey story. Family." Am Legion Auxiliary

"An outdoor drama that does not rise above the mediocre. Family." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"[It is] an average program melodrama. Ethically a commendable offering. Family." Nat Soc of New England Women

"This wholesome picture will prove especially entertaining for the family." S Calif Council of Fed Church Women

Fox W Coast Bul S 12 '36

"Fair. Family." + — Motion Pict Guide D 3 '36

"Like others from the Zane Grey collection, this film is weak dramatically and has a thin plot, but it has fine riding and pictures a wide sweep of very beautiful country. Adolescents, 12-16: yes; children, 8-12: passable." + — Motion Pict A p7 O 30 '36

"A, Y and C: fair." Parents’ M p41 N 3 '36

"This better-than-most outdoor drama will prove satisfactory entertainment for the young people. For the direction is smooth, the photography good, the acting at times somewhat stilted. Family." + — Sel Motion Pict p7 O 1 '36

Newspaper and Magazine Reviews

"[It is] program melodrama set in the Sierras, where the scenery is grand, the plot's simple and the movie 30's gets not only his man but his gal. Family." + Christian Science Monitor O 3 '36

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
"King of the Royal Mounted... says nothing that we have not heard before, but it is a friendly voice in a troubled year, a cinematic town crier who notes that the Mounties are abroad and calls "All's well!" Sol Lesser, who produces these outdoor films for Twentieth Century-Fox, has moved his cast to the Sierras and let nature take its photo-genic course. Nature passes her screen test quite well. The players, slightly less effective, fulfill their modest requirements with commendable restraint, it being almost impossible to do any scenic chewing in the presence of authentic boulders. Does the picture end with a hand-to-hand struggle on the brink of a cliff? It does, indeed." F. S. Nugent

"King of the Royal Mounted...[is] a fast, exciting, colorful out-of-doors item which is recommended for Western fans who relish hard riding, quick shooting and who like to see the young lovers clinch at the final fadeout, after the villain has been properly brought to justice." William Boehnel

Trade Paper Reviews

"This production is based on the adventure strip of the same name which is syndicated throughout the nation by King Features. With thousands of youngsters following this strip daily in all parts of the country, it should not be hard to fill your theater when this feature shows."

"Employing colorful backgrounds and armed with a camera, Earl Shipley, that contains better than average dialog, Sol Lesser has turned out another with the mounties that will serve the dual trade satisfactorily. In Robert Kent, Rosalind Keith, Alan Dinehart and others he has rounded up a group of capable players."

LADIES IN LOVE. 20th century-Fox 90min O 9 '36

Cast: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon, Don Ameche, Paul Lukas, Tyrone Power, Jr. Alan Mowbray

Director: Edward H. Griffith

Based on a play Three Girls by Ladislaus Bus-Fekete. "Three young working girls come to live together in Budapest. All are yearning for romance. Each of the girls has a love affair, the stories of which are told concurrently, in short episodes, presented in rotation. All the love affairs are flops, but each finds compensation in another direction." (Hollywood Reporter)

Audience Suitability Ratings

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

Christian Century p1406 O 21 '36

"Excellent cast. Mature & 14-18. Good."

DAR

"Adults & young people." E Coast Preview Committee

Fox W Coast Bull O 24 '36

"Interesting for those who follow their favorite actresses, while the older audiences will admire the clever casting of such diversified characters. Adults. Am Legion Auxiliary

Janet Gaynor, Loretta Young and Constance Bennett are really cast as the three girls and give excellent performances. Simone Simon is disappointing after the wide publicity given her. Excellent entertainment of the sophisticated type. Adults." Calif Cong of Par & Teachers

"S Cassandra social drama. Smartly done in a convincing manner, this picture will prove entertaining fare for mature audiences. Adults." Calif Fed of Business & Professional Women

"Well cast and amusingly put over, this comedy is in a sophisticated vein, which makes it adult cinema."

Nat Soc of New England Women

"This sophisticated picture, ablaze with many stars, is a short of what one expects from such a galaxy. Mature." S Calif Council of Fed Church Women

Fox W Coast Bull O 31 '36

"The cast is large and notable, each of the four feminine leads gives pleasing and convincing interpretations, with Alan Mowbray excellent as the egotistical actor. An excellent picture pervaded by a spirit of rare understanding."

+ + Gen Fed of Women's Clubs (W Coast) O 17 '36

"Good. Adults & young adults." + Motion Pict Guide D '36

"The story is not very deep, but it is done in a charming manner. Adolescents, 12-16; too mature; children, 8-12: no."

+ Motion Pict R p317 N 3 '36

"The continuity remains surprisingly intact in spite of the fact that there are three separate themes developed. Suitable for mature audiences."

+ Nat Council of Jewish Women O 21 '36

"When three girls from different walks of life assemble and discover that their objectives point to the same goal you may prepare yourself for a few laughs. Adults."

+ Nat Legion of Decency O 15 '36

"A: sophisticated; Y: little interest; C: no."

Parents' M p32 D '36

"A very sketchy plot with little story value is so splendidly cast that it commands attention. The fine photography and excellent direction help to embroider the frail frame of the plot.

The out-of-the-ordinary cast deserves a more weighty story. Adults & young people."

+ Sel Motion Pict p11 N 1 '36

"Mature."

Wkly Guide O 10 '36

Newspaper and Magazine Reviews

"It might be expected that such a dazzling cast was intended to distract the attention from a weak story. Such is not the case, however, as the plot, familiar enough in its essentials, is refreshingly astringent." M. E. P.

+ Boston Transcript p3 O 31 '36

"There is something rather unusual in this story of the love affairs of an ill-assorted trio... With such a galaxy of feminine talent, the men might so easily have been subordinate. As a matter of fact, however, it is the admirable balance of the male parts that accounts in no small measure for the play's quality... This is an admirable picture for those who delight in real comedy." Laura Elston

+ Canadian M p38 D '36

"Occasionally, this tale of a man-hunt by a quartet of heroines in Budapest is a charmingly amusing. More often it is romance & a Hollywood, divided four ways—but not four times better than average. Alan Mowbray as a conceited magician provides much of the comedy. Adults & young people."

+ Chicago Science Monitor p15 N 7 '36

"Thoughtful presentation of a story that is different, a collection of performances outstanding for the evenness of their excellence, direction which brings the picture pictorially glamorous and beautifully photographed, 'Ladies in Love' will go down on the
**LADIES IN LOVE**—Continued

**Hollywood Spec** p13 O 19 '36

"Maybe we anticipated too much. But to our way of thinking, this comedy's sophisti-
cation isn't there. That is, Miss Gaynor and Mr. Griffith never once gets the mellow feel of the fifteen-
hundred-year-old city on the banks of the Danube. Miss Gaynor is an attractive Holly-
wood actress in a modernistic Hollywood apartment meeting ingenious Hollywood emo-
tional problems, and there's little reality about it." (2 stars) Beverly Hills
Liberty p60 N 21 '36

"The new offering is less of a four-ring circus than an imaginative caviar. None of
the quartet gives a good enough performance to outshine the others and the show itself, based
on one of those mildly glibly Hungarian comedies, offers few opportunities for pyro-
technics or solid characterization. It should prove a superficial success, however, I
believe to the ladies, but it is ordinary stuff that has been so star-studded... Without the dept
direction of Griffith, the plot would fall completely to pieces in a welter of ill-assorted
moods and incidents... It is the absurdity of the men in the company that gives the show
what slight dramatic value it has. A careful study of expert Mr. Griffith can do little more, however,
than steady the work. It is neither a field day for the glamour girls nor a noteworthy photoplay."  
Herbert Barnes

**N Y Herald Tribune** p23 O 29 '36

"[It] forms a light, fairly amusing little comedy drama, not nearly important enough to
warrant a review of even the most casual nature. With one exception, the cast does handsonly
by its small opportunities, keeping the audience attentional-al though enough arousing
any emotional response... It is somewhat difficult to know what Miss Simon was playing. The
lines called for a simple, loyal schoolgirl. The new French star, however, played with
such coy slyness, such feline impudence, such cocksureness that it seemed impossible to
believe the story had not been intended to end with a right-about-face and an exposure of
the character as a false. 'Ladies in Love' so divides its attention between three quite
separate roles that none ever seems particularly vital to the audience." Eileen Creelman

**N Y Sun** p29 O 29 '36

"A film on the order of 'Ladies in Love' is habitually dismissed as 'a woman's picture.' It is a
condescending, patronizing and faintly degrading concoction. And we know damn well there's
none more provoking to militant Lucy Stoner and combative equal-righters. Miss
Gaynor has nothing to do with them, but charm and humor, and, although I dread the thought
of dropping an apple of discord into Hollywood's Olympus, she impressed me more favorably
than the Misses Young, Bennett and Simon. Edward Griffith's direction has been
smooth and the entire production has a dignity texture. It's still a woman's picture."  
F. S. Nugent

**N Y Times** p31 O 29 '36

"[IT] is a slow, shambling and feeble little anecdote, reporting with too much detail what
happens in a love triangle. Mr. Griffith throws in a search for the men of their desires. ...
'Ladies in Love' isn't much either as drama or entertainment."

**N Y World-Telegram** p19 O 29 '36

" 'Ladies in Love' is a sorority meeting, in Budapest. Without hair-pulling, Miss Gaynor
triunphs. throughout. Paul Lukas is a good
Frank New Yorker p90 N 7 '36

"That 'Ladies in Love' turns out to be a sueave, Intelligent film and an indubitable box
office boom is primarily due to the direction of Edward H. Griffith. By appearing to better
advantage than ever before in their respective careers—lording it as it should by
Bennett, Gaynor, and Young make Zanuck's a production a tour de force."

**New York World-Telegram** p9 O '36

"The scenario is diffuse; leisurely where it
should be tense, superficial all the way and has
a marked tendency to emulate the more genteel
sex periodicals. Despite the high-salaried
female contingent a mere man... but a
damaged good actor (Alan Mowbray) walks
into the ladies den and remains to triumph.
As the ham magician Mowbray is superb."  
Herb Sterne

**pictorial review** p10 N 24 '36

"This is a persuasively gallant little picture... told so unafraidly that we sat, impressed
at last without benefit of fireworks... A plot of this essential simplicity would fall
badly without neat bits of characterization that must never overlap, never leave their tidy
grooves. The producers, unfortunately, felt
obliged to write in a role for the tempestuous
French star, Mlle. Simone Simon. The part is
her superfluous. Everything else is in
good taste and technique."  
**Stage** p14 N '36

"[It is] a distinguished and rich picture, not gloomy in the least. It is new and
in spite of its multiple narrative. Excedantly adapted by Melville Baker from the play, it
moves with a lightness of touch, at times of gayety and sadness as the Hungarian
together with which it is scored. Janet Gaynor gets top
time and honor. Simultaneously the best bid by
dynamic little Simone Simon."  
**Time** p65 O 19 '36

**Trade Paper Reviews**

"This will have to depend on the pulling power of the picture itself. The
ladies in love are lovely enough, but it is un-
fortunate that they were not furnished a vehicle
in which they could better display their charms and their talents. The picture is short
on entertainment and the story it essays has far too continental a flavor to appeal to an
average bread-and-butter audience. The
story just can't carry the load. Adults."

**Box Office** p17 '36

"This is a triple-threat picture aimed right
at the box-office... If the [ladies] don't go
for that treat then all the dope on what attracts
to the heated is wasted."

**Film Daily** p11 0 O 29 '36

"A very continental attempt to build one
play by combining three similar stories, none
of which stands for a definite point. Many
attempts have been made many times and are
doomed to failure. This one reaches the screen
as diffuse, dull, and trifling entertainment.
An attempt has been made to strengthen it
with a bevy of talented box office names but,
despite some individually interesting perfor-
mances, there is little either to draw or to satisfy
theatre patrons."

**Hollywood Reporter** p3 O 3 '36

"Estimate: depends on name draw."

**Motion Picture Daily** p12 O 5 '36

"Janet Gaynor, Loretta Young, Constance
Bennett and Simone Simon are an attractive
name array for the marquee, and that makes
'Ladies in Love' box-office-proof. But it won't be a smash...

That is no literary knockout might have been
overcome by the cast, but the fact that it
offers little in the way of for the male customers
is something that no group of names can
conceal."

**Variety** p18 N 4 '36

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; ++ Exceptionally Poor
“Pyramiding a group of feminine names which have marquee significance, backed by fine sustaining and an alluring title. ‘Ladies in Love’ comes to the box office with initial momentum which insures substantial revenue. For the more discriminating audiences, and especially for women, it should score solidly.”

+ Variety (Hollywood) p3 O 3 ’36

LADY BE CAREFUL. Paramount 67min S 4 ’36

Cast: Lew Ayres, Mary Carlisle, Benny Baker, Larry Crabbe, Grant Withers

Director: Theodore Reed

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

Audience Suitability Ratings

“The story is slight and the film light-hearted. Lew Ayres as Dynamite acts well and the supporting cast is good. Suitability: family.”

+ Mo Film Bul p152 S 30 ’36

“Fair. Adults & young adults.”

+ - Motion Pic Guide D 3 ’36

“The picture carefully eliminates the questionable elements of the original play but it is doubtful if the effort was worth while. Adolescents, 12-16; not objectionable; children, 8-12: too mature.”

+ - Motion Pic R p6 S ’36

“A: inane but unobjectionable; Y: doubtful; C: no.”

Parents’ M p44 N ’36

Newspaper and Magazine Reviews

“Adults.”

Christian Science Monitor O 3 ’36

“Since it was the Rabelaisian flavor of ‘Sailor Beware’ that made it so funny, the screen attempt to offend anybody leaves it a lukewarm truffle, or sc it seemed to your mindless reporter yesterday, surrounded by siflawing companions. Mrs. Parker’s wit is felt too seldom in the piece, the lines of which are rollicking enough, but not up to her quality. Mr. Reed has directed the picture ably, keeping it going at a fast pace. And, while the performance is all right, it is not nearly the scintillating, vigorous, disorderly thing it was on the stage.”

Marguerite Tazelaar

T N Herald Tribune p10 O 10 ’36

“That superbly efficient wet-wash technique of the Hollywood legendaries has saved half the time in removing not only the dirt but the shirt as well, has been applied in the case of ‘Lady, Be Careful’ by some of the most highly paid spot removers on the Paramount staff... Early scenes, more bogs than musical comedy, have been inserted to lend color and the dialogue has been changed from pungent, spacy, authentic navy to something inexcusable, and with scarcely a saving ounce of the Parker vitriol to justify the change.”

B. R. C.

N Y Times p21 O 10 ’36

“Since most of the boisterous, rowdy fun has been deleted from the original, the screen version of ‘Sailor Beware’ is no great shakes as entertainment. The result is a film which is funny now and then, but one that is unadroit and spotty.”

William Boehnel

+ N Y World-Telegram p8a O 10 ’36

Reviewed by John Mosher

New Yorker p95 O 17 ’36

“Dot Parker, Alan Campbell and Harry Ruskin have studiously knocked the scene out of the Navy. They’ve managed to keep most of the humor intact. . . . A difficult adaptation job well done. . . . Verve and understanding of Reed’s direction bring the farcical figures to life, and he’s aided and abetted by a screen play that’s genuinely first rate.”

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

Program entertainment ‘way above average.”

Herb Steiger

+ - Variety p13 S 26 ’36

Trade Paper Reviews

“They’ve done, necessarily, a lot of trimming of business and dialogue in the Broadway stage success, ‘Sailor Beware’. . . Pretty weak stuff, and only the good acting of the principals, and some neat in their business saves the production from flopping entirely. However, it is the type of material about sailor lads that the popular crowds go for, and in theaters where the rough and tumble stuff is in demand, it should go well enough.”

+ - Film Daily p7 S 10 ’36

“Story depends for its laughs on the lines and incidental business, rather than on plot action, though there are a couple of good bits in the direct line. Treatment, however, suggests that the script writers were under wraps. There is a lack of fluidity to the movement of the story, and a little too much emphasis on the character of the girl. With a little more swing, this might have been an outstander. As is, it is perhaps respectable number of laughs, pretty evenly spaced, but lacks solidity and punch. I think it should do best on duels, but can front on them.”

+ - Variety p15 O 11 ’36

LADY FROM NOWHERE. Columbia 60min N 21 ’36

Cast: Mary Astor, Charles Quigley, Norman Willis

Director: Gordon Wiles

The only witness to a gang murder fearing for her life escapes to a small town where she falls in love with a school teacher who helps her hide and rescues her when the gang finds her hiding place.

Audience Suitability Ratings

“Adults.”

Nat Legion of Decency N 26 ’36

“The plot moves rapidly and the direction is spirited and smooth.”

+ - Sel Motion Pic p10 D 1 ’36

Trade Paper Reviews

“A good programmer, best suited for smaller towns and neighborhoods. Mary Astor and Charles Quigley carry creditably the unpretentious story. Family.”

+ - Box Office p23 N 28 ’36

“With Mary Astor a more prominent name, ‘Lady From Nowhere’ should prove pleasing.”

Estimate: okay program.”

+ - Phila Exhibitor p80 D 1 ’36

LADY LUCK. Chesterfield 62min Jl 6 ’36

Cast: William Bakewell, Patricia Farr, Duncan Renaldo

Director: Charles Lamont

This is the story of a man an who is supposed to be the winner of a $150,000 sweepstakes ticket and of the complications which arise when the real winner is found.

Audience Suitability Ratings

“[It is] a dull tale. Adults.”

- - Nat Legion of Decency Ag 6 ’36

Newspaper and Magazine Reviews

“[It is an] undistinguished murder mystery. Adults.”

- - Christian Science Monitor p15 O 24 ’36

Trade Paper Reviews

“[It is a] mildly entertaining run-of-the-mill story, fulfilling its second-rate locations.”

+ - Film Daily p17 S 34 ’36
LADY LUCK—Continued

— Motion Pict Daily p3 S 16 '36

"Estimate: for neighborhoods, twin bills."
+ — Film Daily p4 Ag 1 '36

\[It is\] a murder mystery romance that has nothing in particular to distinguish it from the run-of-the-mill fodder for dual bookings. The story is banal, the acting and the production of it as routine as they come. An ordinary cast fails to lend it any strength.
— Variety p16 S 23 '36


**Audience Suitability Ratings**

"The story is amusing, and Oscar Strauss' music is very agreeable. Richard Tauber's fine singing is well recorded. In fact, this is a musical comedy that contains real music and real comedy. The acting on the whole is competent, though Diana Napier is hardly convincing as the Duchess. The direction is straightforward, if a little uneven. In the way of lighting, props, and choice of camera angles, suitability: family." + Mo Film Bul p170 O 36 '36

**Trade Paper Reviews**

"This picturesquely witty fantasy, staged in a remote Italian Duchy of long ago, forms a delightful background for the musical accomplishments of Richard Tauber who shimmied beyond recognition and brilliantly photographed by John Boyle, metamorphoses with doubled stiltedness into light-hearted entertainment (Richard Tauber has never been in better form), delightful comedy interludes, and wittily poetically interpreted musical numbers. The scenes of wartime and crowd movements, Walter Forde has converted what might have been a heavy, music-swamped fable into first-class entertainment." + Hollywood Reporter p3 O 29 '36

"Operetta built around Richard Tauber, continental singer, and one of the few real novelties British pictures have turned out in motion picture form. Film is very good light musical, with a quality score and plenty of tunes, and has Jimmy Durante playing comedy in a 19th century costume and making a go of it. One up for Durante, being about the slickest job he has yet produced. It looks good for general appeal among the popular [theatres] with Tauber's voice and [Durante's] humor building up real entertainment." + Variety p15 O 21 '36

**LAST OF THE MOHICANS.** Reliance-United Artists 90min. Ag 13 '36

Cast: Randolph Scott, Binnie Barnes, Charles Wilcoxon, Bruce Cabot, Heather Angel. Director: George B. Seitz. See issue of September 28, 1936 for other reviews of this film. + + Exceptionally Good; + Good; + + Fair; + Mediocre; Poor; + + Exceptionally Poor

**Audience Suitability Ratings**

"That same James Fenimore Cooper who lies a-moldering in the bowels of New England Young America arrives on the screen in a heart-warming vindication of his former high place among readers of thrillers. This film is not at all tedious, being a sort of superior Western with an authentic historical background. Sensibly, the filmmakers have given the fine cast and runs along under the direction of George Seitz with that blood-curdling abandon which makes small boys and small girls spin spurs and imaginary content... Altogether splendid in its colorful recreation of an exciting chapter in history, the picture is something to take the children to if you can find no other pretext for going yourself. T. J. Fitzmorris + America p28 S 5 '36

"The story is interesting and exciting and the acting, though unremarkable, is of good standard. The possibilities of the setting have been turned during the flight by river. The direction has preferred to set the horror effects by obvious means rather than by suggestion. The breathless silence of the woods where every shadow and cracking twig may be a terror in ambush. The Indians who are shot at we never did get a close up in contact have a curiously indoor appearance. There are some bad backcloths and the earlier scenes with the Indians in the woods are unnecessary, but the film is a stirring piece of entertainment though perhaps not for the highly sensitive or very young. Suitability: adults & adolescents."

+ Mo Film Bul p173 O 36 '36

"Because of its authenticity, [it] has educational as well as entertainment value. The picture is ideal entertainment for American boyhood, but this does not limit its appeal for other audiences. Adolescents 12-16: excellent; children, 8-12: very exciting."

+ Motion Pict R p6 S 3'36

A and Y: yes, vigorous drama of early American warfare; C: possibly too strong for young children."

**Parents’** p12 O 36 '36

"There are so many war-dances, war-whoops, war-fodder, wars and warriors, that as a screen play there was danger of monotony and spurious melodrama. But Director George Seitz has controlled the action and handled the scenes, so that the film would be best appreciated by children of 11 or less. But many of later years will find it a challenging adventure of the seat."

+ Scholastic p32 O 3'36

**Newspaper and Magazine Reviews**

"The picture is done with a great deal of care and attention to detail; the swift movement of Cooper is retained. It may seem old-fashioned—possibly it will; but, for all that, we think it will like this simple guileless romance... Randolph Scott is an effective enough Hawkeye, but the Indians, we regret to report, are a bit faulty. Young Hollywood actors doing their best to look taciturn and tanned." (2½ stars) Beverly Hills Liberty p38 O 17 '36

"It is a relatively inept film, with a great many incredible Indians in it and with a bulky table which it is not always careful to keep clear. A superior American film which [Cooper] bequeathed to all romancers after him is undoubtedly here. Mark Van Doren + Film Daily p71 S 26 '36

"The difficulties of bringing so many tongues and tribes to the eyes and ears of the world, are solved by giving each race some different way of speaking English, rather with ludicrous effects. Montcalm speaks the best English, his lieutenant is an American, the Indians talk telegraphically, 'The Last of the Mohicans' has a lot of the genuine old blood and thunder, and a canoe chase down rapids, with redskins biling the water and the birch-bark dykes, getting away as best they can."

— The World p3 S 26 '36

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— The World p3 S 26 '36
MOTION PICTURE

Trade Paper Reviews

"Not exactly pro-British in theme, [it] contains so much genuine entertainment value, and is so well produced, that the picture should be excellent box-office even in the most rabid pro-British countries. Press reviews in England itself have all been most favourable, the critics choosing to ignore the Yankee propaganda. . . . For those who have read Cooper's novel and enjoyed it, comedy indeed works very well. One who read it, did, the picture will be a great source of enjoyment, for it is one of those very rare phenomena, a faithful adaptation." +

*Canadian Moving Pict Digest* p6 O 3'36

LAUGHING AT TROUBLE. 20th Century-Fox 70min D 18 '36

*Cast:* Jane Darwell, Sara Haden, Lois Wilson, John Carradine

*Director:* Frank R. Strayer

"Jane Darwell as the editor of the Lane County Courier, traps a murderer, helps a romance or two, and defeats the cause of the sheriff's heartless assistant." *Fox West Coast Bul*

*Audience Suitability Ratings*

"A good cast make this entertaining. Family." +

*Am Legion Auxiliary*

"The picture is well produced, with well sustained suspense and interesting character portrayals by several members of the cast. Adults." *Calif Cong of Fur & Teachers*


"A complicated plot developed with the technique of earlier movies, with good comedy relief and a 'folksy' atmosphere. Certain incidents are open to criticism. The picture is mature for mature audiences." *Nat Soc of New England Women*

"Of high ethical value in exemplifying the true worth of war, a interest in the rights of others, we commend this picture to the family." *S Calif Council of Fed Church Women*

*Fox West Coast Bul N 7 '36*

"The direction is intelligent with the well chosen cast and convincing work. Many shots are delightful in their portrayal of small town life with a nice blending of humor, pathos, and suspense. Adults & young people."

+ *Gen Fed of Women's Clubs (W Coast)*

*O 36 '36*

"There is the old-fashioned villain, black mustache, bloodhounds and all, and the obvious but satisfactory denouement in which justice prevails. Ununsophisticated audiences."

*Nat Council of Jewish Women* O 28 '36

"Adults." *Nat Legion of Decency D 10 '36*

*Sel Motion Pic* p7 D 1 '36

*Trade Paper Reviews*

++ + Motion Pic Daily p11 O 30 '36

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

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REVIEW DIGEST

"Estimate: mild, best for neighborhoods, twin bill, larger bookings."

+ + *Phila Exhibitor* p31 D 1 '36

LEGION OF TERROR. Columbia 61min N 1 '36

*Cast:* Bruce Cabot, Crawford Weaver, Marguerite Churchill, Ward Bond

*Director:* C. C. Coleman, Jr.

"The heart of the action spreads like fire through a community when the editor of the town paper exerts pressure on the citizens. Two postal inspectors, working for the government, are instrumental in exposing and wiping out the band of terrorists." *Nat Legion of Decency*

*Audience Suitability Ratings*

"This topical exposé of the mob spirit in America, as typified by the Black Legion, fails to excite the indignation such armed violence calls for and it emerges as only fair entertainment out of its toothlessness... A grand opportunity has been lost to show up the degenerate viciousness, the childish cabalism, and contemptible trend of these night-riding, hooded hoodlums... The violent nature of the story makes it unsuitable for any but adults."

+ - *America* N 14 '36

"The story is a gripping one, carrying a significant undercurrent of thought and the individual and collective work of the players is good. Adults & young people." *E Coast Pre-view Committee*

*Fox W Coast Bul N 21 '36*

++ *Adults.*

*Nat Legion of Decency N 5 '36*

"A: fair; Y: pretty strong; C: no." *Parents' M p16 Ja 57

"[It is] a forceful drama... The danger of a few unscrupulous leaders organizing honest and well meaning citizens under the guise of patriotism is a timely thought and well worth the emphasis given it. Adults & young people."

+ *Sel Motion Pic* p11 N 1 '36

"Close enough to things that have actually happened to give it interest and importance. Mature." +

+Wkly Guide O 31 '36

*Newspaper and Magazine Reviews*

"Adults. The events of the picture do not give sufficient weight to the 'message' delivered at the end."

*Christian Science Monitor* p13 N 21 '36

"[It is] a so-so melodrama... The result is passingly fair. The story does not get far under the skin in picturing the curiously American weakness for wearing robes and riding anonymously at night, dispensing home grown justice and injustice. There's a very real drama there and it has been there since the clan rode for D. W. Griffith in 'The Birth of a Nation.'" (1½ stars) *Evelyn Hills* Liberty p44 N 28 '36

"Perhaps because it was too hastily done, and possibly, too, because of the difficulty in fitting so forthsome a topic into the formula of the Hollywood amourette, Columbia's exposition of Black Legion... is just another melodrama, and a not too absorbing one either." J. T. M. + + + N Y Times p24 N 2 '36

"Such curious American phenomena as secret hooded organizations come in for unmasking in the somewhat terrifying but unbearably gauche and artless melodrama... Although its crusading intentions are honorable and deserve endorsement, the manner in which it is told is so spurious that it lacks conviction. The result is a shambling and counterfeit offering." *William Fochtel*

*N Y World-Telegram* p18 N 3 '36
LEGION OF TERROR—Continued

Trade Paper Reviews

"Timely and authentic in theme and holding audience interest during a series of hair-raising episodes, this proves splendid box office fare for the thrill fans. Family."
+ Box Office p29 N 21 '36

"Good audience picture that exposes in convincing and exciting fashion the insidious, covetous lawless activities of the hoods who masquerade under hood and robe. In addition to being entertaining, its sequences are minstrels of good Americanism."
+ Film Daily p6 N 3 '36

"The picture has a distinct let-down after the final climax when the chief postal inspector reads a lecture to the audience on the folly of people allowing themselves to be misled by such secret organizations. [It] is just made to order for old-time showmen who like to get the utmost out of exploitation possibilities which are here in abundance. Direction and photography are fair, and the film as a whole is pretentious, but has good possibilities for drawing them in at the box office."
+ Hollywood Reporter p4 N 9 '36
+ Motion Pict Daily p15 O 15 '36

"Columbia has produced an action, melo-dramatic picture that can stand loads of selling. ... It has been directed with plenty of punch."
+ Phila Exhibitor p32 N 1 '36

"That it doesn't pack solid conviction is due chiefly to its abbreviated treatment of the subject-matter. ... Composite results have a quickie tinge, and would appear to classify best for duals in selected houses. Promotional possibilities are inherent, but in this case are best suited to the adventure houses and neighborhoods where they can stomach comedy in stereotype setting."
+ Variety p19 N 4 '36

LIBELED LADY. MGM 90min O 9 '36
Cast: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly, Cora Witherspoon
Director: Jack Conway

Audio: Theme ... depicts antics of a suave metropolitan reporter trying to quash $5,000,000 suit against his newspaper by attempting to compromise the millionaires' plaintiff. Scheme is engineered by the managing editor with the aid of a capable, but loyal fiancée."
Variety (Hollywood)

Audience Suitability Ratings

"A; very good of kind. Y; better not; C; no."
Christian Century p106 O 21 '36

"It is an amusing and well told story. FAMILY. Am Legion Auxiliary

"Gay spontaneous comedy with ridiculous situations and some slapstick, it is, none the less, exhilarating entertainment. Adults."
Calif Cong of Far & Teachers

"Smartly modern, with hilarious situations, comedy bordering occasionally on the slapstick, admirably directed and superbly cast. Adults."
Calif Fed of Business & Professional Women's Clubs

"For a good laugh, see suave William Powell floundering midstream. Mature & 14-18. Excellent." LAA

"Three leading stars head a good cast who put over an absurd but amusing plot with verve and sparkling dialogue. Gorgeous gowns. Matronly New England Women's Club"
A picture of interest to adults. S Calif Council of Fed Church Women
+ Fox W Coast Bul O 17 '36

"This pretentious production has every thing necessary for enjoyable entertainment. Mature."
+ Gen Fed of Women's Clubs (W Coast) O 7 '36

"Very good. Adults & young adults." + + Motion Pict Guide D '36

"No more preposterous conception than 'Libeled Lady' can be imagined, but its lighthearted, its flippant rapid-fire dialogue, its ludicrous situations and the jest with which the cast entertains the thrills of the action. Makes it unique in the school of sophisticated slapstick. Adults."
+ Motion Pict R p7 N '36

"This highly amusing, light and refreshing comedy with its clever, witty dialogue and sparkling production provides a much needed treatment. Abounding in humorous situations, the story is improbable but develops smoothly to a happy conclusion. Family."
+ Nat Council of Jewish Women O 7 '36

"Objection: marriage is used as a convenience. Others: This is the best of the 'g-1' love stories. I'll say it here. Adults."
- Nat Legion of Decency O 15 '36

"A; excellent: Y; sophisticated; C; too mature."
Parents' M p16 Ja 37

"Mature. Outstanding." + + Motion Pict p3 O 1 '36

"It is a hilarious comedy of errors. Each of the numerous stars is lucky enough to have a very fitting part. Mature. Outstanding." + + Wkly Guide O 10 '36

Newspaper and Magazine Reviews
"'Libeled Lady' ... kept an Orpheum audience yesterday morning in a constant state of glee. Aside from the other humorous incidents, the producers have thought up an excellent sequence dealing with trout fishing. This fount of fun gives all the participants an opportunity to distinguish themselves, with the result that the film is a good pendant for The Thin Man. If you find your sides aching or splitting, complain to Metro-Goldwyn-Mayer, for this concern is responsible for 'Libeled Lady.' " Mordaunt Hall
+ + Boston Transcript p8 O 31 '36

"It is a hilarious comedy drama. ... If there were to be any choice as between the admirable performances of this group of talented players, it would probably fall on Miss Harlow, not perhaps because of any exceptional display of talent, but rather after all, they are in a series of sentimentalized roles where she was obviously not at home, she is once again cast as a slightly insipid young lady. 'Libeled Lady' is a combination of amusing and exhilarating experiences tied together with the smartest dialogue of any picture for some time past. ... The unravelling of this tangled skein is a thing of joy to those who delight in smart fast-moving comedy. This is a picture for the reasonably adult. It could not be suggested as either soundly interesting or soundly educational for the adolescent."
Laura Eleton
+ + Canadian M p38 D '36

"From its slapstick depths to its high comedy peaks, here is the funniest farce in several moons. Director Jack Conway holds barred in the rowdy gag fest and, except for an occasional breathing spell, the quartet of stars and their supporting cast are right there flicking out comedy punches right and left for some 80 odd minutes. Adults & young people."
+ + Christian Science Monitor p17 N 14 '36

"'Libeled Lady' is grand entertainment, a brilliant example of talkie craftsmanship, splendidly played by cast and splendidly directed. ... Any review would be merely a string of superlatives. I say about all there is to say when I tell you it is a picture you must see."
+ + Hollywood Spec p11 O 10 '36

+ Exceptionally Good; + Good; — Fair; + + Mediocre; — Poor; —— Exceptionally Poor
"Here is a smart comedy to take its place beside 'Piccadilly Jim' and 'My Man Godfrey,' as one of the three or four laugh producers of 1936. William Powell never was better, nor did he receive what he ordered from his director, to get his heels at any cost. And the heels is superbly done by Myrna Loy. 'Libeled Lady' is not only funny, it is particularly tomorrow's tabloid.' " (3½ stars) Beverly Hills Liberty p39 N 21 '36

"The cinema season's most piquant and daring comedy is the 'Libeled Lady.' Four scenarios, snickering in their sleeves, have peppered it with crisp and maliciously witty hits. And it is thoroughly resourceful and completely devoid of almost incessant clowning with effective but subtle jibes at the censors. The four stars make a four-star film."

+ + Lit Digest p22 N 7 '36

"When you see it, as you surely will, you are likely to enjoy it—eight-tenths of it—far more than if anyone had led you to believe that, with all its stars it was half witty or as we made as 'My Man Godfrey.' 'Libeled Lady' has pace, which is the cardinal virtue of all such films, but at intervals that pace flags and is revived more often by slapstick than with wit. One slapstick sequence, the urban thoroughfare, is a front-of-the-screen, brilliant, and Tracy's gruff cynicism is as pleasing as Powell's suavities. They seem to be at war in the wheels: they rattle, at varying speeds, like a horse, missing the sweet even spin of comedy."

+ + New Statesman & Nation p311 N 21 '36

"cheap and rippling comedy, played by an utterly engrossing company at top form, is to be found in 'Libeled Lady.' [The cast is] so delightfully resourceful that they whip together even the segments of the script into a vastly entertaining production. ... Accept the foolish premise, then, with the automaticina, and you are generally regaling. It offers four elegant characterizations, a glittering chain of funny situations and a topnotch, thoroughly diverting. 'Libeled Lady' is chiefly an actors' field day, but an extremely entertaining one." Howard Barnes

+ + N Y Herald Tribune p14 O 31 '36

"A sardonic comedy, with slapstick smudges and a liberal bedaubing of farce, it takes several freedoms with the press, liberties with the statutes and jousts as justice—all in the merriest of moods. And offhand we can think of no reason why you should not go and have a thoroughly agreeable entertainment." F. S. Nugent

+ + N Y Times p24 O 31 '36

"With Jean Harlow, Myrna Loy, William Powell, Spencer Tracy, and good honest Walter Connolly, 'Libeled Lady' is a picture to bolt out to when you feel too rabbitish. This quintet of movie notables appears, each and every one of them, to the best possible advantage, ... think the picture's too long, like most pictures. ... Sentiment sloows up a bit here, as it usually does. On the other hand, Miss Harlow has some funny lines and lively moments. ... There's high comedy in a ship scene when the adventurous young man tries to make himself agreeable with his fellow multimillionaires. Don't miss that. ... This is all pretty good fun." John Mosher

+ + New York Post p75 O 21 '36

"In 'Libeled Lady'—a farce that will rejuvenate all but the most hopeless hypochondriacs—Lawrence Weingarten, producer, and Jack Conway, director, have compounded a quartet of stars and a fine assisting cast topped by Walter Connolly. All four appear in the same picture, and probably on the theory that if any two of them ensure a picture's success, the combined effect of all four should break a good many box-office records. It probably will." News-Wk p39 O 24 '36

"At a time when it seemed that there were no new ideas for stories in the Fourth Estate, along come three writers—two of them ex-newspaper people—with a screen play that's succulent as freshly churned butter. ... It succeeds well in making a merry evening. Herb Sterne

+ + Script p10 O 10 '36

"'Libeled Lady' is one of those Hollywood smoothies that neither launch nor sink the cinema boat. ... You aren't supposed to have any response but hilarity, any feeling but terrific admiration. Well, it didn't quite do that to me, but it has the verve of a salad company; and the acting isn't going to win an Academy Award. It is the 'Pollyanna' of 1936. While there is a good honest laugh, and twice there is excellent comedy. ... In between you'll think it's a pretty clever script. The comedy is adorable and everything is screamingly entertaining. It's a glitter that's seldom gold." Stage p16 N 3 '36

"Adapting a story which is to be played by four top-ranking film personalities is a problem in fact as well as dramaturgy. The roles have to be 'balanced' to eliminate jealousies on the part of the players, disappointments for the members of the audience who become annoyed at a failure. But they are delighted. In 'Libeled Lady' the balancing is done with as much precision as if the roles had been weighed in an apothecary's scales. It's a very funny script, what, in a piece of business that's just a joke. ... The comedy is resourceful, a tip in the hat, I mean. It's an entirely plausible story so sure to be a box-office hit, worth any conceivable amount that might be spent producing it. The comedy is developed by Jack Conway, plentifully supplied with lighthearted lines."

Time p67 O 19 '36

Trade Paper Reviews

"It would be libelous to call this anything but a grand picture and it will be criminal if showmen fail to take full advantage of its 24-carat éclat. The fact that it is starring one of their best box office hits of the current season, family."

+ + Academy On p63 O 17 '36

"'Libeled Lady' is the grandest comedy since 'The Thin Man.' ... The picture is certain box-office in any community, with the stars alone guaranteeing substantial returns. Sell the stars and the story, and you should be able to bring out that old sign, dear to the hearts of all exhibitors, S.R.O.'

+ + Canadian Moving Pict Digest p12 N 21 '36

"Here is a laugh riot that should develop into a modern classic. With several marquee names to play with and good showmanship, exhibitors should pile up heavy grosses. The box-office direction is of the best and he has not missed a bet in extracting the full measure of comedy from these stock situations."

+ + Film Daily p4 O 7 '36

"With four marquee draws of the first magnitude, all with parts that fit like one of Jean Harlow's gowns, in a hilarious comedy that is almost sinfully clever, here is a box-office boost of top rank. They just don't come any better. Count on an hour and a half of almost continuous laughter over the romantic difficulties of Jean Harlow, William Powell, Myrna Loy and Spencer Tracy in a bubbly French-type farce, tailored in the smartest American mode, that sparkles and twists and turns and never for a moment strays from the mountain troutstream. And count in enough witty dialogue to stock five ordinary comedies."

+ + Motion Pict Daily p4 O 6 '36

"Fast, funny, packed with names, well made, 'Libeled Lady' is another of those top [money] shows that Metro delivers. With names, a swell and sassy comedy laugh, the picture won't have any trouble anywhere."

+ + Phila Exhibitor p36 O 15 '36

"Even though 'Libeled Lady' goes overboard on plot and its pace snags badly in several spots, it has many of the advantages of a medium size affair that can't help but ring the bell in a big way. Metro

+ + Exceptionally Good; + Good; + + Fair; + + Mediocre; — Poor; — — Exceptionally Poor
LIBLELED LADY.—Continued
has not lost its luster, as well as the marquee, for the exhibitor, but has brought in a socker of a comedy.

"Metro has nothing less than a knockout comedy in 'Libleed Lady.' Here is one that won't have to be wedged down exhibitors' throats. It has a fine cast, and 15 min. so will the patrons. The picture is overlaid with laughs and handled in such a charmingly sophisticated manner by viscosity. The exhibitor who is fortunate enough to play this one will watch the ticket sales with genuine glee. . . .

Henry "NY Loy, Family, Outstanding."
to think that the fate of England as well as of France could ever depend upon his particular inspiration. The whole affair becomes a bit trifling and absurd, and then, after a while, a little dreary. And I think these period films become any more impressive when such personages as Nelson, the Prince of Wales, Sir Robert Walpole, Benjamin Franklin, and Dr. Johnson are worked into them with a rattle of big names." John Mosher

"[It] sometimes lags in the telling; it builds nevertheless to a stirring climax under the reliable direction of Henry King and is documented with sparkling contemporary notables. Lloyd's famous executive, John Julius Angerstein, is admirably portrayed by Sir Henry Stephenson; the character play is a taxing part, and while Mr. Power isn't as yet quite up to its demands, he shows all the earmarks of developing into a popular favorite." Herb Sterne

"Famed for his knack of translating headlines into cinema, Zanuck excels history in the collection of front-page stories. Making insurance seem glamorous might sound like a super-human tour de force. 'Lloyd's of London' is rich in the atmospheric detail of all good period pieces, warm with the honest adulation which English heroes alone seem capable of inspiring in Hollywood producers, is an insurance.getUserName's daydream. It makes the business as exciting as a bugle call, magnificently somber as the roll of muffled drums."

"It is brilliant cinema, this 'Lloyd's of London,' and, as far as can be ascertained, its performance exploited to the limit at the box office should be in kind with its artistic stature. Seldom has history been so attractively employed as a graphic background for a fine, human romance; vast the canvas may be, yet it is never permitted to dominate the story, compelling in theme and with a sustained hold upon your sympathies."

"The box office potentialities of 'Lloyd's of London' are immeasurable. It will set rave reviews everywhere; will easily and surely draw all cultivated picturegoers and sweep downward from the key houses and road-showings to become a must-see from city to hamlet. Besides its two stars, Freddie Bartholomew and Madeleine Carroll, the film is a brilliant new luminary in young Tyrone Power, interest in whom will gain swift momentum as his extraordinary performance is seen and talked about."

"Hollywood seems of late to have gone into the serious business of perpetuating British history. The previous efforts have been depressingly meager, and this one is an over-sentimentalized and highly fictitious historical subterfuge. There is some splendid acting; there is muffled drum; there is even finesse and deftness. But there is no real warmth. How the picture will fare on a $2 basis isn't known, but it has good going and will do its best to throw the lightning out on its own and has to fight its way at the general wickets against the field it will find freqently difficult to see, in view of the fact that (although exceptionally well cast) it has no marquee lure. . . [The story is] a bit hard to sell to average audiences. Fact remains that the hero of the story is having a love affair with another man's wife. . . From a physical standpoint, picture is A-1; cinemat work is tops and backgrounds intelligently handled. Henry King's direction is fine. If the story could be accepted, his handling of the characters and scenes would be tops."

"Properly exploited this may prove to be the foremost dramatic picture of the year at the box office as well as in the critical nominations. Certainly on merit it will stand sturdily among the tops in a season of outstanding productions."

"LONELY TRAIL. Republic 55min My 25 '36


Director: Joseph Kane

A western melodrama of post civil War days in Texas when the south was exploited by Carpet Baggers."

"This Western depends more on dramatic and emotional elements to entertain rather than on the hard riding and spirited action usually [found] in stories of the plains. John Wayne essays straight acting with ease and understanding. Bernard McConville's story is interesting, particularly from the historical standpoint, is livelier and photography and acting are thoroughly adequate."

"ESTIMATE: good."

"PHILExhibitor p23 Je 1 '36

"Few Westerns can be remembered as furnishing audiences with acting. This hardly sets a precedent in the picture art but does furnish a well-adapted, well-drawn accounting of the post-Civil War days of rip-roaring Texas. Wayne is his usual good-looking, erect-riding self but never sets a precedent as being convinced of his role. On strength of its story and action, film should carry its portion of split programs."

"LONGEST NIGHT. MGM 50min O 2 '36


Director: Errol Taggart

Based on the novel The Whispering Window by Cortland Fitzsimmons. 'Story tells of a band of thieves who sell their loot to a large department store. Buyer for the store heads the gang. When an employee is killed, the racket, he is killed. Police lock all the customers in and start the investigation.' (Box Office)

Audience Suitability Ratings

"The murder movie technique is reduced to near absurdity in this noisy account of sudden death in a large department store. Despite the attempts to build up suspense and keep a grim pace on the production are undone by clownish antics which are often amusing but never conducive to an atmosphere of terror." T. J. Flanagan

"A, Y & C: poor."

Christian Century p1478 N 4 '36

+ + Exceptionally Good; + Good; + - Fair; + + Mediocre; - Poor; — Exceptionally Poor
LONGEST NIGHT—Continued

"The plot is good and the setting novel, but the last third is somewhat weak and a slapstick manner which gives a noisy and confused ending... it is obviously intended for adults." Am Legion Auxiliary

"Good entertainment for those who like this type of picture. Adults & 14-18: amusing; 8-14: no." Calif Cong of Far & Teachers

"It has some clever moments, but toward the end the box-office comedy and the fine cast struggles in vain to make real people out of shadowy, unreal characters. Rating: fair. Mature & 14-18. Too mature for Business & Professional Women's Clubs

"Mature & 14-18. Mediocre." DAR

"Good characterizations and comedy but the action is exaggerated and a confused group of people race about till one's brain reels trying to keep the thread of the story. This type of film brings ridicule upon the film industry. For confirmed entertainers only. The Longest Night" is a long cut of a mature year." Nat Soc of New England Women

"Too exciting and confusing for the average child; it might appeal to an adult audience." Calif Cong of Far & Teachers

"It is seldom our lot to review such a fearfully chaotic, melodramatic picture as this. Gun shots, screams, crashing dishes and a wild music are supposed to increase the din and confusion. Though intended to be farcical, the picture is not funny and it is too poorly done to be interesting even as a murder mystery. Adults. Women's Univ Club, Los Angeles

"Entertainment for those who like strong fare and are unmindful of discrepancies. Mature & 14-18. Good." Gen Fed of Women's Clubs (W Coast) S 23 '36

"Mature." Jt Estimates S 15 '36

"An improbable but quite delightful thriller where every minute there is 'something doing.' It has the double merit of being extremely funny and extremely exciting and though it fades away a little at the end it can be highly recommended as entertainment. The director has blended all the parts so that tragedy and comedy form a coherent whole and we are kept interested in everyone. Suitability: family.

"Fair. Adults & young adults."

"A very involved murder mystery in which a notable cast make every effort but with little success. The story is poorly constructed and the direction confusing. Fair for the family." Nat Council of Jewish Women S 21 '36

"[It] will please any audience that is in search of excitement. General patronage." Nat Legion of Decency O 8 '36

"A: fair; Y: possible; C: no." Parents' M p82 D '36

"Mature." Sel Motion Pict p5 O 1 '36

Newspaper and Magazine Reviews

Reviewed by Laura Elston

Canadian M p83 N '36

"If this were a full length film—It runs only 50 minutes—it would probably live up to its title. It is a murder mystery but with little of the finest in the way of story, construction and the direction confusing. Fair for the family."

"The Mary Pickford Studio."

"Children's Science Monitor p17 O 31 '36

"Occasionally a film is preposterous to the point of being entertaining. Robert Andrews' deliberate humor has made of Courtland Fitzsimmons' original story just such delightful nonsense. Throughout, 'The Longest Night' is as sparse with the hondish fun everyone (except the murdered lady) seems to be having. So although it, at some time or other makes some almost in cinematic law, it does it so charmingly, and so obviously with a 'by the way' of a 'how about,' that when Hubbard and Samuel Marx will find they have a minor Big Hit, But they probably know it already." C. Jacobs + Hollywood Spec p13 S 26 '36

"After leaving the Rialto, one has an impression of having looked at something through a telescope of the X-ray variety. The events which comprise The Longest Night will make you forget your most heated political argument, and also if possible, the little things that make you doubt your sanity." Margarette Tazelaar N Y Herald Tribune p8 O 17 '36

"It is doubtful if even Metro, the munificent, can really afford to throw away such an interesting title and such an excellent cast of secondary, if not primary, players, as it has unaccountably wasted on 'The Longest Night.' [It is] disjointed, crackbrained and embarrassed with all the clichés of murder mystery and farce. Too far a character is responsible for this killing, and for the others that take place during the course of an admittedly long evening that would be unbelievable, and would spoil the fun you'll have in guessing it almost immediately after the picture opens." B. R. C.

"It was a hit."

"Improbable as the statement may seem, 'The Longest Night' is not very good. This statement is made regretfully, since what the Times Square cinema sector could stand at the moment is a good, robust shotker to send the chills up and down moviegoers' spines. However, 'The Longest Night' is that package of thrills, even though it does get off to a pretty good start... Clumsily constructed, and directed in a feeble and ineffective manner, 'The Longest Night' completely wastes the talents of a really good cast of players." William Beeler

"Among the inconsiderable, yet spry, little moments I would list 'The Longest Night.' Take it in, if it turns up at the next temple. This is just a thriller with a good splash of farce, perhaps too much farce... A scramble in the kitchenware department, a murder on the upholstery floor, a kleptomaniac busy in the sporting-goods wing, and killers lose all over the place, make the piece bright." John Mosher + New Yorker p79 O 24 '36

"The law must be filled; hence B, C and D pictures may be expected to know limitations, but while it is a million miles from art it rates fairly high in the present madhouse cycle. At 26 minutes you can't even have grown-ups with [juvenile] minds... It seems kinda crool to subject such charming actors as Robert Young, Catherine Doucet, Janet Beecher, Etienne Girardot and Samuel Hind's to such goopiness."

"The Mary Pickford Studio."

"This motion picture mystery is designed especially for the Saturday morning diversion of school children than for the August judgment of the cognoscenti. It is a reasonably brick embodiment of what neighborhood houses expect from a murder in a department store." + Time p36 O 12 '35

Trade Paper Reviews

"Although suffering from a flimsy story, and a far-fetched climax, this picture has some merit of moments of bangup comedy, and emerges as a humorous looking lark aimed at top billing, but will lend sturdy support to any family." + Box Office p65 S 19 '36

"This comedy mystery-melodrama should fit nicely on the average bill. That the story is confused, it misses a little of the entire furnishing plenty of entertainment. Errol Taggart's direction manages to forget
the story and as a result stresses comedy much to the benefit of all concerned."

+ — Film Daily p8 S 15 '36

"This is an elaborately gagged mystery yarn and provides fairly amusing pandemonium in a department store over a couple of minutes. It is cluttered with stock characters and its humor is aimed at the immature but it moves very rapidly and piles up its laughs with such irresponsible verve that it will serve well in dual support, especially as it has the name and presence of Robert Young for box office bait."

+ — Hollywood Reporter p8 S 11 '36

- — Motion Pict Daily p2 O 19 '36

"This is a program that generally entertains although one of the shortest features of the season."

+ — Phila Exhibitor p55 O 1 '36

"It took two producers to turn this one out, Lucien Hubbard and Samuel Marx. That was hardly enough, judging by what they have produced in 'The Longest Night,' which has been showing for 50 minutes. They seldom come from that or other major studios with as little to offer, either. Feature will take only two of two shorts, if preferred to shorts, or act as a weak No. 2 feature on duals."

+ — Variety p17 O 21 '36

"Loaded with hilarity, yokum and humor, 'The Longest Night' is a classy little comedy. Compact and swift-moving, the picture romps along with some swell kidding of the (mystery story) theme. Obviously it is very timely, since the audience went for the works. . . Combination of clever dialog and good direction puts 'The Longest Night' in real entertainment class, despite the fact the picture never presumed to aim at the big time. Any exhibitor who knows his cinem is going to set for this one. . . while not constructed on a scale of principle of operation, it is well enough delved."

+ — Variety (Hollywood) p8 S 11 '36

LOVE BEGINS AT TWENTY. Warner-First national 60min Ap 22 '36

Cast: Warren Hull, Patricia Ellis, Hugh Herbert, Hobert Cavanaugh, Dorothy Vaughan

Director: Frank McDonald

See issues of June 29 and September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A: hardly; Y: not the best; C: no." Christian Century p1095 Ag 12 '36

"A: relaxation for an idle hour; Y: possibly amusing; C: unexciting." Parents' M p17 Ag '36

Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p13 S 26 '36

"Under the rather misleading title 'Love Begins at Twenty,' this amiable little farce [becomes] not so much a picture of young romance as it does a story of middle-aged rebellion." (2 stars) Beverly Hills Liberty p16 J1 4 '36

"It is lightweight entertainment. . . The film has its moments of slight amusement, but the rapid-fire gags of the film are just enough to drown Flavin treated it and it has whiskers down to here now." — N Y Times p9 19 '36

"[It is] a moderately amusing little trifle. . . Since Mr. Herbert has a genius for playing stuttering, cowed underlings, it would be pleasant to say that to Mr. Hull. 'Love Begins at Twenty' is first-rate farce. Unfortunately, it is done in such a stereotyped manner that even his expert playing seems forced and labored." William Boehm

= — World-Telegram p9a S 19 '36

"[It] is a cinema trifle. . . The story is rather trite and fragile but Tom Reed and Delton Trimble have strengthened it up with amusing business and Frank McDonald has directed with lively tempo and fine regard for light and shade."

+ — Script p10 Ag 8 '36

Trade Paper Reviews

"Domestic comedy that owes more to its director than to the author and is beholden to the cast is Frank McDonald. . . Pretty surefire on a dueler to get audience good humor, but a soloist only where they respond emphatically to the fireside stuff. It makes for pleasant entertainment of better than average class."

+ — Variety p16 S 23 '36

LOVE IN EXILE. Capitol 78min N 15 '36

Cast: Clive Brook, Helen Vinson, Mary Carlisle, Ronald Squire, Cecil Ramage

Director: Alfred Werker

Based on the novel, His Majesty's Pajamas by Gene Markey. Dialogue film produced in England about a year ago and recently released in this country. The story concerns the efforts of scheming certain industrial leaders to replace a Rutirian king and replace him with a dictator. In the end the king returns from exile through the aid of a countess who loves him.

Audience Suitability Ratings

"Clive Brook returns to us in rather a jumbled tale. In spite of his finished performance, the film is only fitfully interesting. . . Helen Vinson and Mary Carlisle offer adequate performances in vague characterizations but there are not enough good points to raise the production above the routine level. . . And there are enough bad points to place the film in the adult-audience class." T. J. Fitzmorris

+ America p216 D 5 '36

"A: fair; Y: good; C: no interest." Christian Century p1059 D 9 '36

Newspaper and Magazine Reviews

"Timeliness must be the New Criterion's reason for showing 'Love in Exile.' . . . The picture is made in England, where life now seems to be something more fitting to its further comfortable extent. The striking topical quality of the plot is its greatest asset. The film itself is decidedly second-rate, even with such handsome and experienced players as Helen Vinson and Clive Brook in the leading roles. It would be interesting to know how the film would be received today in London, where it was manufactured." Eileen Creelman

= — N Y Sun p33 D 10 '36

N Y Times p35 D 10 '36

Trade Paper Reviews

"With the best will in the world, it is impossible to say much in favor of this picture. Indeed, the dialogue follows closely behind in its stiltedness. . . . The thickness of the story is made up for by the quantity of dialogue. In fact, far too much. The film consists of medium close shots of statis and conversations, in which the artists seldom move and the camera stands still. Stock shots of plane flights and newspaper inserts for time lapses are made use of unnecessarily and awkwardly, and even the photography is thin and washed-out in appearance."

— — Hollywood Reporter p8 Je 1 '36

+ — Motion Pict Daily p7 My 26 '36

1+ Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor
LOVE IN EXILE—Continued
"This sounds like a drawing room comedy. In reality it winds up as punchy melodrama that picks up speed. Estimator program."

— Phila Exhibitor p15 N 15 '36

"Helen Vinson . . . is sweet and charming, but not over-convincing in a role that calls for more precision. Clive Brook plays the exile in an effortless, nonchalant way, with humorous interludes. Supporting company is excellent and all in character, will no jarring note in either casting or direction."

Variety p15 My 27 '36

LOVE LETTERS OF A STAR. Universal 55min N 8 '36


Directors: Lewis R. Foster. Milton Carruth

Based on a short story The Case of the Constant God by Rufus King. A mystery story based on the theft for blackmail of incessant letters written by a school girl to a matinée idol.

Audience Suitability Ratings

"A good cast, but a depressing picture, with some comedy relief furnished by the police photographer. Adults." Am Legion Auxiliary

"The blackmail plot is not new, but the speed of events and the convincing way in which they are developed, make a mystery drama as it should be—tense, uncertain as to outcome and wholly adequate as to thrills. Adults." Calif Cong of Par & Teachers

"An interesting and smoothly developed murder mystery, the title of which is a misnomer. . . The story develops in a logical and fascinating manner with much credit due the director and a very capable cast. Mature. Calif Fed of Professional Women's Clubs

"[It is] a trite blackmail mystery. Mediocre. Adults." DAR

"Natural acting, good comedy relief, apt dialogue and dramatic suspense make this a superior mystery film. Adults & young people." Nat Soc of New England Women

"Although the clues are well concealed, the vital issues appear lacking. Fairly entertaining for the mature." S Calif Council of Fed Church Women

Fox W Coast Bul O 31 '36

"Mature audience. Production values satisfactory, suspense well sustained, timely comedy, and the well directed, cast give this picture its entertainment value.

+ Gen Fed of Women's Clubs (W Coast) O 17 '36

"Audiences will be surprised to find a detective story hiding under a misleading title. . . The result is a somewhat confused but interesting melodrama. Adolescents, 12-16: mature; children, 8-12: no." + — Motion Pict R p7 N '36

"[It is] an involved, clumsily directed murder mystery. Ralph Forbes and Henry Gordon give good performances in an otherwise mediocre picture. Adults.

+ Nat Council of Jewish Women O 21 '36

"Objection: revenge, suicide and murder. Objectionable in part." Nat Legion of Decency O 29 '36

"A: fair; Y: possible; C: unacceptable." Parents' M p66 Ja 37

"Adults.

Sel Motion Pict p6 N 1 '36

Neuspaper and Magazine Reviews

"On the title is a flagrant attempt to cash in on all that front page publicity and has completely pilloried an actress uncircumspect enough to keep a diary. It's irrelevant too, for it covers not a servant-girls'-delight exposed but a mystery story. A just fair chiller, it goes through the routine developments that have long served to entertain shirk-in-the-night addicts. The dénouement is jumbled, fails to account for many of the herring which have been laboriously sprinkled across the spectator's path."

Herb Sterne

— Script p15 N 14 '36

Trade Paper Reviews

"This 'guess who?' yarn is neither good nor bad, but somewhere between the two. Built on an illogical premise, the mystery element follows through but is unsatisfactory throughout and the comedy relief and on top acting talent. Family."

— Box Office p31 O 31 '36

"The yarn is filled with lots of twists and surprises, and will satisfy the thrill fans. The directors Lewis Foster and Milton Carruth have sustained a tense atmosphere throughout."

Film Daily p17 D 1 '36

"A smoothly unfolded murder mystery that, without stepping far off the beaten track, has enough ingenuity and production class to recommend it even to the epicures in the art of clue-spotting. Without pressure of box office appeal, except a title that is something of a misnomer, [it is] as much a mystery as the644 the role of a schoolgirl and not of a star. It will serve unusually well as a dual support number."

— Hollywood Reporter p3 O 21 '36

Motion Pict Daily p8 O 22 '36

"Program mystery murder drama, short on name tos, but it is well done. A story of something later, 'Love Letters of a Star,' is routine fare that will serve on twin bills or in lesser situations."

— Phila Exhibitor p36 N 1 '36

"Love Letters of a Star' has no one in its lineup who means box office but picture is competently produced murder mystery that should please if not attract customers. It is good family entertainment. . . With a brace of directors and a trio of coadaptors, a total of three hands were joined in writing and directing 'Love Letters.' In both departments, the combined talents of the five men have brought forth a finished product that is notable for its production superiority over the average, run-of-the-mill murder mystery."

+ Variety p35 D 2 '36

"Obviously seeking to traffic on recent exposures of amorous antics in the news, 'Love Letters of a Star' is actually a minor murder mystery. Picture makes no production claims except an hour's diversion and levels off as a relaxer on duals in the subsequents. . . Mechanics of the unfoldment of motive and killing modus are timeworn, and behavior of detectives and family involved in the crime is not convincing in some of the crucial scenes."

+ Variety (Hollywood) p3 O 21 '36

LOVE ON THE RUN. MGM 80min D 4 '36

Cast: Joan Crawford, Clark Gable, Franchot Tone, Reginald Owen. Mona Barrie, Ivan Lebedeff.

Director: W. S. Van Dyke

Based on a serial story Beauty on the Beat by Alan Green and Julian Brodie. "Gable and Tone are a couple of New York newspapermen in London. Gable gets the assignment of covering the wedding of reporter-hating heiress Miss Crawford to Count Ivan Lebedeff. Tone draws the proposed bridegroom's flight at Baron Reginald Owen and Baroness Mona Barrie. When Miss Crawford jilts herImpecunious title, Gable grabs her, pushes Tone into the arms of his future wife and cloest and steals the plane."

Hollywood Reporter

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

"The players concentrate on the lighter aspects of the intrigue and bring forth a swiftlymoving dramatic story. Franchot Tone provides keen competition for Mr. Gable and Reginaid Owen plays an impressive villain. It is first rate family entertainment." T. J. Fitzmorris +

+ America p216 D 5 '36

"General patronage." Nat Legend of Decency N 26 '36

"Excellent entertainment, dominated by the fine performances of the three leading players and by the remarkable supporting bit of Donald Meek. The cast is well mounted, cast splendidly with Van Dyke's direction is important. Family.

+ Sel Motion Pic p10 D 1 '36

"[It is] a swift and hilarious farce... For anyone who doesn't expect to take it seriously, it is full of laughs. Family.

+ Wkly Guide N 21 '36

Newspaper and Magazine Reviews

"If not entirely credible [the events] are at least strongly scored so as to satisfy the average movie fan. It is a fast moving exciting and admirably acted story... In this picture Franchot Tone has the best starring role, his acting is superb, comedy and his deft handling of it will give a new conception of his qualities as an actor." Laura Elston +

+ Canadian M p39 D '36

"This cross-country film chase over Europe has charm and humor to compensate for the story's lack of Family.

+ Christian Science Monitor p19 D 5 '36

"Love on the Run" is unbelievable but joyous, as satisfactory a piece of screen entertainment as one could wish for. The combination of Cedric Gibbons sets, Adrian gowns and Oliver Marsh photography is enough to make any picture worth looking at, and the story and acting in this one make it well worth listening to. Such a finished trio as Joan Crawford, Clark Gable and Franchot Tone can make us believe the unbelievable and entertain us with it. 'Love on the Run' is screen entertainment easy to take. Its strength lies in the weakness of its appeal to the intelligence of the audience. It is content with asking us only to have a good time with it, presenting no psychological problem demanding close attention. It is (a) relief to find in a picture a clever way of farce comedy.

+ Hollywood Spec p11 N 21 '36

"[It] is formula-made, but amusing in spite of that. Speed, a high-powered cast and a setting of the era are responsible for at least obscuring the fact: that 'Love on the Run' is continual nonsense. If it doesn't make sense the film usually does make fun. The story is certainly best left undescribed.

'Love on the Run' is deliberately mad and quite as deliberately funny." Eileen Creelman +

+ N Y Sun p13 N 25 '36

"A slightly daffy cinematic item of absolutely no importance. 'Love on the Run,' presents Clark Gable, Joan Crawford and Franchot Tone to have a good time at the box-office. In all good conscience, the film ought to be bow, in turn, to several distinguished antecedents, for it has borrowed liberally and theore of tried and true screen devices and situations... W. S. Van Dyke has injected a few of his own tested touches, and some in the Rene Clair and Frank Capra manner, with a resulting madoda by season pleasing familiarity for the audience." J. T. M.

+ N Y Times p13 N 25 '36

"Since 'Love on the Run' deals in an energetic manner with these endearingly romantic and sentimentally sentimental situations, it will probably be a great box office success. But the truth of the matter is that it is a delineator of comedy with the efforts of its stars, of little credit to its director, W. S. Van Dyke and of small compensation to those who are in search of rollicking entertainment. The three times they can under the circumstances. . But the efforts of all are wasted on decidedly inferior material. William Doeben +

+ N Y World-Telegram p7a N 28 '36

"Everybody works very hard in 'Love on the Run', but only succeeds in seeming pretty pitiful. The least pitiful person of the three, Joan Crawford, Clark Gable, and Franchot Tone. I suppose the studio felt that these three should simply have been left to heaven knows what they'd be up to, and so some sort of sketch was contrived for them." John Morton +

New Yorker p38 N 28 '36

"Whenever the story needs taking in at the waist, melodrama provides a stitch in time. But for the most part W. S. Van Dyke squeezes the script for all the slapstick there is in it. The three players are cast in roles that call less for acting than for sheer good spirits, and that they have in abundance... The film has few dull moments, those moments that fail to fiza can be blamed on the machined plot. Perhaps this is the reporter story to end all reporter stories."

News-Wk p20 N 28 '36

Time p23 D 7 '36

Trade Paper Reviews

"Gable-Crawford-Tone—what more could any exhibitor want? But this film is not alone a big number, it is a retail success. The rings the bell in every department, and runs the gamut of comedy from slapstick to innuendo. Family.

+ Box Office p23 N 28 '36

"One riot of a comedy is this 'Love On the Run. It sparkles with clever dialogue that Joan Crawford, Clark Gable and Franchot Tone put over in grand style. In such a swell piece of entertainment, this name cast should mean smash box office returns of Every type and kind of audience should love its gay, breezy, laughloaded qualities. Tone deserves special mention for his performance. Crawford and Gable are splendid in this light type of comedy as they certainly know how to put over the lines..."

+ N Y Daily p7 17 '36

"'Love on the Run' is super-entertainment from its first delve into the riotics to its staccato climax, with nothing left out of the middle. This is the real deal of all cinematic situations and fast-fire never-missing dialogue. The Crawford-Gable-Tone combination has never been better. Naturally box-office, this trio has in this a vehicle which is of sure hit caliber... A few lapses into the unbelievable are made more delightful by thoroughly mad picturization..."

+ Hollywood Reporter p3 N 13 '36

+ Motion Pict Daily p2 N 14 '36

"Comedy with names, this is headed for good grosses. All players are tops, comedy is strong, the cast is all-star...

+ Phila Exhibitor p30 D 1 '36

"Despite meandering story development, some slip-shod dialog concoctions and several rapid moments, 'Love on the Run' is a solid and share at the gate through the sheer momentum of the Gable-Crawford-Tone combination. Crowded situation, bits of action and popular gagging, the film is lightweight and synthetic but, will prove probably fit for its purpose.

+ Variety p18 D 2 '36

"Mixing all the possible sure-fire comedy ingredients, 'Love on the Run' is a hilarious farce that will set them laughing anywhere. Filled with wit and exuberance are the farcical, comedy dialog, plenty of action and even slapstick shokum, the picture comes near to being a riot..."

+ Variety (Hollywood) p3 N 13 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; — Poor; —— Exceptionally Poor
LUGIEST GIRL IN THE WORLD. Universal 70 min. N 3 '36

Cast: Jane Wyatt, Louis Hayward, Eugene Pallette, Catharine Doucet

Director: Edward Buzzell

Based on the short story Kitchen Privileges by Ann Jordan. Miss Wyatt wants to marry the heiress-seeking tennis champion and ballroom dancer and her mother likes the match. However, the father doubts the story they can exist on $150 a month and Miss Wyatt agrees to try it for a month. [Variety (Hollywood)]

Audience Suitability Ratings

"That is a very imposing title for such a minor film and I may point out that Jane Wyatt, who plays the title role, is not by far the luckiest girl even in Hollywood for having drawn so ordinary an assignment." - T. J. Pittmorris

- + America p168 N 21 '36

"A: pleasant; Y: amusing; C: little interest." - Christian Century p1670 D 9 '36

"Entertaining. Family." - Am Legion Auxiliary

"[It] is fresh, charming and amusing. Excellent performances. " - Calif Cong of Par & Teachers

"The story is light, but has charm and wholesome humor. " - Calif Fed of Business & Professional Women's Clubs

"Amusing situations, good dialogue and an able cast make this light farce. Mature & 14-18. Good." - DAI

"Lightly amusing and based on a sound idea, this pleasant little comedy is unfortunately marred by excessive drinking." - Nat Soc of New England Women

"Interesting comedy for the family." - S Calif Council of Fed Church Women

"A light little love story, refreshingly entertaining. Family." - Fox W C Mutl B 31 '36

"The plot is well handled, and the characters seem delightfully human. Adolescents, 12-16: entertaining; children, 8-12: no interest." - Motion Pict R p1 N '36

"Mildly amusing, well directed with good photography." - Nat Council of Jewish Women O 21 '36

"Adults." - Nat Legion of Decency N 5 '36

"A, Y & C: entertaining light comedy." - Parents M p46 Jn '37

"Family." - Sel Motion Pict p4 N 1 '36


Newspaper and Magazine Reviews

"Jane Wyatt and Louis Hayward, by virtue of the easy, convincingly natural performances they contribute to it, make "The Luckiest Girl in the World" as good a picture as has been made. Genevieve Rush is not a great deal of story in it, and what there is sags a bit in the middle, but it will entertain any audience which can enjoy following the working out of a social problem devoid of dramatic high spots. ... Except for one sequence in which Hayford and Pendleton get drunk for no greater reason than a desire to get drunk, the picture is clean and wholesome." - Hollywood Reporter p3 O 12 '36

"Here is a simple, unheralded comedy that is quite light and amusing through its entire length. ... You will find the comedy frothy and gay mostly, it is well handled by Director Eddie Buzzell's smooth direction." (2 stars) - Beverly Hills Liberty p45 D 12 '36

"Why the new picture should have proved so impressively popular to this reviewer during last week at Dr. Patton's at 799 S. Main is difficult to explain at this later moment, grim and uncompromising and far removed from the world the theater. It is probably because the story—a piece of fluff—has been so adroitly acted by Jane Wyatt, Louis Hayward and Nat Pendleton, as well as skillfully directed by Mr. Buzzell. But its situations, threadbare as many of them are, are charming for the consequences of the lines, and a bright and original co-ordination which proves hilarious. ... If you want entertainment that is gay and decorous, without much substance or particular brilliance, but with many spontaneous laughs [see it]." - Marguerite Turner

+ N Y Herald Tribune p10 D 5 '36

"The Luckiest Girl in the World' is one of the lightest comedies that has come along this season. It is sheer fluff, but, thanks to cast and director, rather an engaging bit of fluff. [It] is not a picture to remain long in your memory. An hour after seeing it, the details are dim. The impression of a pleasant hour lingers on, however." - Eileen Creelman

+ N Y Sun p30 D 7 '36

"Any one not too much depressed beforehand by such a title would probably enjoy "The Luckiest Girl in the World' will be pleasantly surprised to find this week a better-than-average contribution to the field of comedy and entertainment. At the Roxy. The cinematic counterpart of a rapidly written 'novelette' in one of the popular five-cent magazines, it permits its pretty and neatly formulated people to behave and talk more brightly than usual, while its charming heroine, Jane Wyatt, has given an unassuming local dauntless aura which is all the more unexpected—considering the fact that but recently Miss Wyatt acted as a local dauntless." - B. R. C.

+ N Y Times p16 D 5 '36

"[It] is an amiable, unassuming and entertaining little comedy. ... In outline, this sounds pretty pat and unexciting, but the plot's framework is filled in with delightful little touches, and the acting of Jane Wyatt, Louis Hayward, Nat Pendleton and Eugene Pallette is commendable that 'The Luckiest Girl in the World' turns out to be passably good, if not outstanding, film fare. ..." - N Y World-Telegram p7a D 5 '36

"Eddie Buzzell surmounts the distress proceedings by turning the hoop-la into personable comedy, romantic in mood and incident. Many of the sequences are satisfying, and the story is bright and result in a mildly entertaining evening. Jane Wyatt is a charming heroine and Louis Hayward proves an adequate hero." - Herb Sterne

+ Script p10 N 21 '36

Trade Paper Reviews

"Universal steps out with a picture that is check-full of romantic moments, lively comedy, an entertaining little story, and some enjoyably capable acting by Jane Wyatt, a new star. Louis Hayward, clean-cut lad with plenty of ability. Family." - Box Office p31 O 31 '36

"This is a pleasing program number that will pile up many laughs. Although the story is slender, Eddie Buzzell directs it with such skill and provided much entertainment." - Film Daily p13 O 22 '36

"An engrossing human little romantic comedy that clings steadfastly to real life and lightens it gayly with a wide smile of Shoshov. The story is a mere trifle but its telling is so delightfully unstrained and bubbling with good humor that it makes you forget you're watching an exploitation. Without exploitation values its destiny is dual duty but there it will be ideal and popular neighborhood fare." - Hollywood Reporter p3 O 10 '36

+ Motion Pict Daily p12 O 20 '36

+ + Exceptionally Good; + Good; + + Fair; + Mediocre; - Poor; — Exceptionally Poor
"Pleasant little comedy that makes no claims to greatness but which should be pleasing due to its lack of nastiness."

+ — Phila Exhibitor p36 N 1 '36

"Incredible story ... has been rigged up with old vaudeville gags and directed with a certain amount of zippiness. Result is a fanciful cream puff that will please where they please easily. Furthermore, and for duels, it will be not too hard to accept. ... Whenever people mention Jane Wyatt they mention the Social Register. It astonishes 'em both ways that an actress in a Social Register could act. Miss Wyatt can. Very nicely. ... There is, however, no memorable scene, acting trick or trait that could be used as a peg to hang predictions on as to her film future. ... Also from the legitimate [stage] is Louis Hayward. And okay, too. On the boyish side, but possessing enough sincerity when, for a few feet of celluloid, a little seriousness is called for."

+ — Variety p15 D 9 '36

"Again the New Universal has cracked through with first-rate comedy. ... [It] doesn't have a cast heavy enough to warrant heavy billing or exploitation, but it will do swell as the comedy relief on any important dailier. Buzzelle's film has the desired constant up beat throughout the picture and some of the lines in the previewed edition are still warm enough to raise an eyebrow.

+ — Variety (Hollywood) p3 O 19 '36

MAD HOLIDAY. MGM 65min N 13 '36

Cast: Edmund Lowe, Elissa Landi, Zasu Pitts, Ted Healy. Edmund Gwenn

Based on the mystery Murder in a Chinese Theatre by Joseph Santley, "Edmund Lowe is a Hollywood film star who is led up on his agonized producer and books passage for a sea trip far away from it all. He is followed, however, by Ted Healy, a vociferous studio publicity hound, and the first person on the deck. Later, in the ravishingly lovely person of Elissa Landi, who dotes on murders but has never seen a corpse."

Hollywood Reporter

Audience Suitability Ratings

"It is hard to discover whether this is a comic mystery yarn or a slightly mysterious comedy, but whichever way you will have it, it is not very new. That it manages to amuse and mystify us at all is due to the heroic cast which surreptitiously added difficulty of uncertain direction."

T. J. Fitzmorris

+ — America p188 N 21 '36

"A & Y: fair of kind; C: no."

Christian Century p157 H 25 '36

"Many good laughs, but some unnecessary drinking. Mature. Am Legion Auxiliary

"A well cast and well presented murder mystery. Some unnecessary drinking. Adults & young people." Calif Cong of Far & Teachers

"Farce murder mystery. Treated in a farcical manner. Excellent with some murders, but few thrills and little coherence of sequences, this will hold little interest for those who require mystery with authenticity. Disappointing to mystery fans. Mature." Calif Fed of Business & Professional Women's Clubs


"The picture is quick moving, though rather confusing at times. Mature." S Cali Council of Fed Clubs of Women

Fox W Coast Bul N 14 '36

"The spirited acting of Edmund Lowe and Elissa Landi contribute much to the entertain- ment value of the picture. The story is a rather well directed cast. Especially interesting [are] the Chinese Theatre sequence and the fog scenes.

+ Gen Fed of Women's Clubs (W Coast) N 2 '36

"Starting in a clever manner this picture soon devolves into a muddled mystery. Cleared by the rather questionable humor of Zasu Pitts. Edmund Lowe is satisfactory as the actor-detective and Elissa Landi obtains as the authoress but both are worthy of a better vehicle. Family."

— Nat Council of Jewish Women N 19 '36

"General panorama."

Nat Legion of Decency N 19 '36

"A well selected cast, with Edmund Lowe and Elissa Landi doing good work; with expert but dubious comedy by Zasu Pitts as a tipsy woman and comedy bits contributed by Ted Healy are a clever little picture."

Sei Motion Pict pl 1 '36

Newspaper and Magazine Reviews

"While I am a disciple of that school of thought which holds that four comedians to three corpses in a murder mystery picture is a ratio which tends to demean murder and lessen its importance as one of the most emphatic manifestations of our rather complex social structure, I feel that in justice to those who had a hand in the making of 'Mad Holiday,' I must confess my enjoyment and enthusiasm. Still, I think it might have preserved a better balance—say one comedian to one corpse. ... To George Seitz, director, credit goes for maintaining the suspense, for presenting the characters as natural humans who make no effort to impress us as actors."

+ — Hollywood Spec p14 N 21 '36

"Because 'Mad Holiday' seems to us affected, hysterical and boring, is no reason why others shouldn't enjoy it. It is patterned after The Thin Man type of detective fiction, now the rage on the screen, and its sets, especially the latter, are eye catching. As an idea and original, Edmund Lowe and Elissa Landi do their utmost to be an engaging pair of phantoms and the jewel robbery motif is reasonably unique."

Marguerite Taizelaar

— N Y Herald Tribune p19 N 30 '36

"An engaging variation on that macabre motif successfully classified by the cinema industry as 'whodunit.' Is the current 'Mad Holiday.' You get the idea, as the gay company of specialized serio-comics becomes involved with the familiar devices of mystery melodrama—masked men, black-gloved hands and Oriental trickery—that maybe Metro and Mr. Seitz are kidding the screen thriller a bit with this one."

+ — N Y Times p133 N 26 '36

"'Mad Holiday' is a better comedy than it is a murder mystery. The characters are gay and interesting and the comic situations in which they find themselves have a light-hearted quality about them. But the puzzle they are asked to solve is just another one of those second-rate riddles. [It] has considerable merit as entertainment." William Boehnke

+ — N Y World-Telegram p178 N 15 '36

"[It is] a comedy melodrama that tempers its blood and thunder with the amiable comedy of Zasu Pitts and Ted Healy and avoids the usual ending."

News-Wk p22 D 5 '36

"It's fundamentally a good mystery yarn, different, too. Screen comedy is getting screwier and screwier, to the seeming delight
MAD HOLIDAY—Continued of audiences, not treatment goes overboard on slapstick and the fooletry, while funny, removes the impact from the melodrama." Herb Sterne

Script p5 N 14 '36

"Despite splendid performances by Edmund Lowe and Elissa Landi, this picture has too much plot, too many concentrations, too little action. It is too much to be a run-of-the-mill film. There is plenty of sparkling dialogue and fine comedy and the narrative misses by becoming too involved. Family." +

Box Office p51 N 14 '36

"Presenting frothy, light entertainment and tragedy at the same time, it is difficult to classify this laugh-studded mystery drama which appears to be both a travesty and a very serious piece of business. Only the individual picture patrons can decide. But anyone, regardless of how his or her interpretation is gauged, will discover enough all-around diversion to make the ticket investment fairly worth-while."

"It would be hard to go farther than this in farding modern mystery. It is to wring more laughs from as corpse-beckoned a story. Unhappily, the thing is carried too far. Into a high comedy, a serious and amusing saturation traveley there have been inserted a battery of low-comedy doings that throw the rest out of key and slow up the development to no good purpose. . . With some relentless surgery in the cutting, it would be better still." +

+ Hollywood Reporter p3 N 5 '36

"Mad Holiday" offers a very daggly 72 minutes which includes faked and genuine murders, a dash of comedy and love interest. The ingredients mix together clumsily and the result largely is a bore. Chances at the ticket window are dim for the slender. +

Variety p38 D 2 '36

"Mad Holiday" is lightweight, run-of-the-mine filler. It will do well enough as a bit of mystery diversion, particularly where customers expect murders well garnished with laughter. Certain irresolutions on part of screen playback detracts about halfway through the intent of the story until it gradually clarifies as a mildly farced murder mystery. Comedy is stressed, even at expense of suspense. Certainly, conviction is not maintained even for usual pitch. Characters do not behave as if in the midst of dire doings. +

Variety (Hollywood) p5 N 5 '36

MAGNIFICENT BRUTE. Universal 74min O 11 '36


Based on the Liberty Magazine short story, Big, by Owen Francis. "Laid in the he-man atmosphere of the steel mills, story depicts rivalry between Victor McLaglen and William Hall, two husky workers vying for honor of being head man in their muscular trade." [Variety (Hollywood)]

Audience Suitability Ratings

"Victor McLaglen continues to be a better actor than his screen stories will admit, for the plot of his latest vehicle is unoriginal and over-sentimental. Thanks to a hardworking cast and a generally effective production, the film is slightly better than fair entertainment but not in any sense important. The realistic treatment of the story quite evidently places it in the adult bracket." T. J. Fitzmorris

"A & Y: good of kind; C: no." Christian Century p1438 O 28 '36

Adults. (Matter of taste.)" Am Legion Auxiliary

Matut-family. Adults: excellent; 14-18: flourishing; 8-14: Fair; Calif Cong of Far & Teachers

"Impressive interiors of the mill showing the glowing hot metal being poured and a thought-provoking method used to stimulate production justifies this picture interesting to those who enjoy vigorous drama. Adults," Calif Fed of Business & Professional Women's Clubs

"Harrowing details of the mills. Mature audience & 14-18, Mediocre." DAR

"Although ethics are a bit confused, the film is exciting and holds one's attention throughout. Mature." Nat Soc of New England Women

"Very realistic photography and an excellent cast and direction have made a strong picture. Family," S Calif Council of Fed Church Women

"An open hearth steel mill is an unusual background for a motion picture. The story is weak and is not as strong as it is intended to be. Human interest to relieve its tragedy. The shots showing the manufacture of steel are interesting, but the death of Howard is unnecessarily harrowing. 12-16: harrowing; 8-12: no," Women's Univ Club, Los Angeles

Fox W Coast Bull O 10 '36

"This unusual picture, a drama of the steel mills, though not always pleasant, is forceful in direction, replete with suspense, and gives us an intimate insight into the industry. Family-mature."

+ S Calif Fed of Women's Clubs (W Coast) S 28 '36

"Fair. Adults." +

Motion Pict Guide D '36

"The story is weak and sordid with little humor or character development to relieve its tragic events. The sequences depicting the manufacture of steel are interesting, but there are several unnecessarily harrowing scenes. Though the direction and dialogue are adequate the dialogue is trite and what comedy relief there is depends upon wisecracks. Adolescents, 12-16: harrowing; children 8-12: certainly not." +

Motion Pict R p7 N '36

"Family." Nat Council of Jewish Women O 1 '36

"A perfect setting for a McLaglen characterization. Adults." +

+ Nat Legion of Decency O 15 '36

"A & Y: he-man comedy melodrama; C: possible though tense." Parents' M p46 Ja '37

"This picture [is] fairly interesting. Adults." +

Sel Motion Pict p6 N 1 '36

"Well acted and holds the interest throughout. Family." +

Wkly Guide O 10 '36

Neuropaper and Magazine Reviews

"It is frankly melodramatic in its situations and earthy in its humor. Victor McLaglen's presentation . . . along with the sympathetic and restrained performance of Jean Dixon justifies this rather rugged fare." Laura Elston Canadian M p39 D '36

"If you expect to see another 'innower' you will be disappointed in this melodramatic hokum . . . [It is] produced and acted with all the restraint of the street brawl which is one of the highlights of the picture. Victor McLaglen without John Ford's re-
strain hand to mold his performance.

- Christian Science Monitor p17 O 31 '36

"This morning I know vastly more of what goes on in the steel industry than I knew yesterday morning, thereby getting that much more pertinent in comment on the picture, even if it had failed to entertain me otherwise. This Universal picture strikes a sturdy, elemental note. It is a Magnificent Brute, with an inexpensive production that just misses the Big Stuff." — Rob Wagner

- Film Daily p10 O 31 '36

In dealing with the life of a steelworker, any movie that does not except the soldiers' uniforms McLaglen has worn in his recent pictures. [It] effects McLaglen's demobilization with a minimum of dislocation, a fair share of entertainment. Most tedious noise: McLaglen's guffaw.

- Picturegoer p6 O 25 '36

Trade Paper Reviews

"A lusty story of hard steel and hard men provides a made-to-order spot for Victor McLaglen's swashbuckling talent and Producer Edmund Grainger, taking full advantage of it, delivers a fast-moving, well-cast, excellently directed picture—quite hot in entertainment values and sure to be a money-maker in every situation. . . . Much of the picture's merit is credited to a sequence showing the actual making of steel."

- Box Office p27 O 3 '36

"Here is a picture for the man in the street. A rollicking comedy with plenty of action and comedy, and generous sprinkling of swashbuckling, plus an interesting picture of the great steel mills of this continent. Names are not lacking either, and those of Victor McLaglen, Binnie Barnes and Henry Armetta should look okay on your grosses."

- Canadian Moving Pic Digest p13 N 21 '36

"Yarn will score with star's large following, plus picture-goers generally who like red-blooded heroics and their exploits. Film is spiritedly directed by John G. Blystone and has wide audience appeal in that it is man-entertainment, likewise attractive to women, and, again, is keen picture for [children]. Latter is due to the excellent part played by young Blystone Burrud who has flaming case of hero worship on McLaglen."

- Film Daily p7 O 24 '36

"This gusty, two-fisted comedy-drama about steel mill workers and on-off shift is of chief interest to the Blystone Burrud and his melodrama as vigorously as its materials merit, and, besides Mr. McLaglen's amiable personification of the Blystone Burrud, the performances by Jean Dixon as the widow [and] Burrud as hee hero-worshiping son." — F. S. Nugent

- N Y Times p33 O 24 '36

"Although it displays the heartaches beneath the brawny exteriors of the steel workers throughout the country, the Magnificent Brute is a feeble drama, too unsteady to stand on its own feet, or, if you prefer, too wrong-footed. The stars, Burrud and McLaglen, the plot, the music, Burrud's and his star, Victor McLaglen. When it explains the folk ways of these people it does so with more earnestness than gusto, an error which deprives the narrative of that magical ingredient known as art. Perhaps the stars have been better for all concerned if the film had spied on these people in a less elderly plot." — William Borne

- N Y Times World-Telegram p29a O 24 '36

"Life in the steel mills and Victor McLaglen are the stuff and tissue of a mild, gentle little picture."

- New Yorker p77 O 31 '36

"Victor McLaglen is a much finer actor in defeat ("The Informer") than in victory. One can feel sorry for a brute who is easily mentally. Victor does a swell job registering bewilderment after his ignominious beating as a brute, though, the ringer gang at the Ritz yipped for him loudest when he was loudest, which shows that Charles Rogers knows his audiences. At least his neighborhood audiences."

- Variety p14 O 25 '36

"The Magnificent Brute" is magnificent box office. McLaglen masculine and robust, this is the type of picture that exhibitors cry for. Loaded with tried and true material, this picture has horns written all over it. The whole family will find swell entertainment.

- + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; — Exceptionally Poor
MAGNIFICENT BRUTE—Continued
in 'The Magnificent Brute,' and exhibitors will be able to ballyhoo this one without fear of empty tilts.'

 Variety ( Hollywood) p3 S 24 '36

MAKE WAY FOR A LADY. RKO 74min N 13 '36

Cast: Herbert Marshall, Anne Shirley, Gertrude Michael. Margot Grahame

Director: David Burton

Based on the novel Daddy and I by Elizabeth Jordan. "Anne Shirley is the romantic young woman who decides to save her father from a lonely old age by choosing a wife for him. She selects the wrong woman, thereby proving the unreliability of feminine intuition. In the end, however, the publisher finds true love right under his daughter's nose in the person of her teacher." (America)

Audience Suitability Ratings

"Yet another treatment of the resourceful adolescent who attempts to solve the problems of her elders, this film manages to be quietly amusing in spite of a dragging action." T. J. Pittis Chicago Tribune

— America p192 N 25 '36

"The daughter's character is overdrawn, and the picture as a whole is just average entertainment. Family." Am Legion Auxiliary

"As a whole, the story is too long drawn out, with too much attention given to the emotional and sentimental side of the characters portrayed. Adults & 8-13: good." Calif Cong of Par & Teachers

"The humor of the picture is of the sort that brings smiles and chuckles and therefore may not appeal to audiences like those who appreciate comedy and liveliness. S Calif Council of Fed of Business & Professional Women's Clubs

"Good. A light, pleasant story, capably acted. Mature-family." DAR

"A light story has been given light and pleasant treatment, with the happy relationship between father and daughter perhaps the pleasantest part of it. Family." E Coast Preview Committee

"[It is] a very amusing and unique social drama, with a wholesome atmosphere. Credit is due the direction and cast for their natural and fresh presentation. Family." S Calif Council of Fed Church Women

**Fox W Coast Bul N 25 '36**

"[It is] delightfully refreshing. Thoughtful, sensitive direction, artistic settings and good photography added to the excellent work of the able cast give this picture interesting and high entertainment value, leaving one with the warm glow of having enjoyed something pleasantly dear and sweet. Mature audience."

+ Gen Fed of Women's Clubs (W Coast) N 17 '36

Dependent entirely for its entertainment value on the charm of Herbert Marshall and Anne Shirley cast as father and daughter, this is too much attention given to the emotional and sentimental side of the characters portrayed. "It is leisurely, wooden, unimpressive. Family." — Nat Council of Jewish Women N 16 '36

**Newspaper and Magazine Reviews**

"Though it all ends happily enough [it] turns out to be a long cinematic detour dotted with dull material. Margot Grahame, Anne Shirley (who photographs indifferentily) pirouettes through the role of the daughter. Herbert Marshall looks embarrassed. So should RKO. Family." — Christian Science Monitor p17 N 14 '36

"As a moon-stuck adolescent . . . Miss Shirley is positively the problem of the growing girl personified. Her callowness, however, is almost too pure to be good, and the little misunderstandings on which the plot hinges seem very nearly deliberate. An unfortunate resemblance between Gertrude Michael and Margot Grahame, moreover, may leave some members of the audience a bit confused as to which one it is that Mr. Marshall really wants to marry. B. R. — N Y Times p12 D 12 '36

"[It is] an unabasing little film that one may attend without any greater calamity than a trifling loss of time. The film is really adolescent stuff that can be seen without too much fault-finding." William Boehnel

— N Y World-Telegram p7a D 12 '36

Make Way for a Lady' is a resounding contribution to the Five Little Poppers school of cinema. . . Implicit in the writing, acting and direction of it, a conviction that the picture is completely charming helps to obliterate any trace of charm which it might otherwise have possessed." — Time p26 N 23 '36

**Trade Paper Reviews**

+ Motion Pict Daily p11 O 30 '36

"[It is] pleasing comedy drama that has the benefit of more names than the usual Anne Shirley production. Neighborhood audiences, small towns should find entertainment in it."

+ Phila Exhibitor p32 N 15 '36

**THE MAN I MARRY.** Universal 79min O 18 '36

Cast: Doris Nolan, Michael Whalen. Chic Sale, Nigel Bruce

Director: Ralph Murphy

Based on a novel of the same title by M. Coates Webster. "[It is] a tale about a wealthy man who is a naturalized American who wishes to write a play, and a girl who is running away from marriage. Both wanting to be alone they seek the same deserted house and the fun starts." (Wkly Guide)

Audience Suitability Ratings

"A & C: hardly; Y: perhaps." Christian Century p176 D 9 '36

"Chic Sale's easy comedy redeems a long, drawn out opening. A funny sort."

"Some clever and amusing situations. Good comedy for Chic Sale. Unnecessary drinking on the part of the two reporters. Adults: fair; 8-18: no."

"Some may find this mildly amusing and entertaining, but because of the steady flow of liquor and the use of a church for unpleasant comedy sequences it cannot be recommended for young people. Mildly amusing farce comedy. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature audience. Mediocre." DAR

"Cleverly amusing comedy in which a slight and often used plot has been built into excellent entertainment through the expert acting of a well selected cast. Family." E Coast Preview Committee

"Some good photography, a great deal of drinking and much ado about nothing by a bewildered cast. Adults." Nat Soc of New England Women

"A silly love story, presumably comedy, in which most of the humor, if any, is supplied by two drunken reporters. Mediocre and waste of time." S Calif Council of Fed Church Women

**Fox W Coast Bul O 24 '36**

"Fairly well cast and directed with Doris Nolan, a newcomer, appealing. Unusually effective photography, especially the storm scenes. Mature." — Gen Fed of Women's Clubs (W Coast) O 14 '36

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
"The vain struggle of a woman-hater to prevent bullets from falling in love is ever an amusing sight for movie audiences. ... With the exception of a mildly boring pair of supporting eccentric comedians, this is a pleasantly diverting film. Adolescents, 12-16; possibly entertaining; children, 8-12: no interest." *Motion Picutre R p7 N 18 '36

*Motion Picutre R p7 N 18 '36*

"It is a light, amusing comedy with clever repartee and a moving direction. Excessive drinking. Adults." *Nat Council of Jewish Women O 14 '36

"Adults." *Nat Legion of Decency O 22 '36

"A & Y: mildly amusing; C: little interest." *Parents* P46 Ja 37

"[It is] a light, somewhat entertaining comedy. ... The plot is implausible, depending too much upon dialogue for its motivation, and the overmuch imbibing used as comedy relief is not amusing. Fairly well cast and directed. Adults. [+ -- Sel Motion Picutre p4 N 1 36


"The Man I Marry is an exceedingly poor picture. ... [It is] not convincing. The dialogue is directed with regard for the words comedy calls for it, not for the mood of the scenes. Lines are presented as a series of orations instead of intimate conversations which lend the scenes conviction." -- Hollywood Spec p8 O 24 '36

"Presenting a new screen personality—Doris Nolan. This is her first film, a mad little comedy that doesn't quite get off the springboard. ... All this is in the mood of gay whimsy that just misses all the way. It would be unfair to 'judge Miss Nolan by this just passable comedy.' (1 star) Beverly Hills Liberty p47 D 5 '36

"Like all screen novitiates, Miss Nolan is carefully restrained from demonstrating her histrionic abilities in the new medium. [It] has been so designed that it presents her almost solely as a personality, and as such she is highly acceptable. [It] is a minor pleasantry." T. M. P. [+ N Y Times p24 O 31 '36

"Doris Nolan ... is being introduced to cinema audiences in circumstances that are too felicitous. For 'The Man I Marry,' in which she makes her screen debut, is an awkward and ingenuous film, madly written and clumsily directed. Even though the story and the direction aren't satisfactory, Miss Nolan's beauty and sparkle are refreshing. Good work, too, is done by the grand actor, Nigel Bruce, and the members of the supporting cast. William Boehm [+ N Y World-Telegram p13 N 3 '36

"The sexes do mock battle again in a slight though often amusing comedy. It gives Doris Nolan just enough of an opportunity to show what she brings to a character like her one." News-Wk p25 O 31 '36

"The country needs jobs. People have to make an honest living. So I suppose there was a reason for 'The Man I Marry,' besides double features. But it is not a comedy, nor is it designed to give a homely way to see life may crumble. Well, I can't blame them. The story is obviously derivative, jumbled, slow-moving and their advancement. Comedians, this is a pleasant screen department, pleasantly suggests Gladys George, and has a manner and veer quite her own." R. S. Ames [+ Script p11 N 7 '36

"Doris Nolan is given an auspicious send-off by United Artists in this sketch comedy success. She evidences great capabilities for a light role, and with the support of a smart sophisticated screen play it is a pleasing entertainment. Adults. [+ -- Box Office p63 O 17 '36

"[It is] a pleasant enough little comedy that will get a moderate amount of laughs. ... [+ Film Daily p8 O 12 '36

"This is a factory-built comedy, laboriously fabricated from stock material, replete with old gags worn smooth from use. There are, however, a lot of these familiar friends and on the juvenile level they will evoke a fair salvo of laughs. Mark the picture as good light fodder for the lesser duals. [+ -- Hollywood Reporter p2 O 8 '36

"Presenting Doris Nolan as a comedienne who will bear watching, Universal has produced an engaging comedy in 'The Man I Marry.' The picture is to help the new comer to comedy in the cast give her plenty of comedy support. ... With some familiar situations, played with an eye to laughs, this shapes up as fair comedy program." [+ -- Phila Exhibitor p38 N 1 '36

"Foundation stone that Universal has selected in introducing Doris Nolan to the world of the comics, is a rowdy comedy, plumbed with stereotype, but destined to garner a sheaf of belly laughs where the others have got nothing but a frown. It's not much. It's got the law of averages in its favor. Gags and wacky situations arrive in such blasts that the opus merits the subtitle of goofus. Net results put the picture in the average class for neighborhood houses. For bigger homes it hasn't the marquee power, and the solidity of theme, to go out on its own." [+ -- Variety p13 N 4 '36

"Universal has done a very neat job of presenting Doris Nolan in her debut as a screen comedienne. 'The Man I Marry' is definitely the kind of comedy that wins audience appreciation and although delightfully sophisticated it is still well suited for the whole family." [+ -- Variety (Hollywood) p3 O 8 '36

MAN WHO CHANGED HIS MIND. See Man who lived again

MAN WHO COULD WORK MIRACLES. London films-United artists $2min

Cast: Roland Young, Joan Gardner, Ralph Richardson

Director: Lothar Mendes

Based on a short story of the same title by H. G. Wells. Filmed in England. "[It is the story of] a little draper's assistant who suddenly finds he has the power to work miracles. At first these miracles are hardly above the level of conjuring tricks, but as he grows used to understanding his power better he tries to organise it. Various people urge him to follow their advice; but at last, after en-countering various obstacles in his path, Doris Nolan conjures up an retired Indian Colonel with reactionary ideas, he determines to re-shape the whole world and make it possible for the happy life and love he desires. He is forced to live as a genius and his power is retired by the stupidity and opposition of the rulers of the world whom he summons before him, by a single remark he unintentionally throws the world into physical chaos, and is so frightened by the results of his gift that he wishes to be sent back to his draper's shop, as it was before: he also wishes away his own power." (Mo Film Bul)

Audience Suitability Ratings

"In its original form this was an amusing little tale, subtly but lightly treated. The large propagandist element, which has been
MAN WHO COULD WORK MIRACLES—Cont. superimposed in the film makes it heavier and at the same time more ridiculous and inessential. feminine interest has been added. Roland Young does the timorous little man fairly well: but he is too obviously a cultured type to be really suitable, and when he asserts himself at the end, it is not the revelation of a hidden potentiality in this meek little man, but the cultured element comes to the fore and makes the Original delineation so much the less believable.

- + Mo Film Bul p148 S 30 ’36

Newspaper and Magazine Reviews

"[We must] arm ourselves against a sea of abstractions, coughed in Mr. Well's embarrassing poetic fiction. . . . The result is pretentious and mildly entertaining, with no moments of good war sequences of 'Things to Come,' nor as bad as what followed them. The direction and the production are shocking. That is not Mr. Well's fault: and it is not altogether the fault of Mr. Lothar Mendes, the director, for the slowness, vulgarity, overemphasis are typical of Mr. Korda's productions. . . . Mr. Korda, a public man of genius, who has not yet revealed a to the eyes of the world, has cost pictures with little regard for anything but gossip paragraphs. Mr. Roland Young is quite the wrong type for Portheryguy, with his intermittent accent and his eyes which twinkle merrily with lack of conviction. . . . As for trick photography, of which this film is naturally an early, and like orgies of another kind grimly repetitive, it is always to my mind dull and unconvincing and destroys illusion. . . . The whole entertainment [is] sometimes fake poetry, sometimes unsuccessful comedy, sometimes farce, sometimes superlative discussion, without a spark of creative talent or a trace of film ability,"

- Spec p379 S 4 ’36

Trade Paper Reviews

+ Motion Pict Daily p9 Jl 24 ’36

"There is a limited audience for fantastic subjects, on stage or screen. Fact that it one comes from the distinguished pen of H. G. Wells's influence people who don't care for that sort of thing. Like Wells's ideas, it is ingenious, but extravagant in conception and not easily grasped by the proletariat."

Variety p18 Ag 12 ’36

MAN WHO LIVED AGAIN. Gaumont British 6min N ’36

Cast: Boris Karloff, Anna Lee, John Loder, Frank Cellier

Director: Robert Stevenson

"The story shows an eminent mind-specialist, Boris Karloff, at work in an earlier surroundings. Feeling that he is on the eve of a world-shaking discovery, the professor sends for Anna Lee, a young girl who has qualified as a doctor, to act as his assistant. He demonstrates his discovery, which he has been working on for years, that by the mere process of the brain, two people can be merged in one mind, so that a complete transference of personality takes place." Hollywood Reporter

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no." Christian Century p422 N 18 ’36

"Further helped by a clear, smoothly moving plot, fine photography and a hair-raising climax, this story ... is a fine achievement in this type of cinema. Adults." E Coast Preview Committee

+ Fox W Coast Bul N 21 ’36

"The story is well put together and well directed. It provides plenty of macabre thrills without disturbing moral sensations. Suitalibity: adults & adolescents."

- + Mo Film Bul p148 O 30 ’36

"Objectible in part. Objection: a horror picture that proves unwholesome entertainment."

Nat Legion of Decency O 22 ’36

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

- + Motion Pict p32 D 16 ’36

"Strikingly vivid scenes, in which machines take on thinking qualities and weird experiments with unknown psychoses are treated as universally accepted facts, tend to make this film a fascinating study of the occult. . . . Adults."

+ + Sel Motion Pict p11 N 1 ’36

Newspaper and Magazine Reviews

"The mad scientist is at work again ... with moderately exciting results. Although the theme is a compound of balderdash, it has been projected with considerable skill and imagination. The camera-minded Robert Stevenson has directed the work with properly tricky effects. Boris Karloff bares his fangs and rumples up his hair in a more believable impersonation than he usually offers; the dialogue has some concise and authentic speech to offset the medical nonsense, and the supporting players are excellent."

Howard Barnes

- + N Y Herald Tribune p23 D 16 ’36

"Even if it isn't art, it is entertainment and of the most welcome kind. . . . It is primarily a thriller and as such it doesn't call for too much plausibility. But it has what few thrillers possess—finished writing, expert and imaginative direction and polished acting. Although it is frankly fantastic and at times shamelessly absurd, the plot does not interfere with the story's progress in the slightest degree. It rushes madly along from one weird situation to another and the spectator is swept with it. It is first-rate weird entertainment."

William Boehnel

- + N Y World-Telegram p25 D 15 ’36

"Until the idea goes wholesale, quite a few dramatic sparks are made to fly on the screen. Frank Cellier . . . turns in, as usual, a superb characterization. The rest of the cast play it with as straight faces as they can muster for an occasion which every now and then threatens the beyond man's comprehension. The tireless children of all ages should love it."

- + Stage p16 N 30 ’36

Trade Paper Reviews

If developed more from the psychological angle, this story . . . might have won through. By over-emphasis and uninspired handling the subject quickly drops to the level of bizarre melodrama and horror-thriller."

- + Hollywood Reporter p33 S 26 ’36

+ Motion Pict Daily p5 S 22 ’36

"Exploitable, with thrill angles strong, this will depend on the Karloff draw selling."

Phila Exhibitor p32 N 1 ’36

"For lovers of the macabre here is another spine tingler which with the help of art, photography and makeup of the Frankenstein series. . . . Production is painstaking and realistic and, indeed, the whole thing seems all too feasible. No reason why this shouldn't register anywhere that this class of subject attracts."

Variety p48 S 25 ’36

MAN WHO LIVED TWICE. Columbia 72min S 25 ’36

Cast: Ralph Bellamy, Isabel Jewell, Thurst-

ton Hall, Henry Kolker

Director: Harry Lachman

A notorious killer wanted for murder is changed by the miracle of modern medical science into a noted doctor.

+ + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

**Audience Suitability Ratings**

"A theoretical problem is interestingly presented in incitement story that is strongly told and well worth seeing.

The novel and controversial subject will have a special appeal for various groups, including the medical and the legal. Adults & young people." E Coast Preview Committee

**Fox Film Corp.**

"The story is arresting and unusual, if not entirely credible. An irrelevant love interest weakens the development, and the consequent 'happily ever after' anti-climax. In this, and in one or two other incidents stronger and more sensitive direction might have avoided bathos.' Ralph Bellamy gives a very fine performance. Suitability: adults & adolescents." — Mo Film Bui p74 O '36

**Adults.**

**Nat Legion of Decency** O '36

"A: matter of taste; Y & C: no." Parents' M p52 D '36

"The general tone is melodramatic, but the idea and its working out are interesting. Fam-
yly." Wkly Guide O '36

**Newspaper and Magazine Reviews**

"The results of Columbia's experimentation in the allied fields of brain surgery, induced amnesia and face-lifting are on view in a diverting, well photographed and nicely performed problem photoplay called 'The Man Who Lived Twice.'" J. T. M.

— + N Y Times p23 O '36

"In case you have suspected that 'The Man Who Lived Twice' disappointed this reviewer, you will be correct. It did. Although it has some lively and exciting moments, pithy speeches and exceptional performances by Mr. Bellamy, Thurston Hall, Henry Kolker, Willard Robertson, Ward Bond and Isabel Jewell—especially Miss Jewell—its direction is uneven and its denouement slovenly. The result is a good idea until wrong." — William Boehn.

— + N Y World-Telegram p10 O '36

**Trade Paper Reviews**

"Although only a program picture and heavy melodrama, this film has plenty of interest for family audiences.

— + Box Office p35 N '36

"[It is] unusual drama of double identity [which] carries thrills and suspense in well-knit story."

— Film Daily p13 O '36

"Although it is incredible and extremely far-fetched, the plot merits speculative interest on the stage or screen, but only in these realms of fantasy. As a starring vehicle for Ralph Bellamy, he appears to advantage in a heavy role, but in the main the production is undisci-
tinguished 'mellerdrammer.' It has suspense and it is provocative until the denouement of the plot is worked out. . . . Your audience may walk out, and expect some other feeling of dissatisfaction and readiness to forget the whole thing because of its implausibility, but the pro-
duction and title can be depended upon to bring them into the house and keep them interested until the last half reel unminds." — + Hollywood Reporter p8 O '36

"Heavy melodrama all the way, it has a good pace, with the result—interesting program. Excellent, ad

— + Phila Exhibitor p36 O '36

"'The Man Who Lived Twice,' a good title even if it crowds the marquee, deals with crime from the psychological and pathological angle in a very entertaining manner. Favoring by good production, able direction and a script that im-
presses for this type of story, the picture de-
erves the serious favorable business. It is a worthwhile selection for double bills. [It] has sufficient quality to stand alone on secondary first run." — Variety p15 O '36

**MANDARIN MYSTERY.** Republic 65min D 7 '36

**Cast:** Eddie Quillian. Charlotte Henry. Rita Allen. Richard Corley. Lewis Stone. \n
**Director:** Ralph Stone

Based on the mystery story 'The Chinese Orange Mystery' by Ellery Queen. A young detective investigates a murder and the mysterious disappearance of an expensive Chinese stamp which is a collector's item.

**Audience Suitability Ratings**

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

**Newspaper and Magazine Reviews**

"Although there have been exceptions, it is almost impossible to say that a film story is usually poor in ratio to the number of writers who concoct it. . . . It seems a pity that, having solicited a fine actor as Eddie Quillian, Hollywood returns him to us in a vehicle so poor that even Eddie is at times almost over-
whelmed. The fundamental weakness is Producer Nat Levine's disregard of the law of the illusion of reality. The entire story move-
ment is a series of manifestly im-
possible events. . . 'Mandarin Mystery' immedi-
ately became, and remained throughout just a series of postoperative celluloid incidents. The conclusion to be drawn from this unfortunat-
esty justified criticism is that 'The Mandarin Mys-
tery' is an exceptionally fine specimen for class-
room dissection by students of cinema, as it offers a rich harvest of cinematic errors. If, however, you are in a search of entertainment, forget this Republic mistake. That is, unless you have a highly developed sense of humor." — Paul Jacobs

— + Hollywood Spec p11 D '36

**Trade Paper Reviews**

"Despite good comedy performances by Eddie Quillian and William Newell, this picture will be best to hold up the short end on a double bill. The mystery plot is thin, and the action slow. Fam-
ily." — + Box Office p29 N '36

— + Motion Picly Daily p10 N '36

"Mystery, with accent on comedy, this lacks name strength, with results bad for twin bills, neighborhoods. . . . With a cast that has no selling names, familiar type of yarn, the pic-
ture's main selling angle would seem to be in the Chinese background of the title." — + Phila Exhibitor p31 D '36

**MEN OF THE PLAINS.** Grand national 62min

**Cast:** Rex Bell. Joan Barclay. George Ball Hall, Robert Hill. \n
**A western melodrama.**

**Newspaper and Magazine Reviews**

"Strictly for the cowboy opus fans—and then only the avid ones. [It is] a particularly uninspired affair. Fam-
ily." — Christian Science Monitor p15 O '36

**Trade Paper Reviews**

"Fans of the western star and action films glorifying bullets, lariats and flying hoofs will find this entertaining. Though photography

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
**Men of the Plains—Continued**

is a bit under par and the story rolls along under rather standardized formula, nevertheless Rex Bell's pleasing personality gives sequences required lifts.

- Film Daily p10 S 29 '36
- Motion Pic Daily p4 O 1 '36

"Estimate: twin bill Western."

- Phiila Exhibitor p34 O 1 '36

"This is a recipe coyote drama. It has the famished hounds, the inevitable adventure in the saddle... The romance is transparent. For the matter... The camera flatters nobody, not even the recency, and the acting fits the plot."

- Variety p17 S 30 '36

LES MISERABLES

Pathé-Nutart 16min o 27 '36

**Cast:** Harry Baur, Charles Vanel, Henry Kravas, Gabby Triquet, Josseline Gael,

**Director:** Raymond Bernard

**Music:** Arthur Honneger

Based on the novel of the same title by Victor Hugo, directed, produced and distributed in France several years ago and recently released in this country. Originally made in three hours for a French release, it was cut for twenty minutes. It was cut for the American release. It was held until the American version was released. Contains English sub-titles. "The film traces Valjean's attempts to make amends for his crimes and the moral conflict between him and the bloodhound, Javert, with whom the law is a religion and who must hound his man no matter how much he has tried to reform." (N Y World-Telegram)

**Newspaper and Magazine Reviews**

"[I] turned out to be disappointing. 'Les Misérables' has of course some great acting by Harry Baur, who plays three roles; but as a film it is intolerably slow. The American thing called 'pace' is said not to be highly regarded in the European studios, and perhaps it is not the highest virtue a film can have; yet it seems to me a necessary condition, and at any rate I can derive only moderate pleasure from a picture that dies dozens of deaths before its close. A few scenes and Harry Baur provide more than a few as Jean Valjean—are not in themselves enough."

- Mark Van Doren

"[II] is an extended but beautifully wrought and absorbing motion picture. Brilliantly directed by Raymond Bernard, and performed with vigor and distinction, it is a memorable cinematic production. The current offering has been cut, but even so it runs for close to three hours. So compellingly has the tale of human suffering and redemption been filmed, however, that it is only in the very ending that your interest is likely to flag. The photoplay inevitably challenges comparison with the handsome Darryl Zanuck screening of the novel... It has not the static finesse and surface polish of its American counterpart and it has no Charles Laughton... It has reached deeper into the heart of the material for its creation of a rich and profoundly moving document of human experience. In addition, there is a magnificent performance by Harry Baur as the hounded Jean Valjean, which gives substance and unity to a necessarily episodic treatment."

- N Y Herald Tribune p21 O 28 '36

"With Charles Laughton and Fredric March as Javert and Jean Valjean, 20th Century's 'Les Misérables' has a chance to become a record deservedly a success. This [French version] also is a fine film, less powerful than the Hollywood version, but none the worse for that. The pictures differ considerably, not only in technique, in acting, in direction, but in point of view... Harry Baur is the current Valjean and a memorable one... The picture should be shortened; but, in spite of its length, Harry Baur's characterization and the French version of plot are more 'Les Misérables' a picture well worth seeing."

- Eileen Creelman

+ N Y Times p36 O 28 '36

"Simplicity is a dangerous word to pin upon so diffuse a work as Victor Hugo's 'Les Misérables,' yet it is simplicity—simplicity of production, of performance, of the cinematic presentation—which distinguishes the French film edition of the classic... and lends it dignity, strength, and the quality of a masterpiece."

- This is a thoroughgoing edition of Hugo, telescoped perfectly, but not a sketchy abridgment nor a flat, hackneyed, however admirable, of one phase of the novel. The picture has a running time of two and three-quarter hours, but you probably will not be conscious of its length. It is part of the simplicity of the Gallic producers that they do not require, as Hollywood always requires, that their leading man be handsome... Mr. March had your sympathy from the moment you saw him; Mr. Baur's Valjean has a masterful performance, that hyper-critical could be blinded by them to its equally unquestionable excellence."

- F. S. Nugent

+ N Y Times O 28 '36

"Although the French cinema version of 'Les Misérables' runs for nearly three hours without a single intermission, this is the report of one who sat enthralled through every minute... This is one of the great films of the season... Harry Baur comes off with first acting honors, partly, no doubt, because he has the weight of Valjean and his various alliases, but mainly for the insights, and brilliance of his portrayal. Charles Vanel's realization of Javert is a superb piece of acting."

- William Boesch

+ + N Y World-Telegram p29 O 28 '36

"To try to put over another 'Les Misérables'—a French one, at that, and one which runs two hours and three-quarters—seems to me about as tough a job as any easier little film house might take on its shoulders... I am going right on to announce that this is a fine film, that somehow or other it manages to hold up right from the start to the end, and that I hope the Cinéma de Paris manages to persuade the public to take a look at it... I groaned at the memory of the four hours I spent on 'Les Misérables.' That was by no means my experience this time. So solid is the treatment, so well the casting and work, so generally afoot does the adaptation of the novel, that I forgot all about the length, the passing of the years, and the shifting seasons. Much of this was due, of course, to the performance of Harry Baur as Valjean..."

- John Mosher

+ + New Yorker p26 O 31 '36

"Here is a stupendous translation, drawing its truth from the Hugo writing, and projecting it in the purest terms of the camera. We seldom have indcements of such high cinematic content, so sure, so purposeful... This 'Les Misérables' is not to be confused, or spoken of in the same room, with that I hope this wood production. There is no romanticism here, no romance, no grand martyrdom, no compromise with nameless, nameless persons of the March version. There is no room here for glamour... Here is a classic story unfoiled on the screen... and made to measure each of its parts and become a masterpiece."

+ + Stage p41 N 36

**Trade Paper Reviews**

"Despite its extreme length, during which every important sequence of the original Victor Hugo novel is graphically pictured, this French dialogue of the French novel is one of the most engrossing dramas of all time."

+ + Box Office p55 N 7 '36

++ Exceptionally Good; ++ Good; ++ Fair; +++ Mediocre; — Poor; —— Exceptionally Poor
MISSING GIRLS. Chesterfield 50min S 10 '36
Director: Phil Rosen

"A newspaper reporter is sentenced to a thirty-day term for refusing to disclose the source of information for his serial, 'Missing Girls.' While in prison he gets the low-down on the hide-out of notorious gangsters." [Nat Legion of Decency]

Audience Suitability Ratings:
+ + Nat Legion of Decency S 24 '36
"A: very good; Y: possible; C: no."

Parents' M p16 Ja '37

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 O 17 '36

"George Batcheller, president of Chesterfield Pictures and producer of 'Missing Girls,' seems to know how to go about getting a picture that will rate high in entertainiment qualities. He allows the writer who conceives the story to see that it gets on the screen just as he conceived it. The result is that 'Missing Girls' we have the most expertly told story I can remember having seen. If it were a big picture, turned out by one of the major film producers, with a cast of imposing names and shown in the big houses, it is possible it might have marked the dawning of an era distinguishable for the fidelity with which the conceptions of authors reached the public."

+ Hollywood Spec p8 S 26 '36

"Another melodrama of the missing-girl racket, but a little better, a little more authentically detailed." [Variety] Beverly Hills Liberty p38 N 17 '36

More Than a Secretary. Columbia 80min D 21 '36
Cast: Jean Arthur, George Brent, Lionel Stander. Ruth Donnelly. Reginald Denny

Based on a short story Safari in Manhattan by Matt Taylor. "George Brent is the serious-minded editor of Body and Brain and he practices all the health faddisms to keep himself in trim. In consequence the magazine is sinking steadily from its own weight. Jean Arthur is co-partner with Ruth Donnelly. The Secretarial School that supplies the irascible editor with unsatisfactory secretaries, So Jean herself slips into the job and the editor turned assis- ciate editor and in George's absence adds the popular note that turns the magazine into a success."

(Hollywood Reporter)
MORE THAN A SECRETARY—Continued

Newspaper and Magazine Reviews

"The many flaws in [it] can be blamed squarely on the half of the broth. The new photo-play... is a comic trifle with far too few funny moments. The squad of writers has elected to embellish [the] old theme... but has neglected to enliven it with amusing characterizations. The results are humdrum nonsense. There are occasional ribald lines... but on the whole it is a production that is definitely on the dull side. Even the assumed and attractive Jean Arthur flounders through several of the sequences... George Brent, as the editor, is buffeted about by the random situations."

Howard Barnes

N Y Herald Tribune p30 D 11 '36

"More than a Secretary," an artificial comedy with a synthetic plot, doesn't stand up too well... Cast and direction were up to standard, almost up to the standards of the Music Hall where the picture is now on view. The story just wasn't worth all the effort it took to unfold. [It] combines the features of a good many old soaps. This is one of those films so difficult to review. There is little to say except that it is just another light little movie, an inconsequential story well told, not unamusing if you happen to chance upon it, certainly worth no effort to see."

Eileen Creelman

N Y Sun p3 D 11 '36

"[It is] a trifling frippery in which Jean Arthur and Dorothea Kent engage in a needless struggle for the love of a vegetarian publisher, Mr. George Brent. Just why Mr. Brent, as editor of [the] Hollywood, should be regarded as a trophy worth winning is a question whose solution, at the moment, eludes us... Maizie, played by Maude Linn Kent, is a redeeming feature... 'More Than a Secretary' had given us more of Maizie and less of the business between Mr. Brent and Miss Arthur it would have been a happier farce. But it did not, and as a comedy it rings hollow wherever it is tapped." F. S. Nugent

N Y Times p35 D 11 '36

"If you were to take all the 'church mouse' stories... add a few quips about love and physical culture, and mix them all flagrantly together, you would arrive at something approximately like 'More Than a Secretary.' Jean Arthur plays the part of a non-bohemian Miss Arthur, the editor of the Hollywood, and Brent the yeast-spouting publisher. Brent and Kent are the editor's physical culture mentor and as the editor's physical culture mentor and by Dorothea Kent, who is superb as the bland cutie who causes all the complications." William Boehnel

N Y World Telegram p37 D 11 '36

Trade Paper Reviews

"Columbia adds still another notch to its high comedy score with this smart farcical comedy satirizing health fads in general and the publishing of health magazines in particular. It is unremittingly amusing nonsense, with a few sharp barbs of truth-telling added to give it bite. The comic strip is all too evident in this one, such as the cartoon asset that can be sold at a profit through the full range of houses... The five-ply writing crew has delved into a rattling piece of playfulness that gets into the bristles with good lines and fetching turns... It is a perfect part for Miss Arthur and she well carries the burden. This black comedy requires something of a snap but he does it with such engaging ease and mock seriousness as to score amusingly."

Hollywood Reporter p3 D 1 '36

Motion Pict Daily p17 D 2 '36

"With pithy dialog and a novel presentation of the boss-secretary theme handled in a light and bubbling manner by able performers, 'More Than a Secretary' emerges as better-than-average entertainment... While some of the dialog in the screen play is sometimes suggestive, it nevertheless drew hearty laughs from preview audiences. The three authors who wrote the screenplay sparkle and is keenly fitted to each character."

Variety (Hollywood) p3 D 1 '36

MURDER WITH PICTURES, Paramount 75 min S 18 '36

Cast: Lew Ayres, Gail Patrick, Paul Kelly, Benny Baker

Director: Charles Barton

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

Audience Suitability Ratings

"A: mediocre; Y: hardly; C: no." Christian Century p1480 O 21 '36

"Interesting for adults." Am Legion Auxiliary

"The action is complicated and confusing, the direction poor. Adults & 14-18: mediocre; 8-14: no. Calif Cong of Par & Teachers

"A mystery yarn which, despite some good comedy dialogue, is a very unsatisfying and confusing exploration of 'Mature.' Ratings: very confusing." Calif Fed of Business & Professional Women's Clubs

"Good. Mature & 11-18." DAR

"The suspense builds to a breath-taking climax, the performers work it and the production will satisfy those who enjoy following a mystery theme. Adults & young people." E Coast Motion Picture Committee

"An average program filler for adults and young people who dote on mystery stories." Nat Soc of New England Women

"Adults," S Calif Council of Fed Church Women

"A few unusual and interesting quirks in the plot make this otherwise routine murder mystery fairly entertaining, The story... is often very disconnected. The picture is well cast but the direction is somewhat weak and the story seems unreal because there is no delineation of character. Family." Women's Univ Club, Los Angeles

"Fast moving and fairly entertaining. Adults & young people." Fox W Coast Bul O 3 '36

"Mature."

Jt Estimates S 15 '36

"The acting is very good all round. One or two slight discrepancies in the story can easily be overlooked; it is not quite clear on which side the chief murderer is, whether he is a lone wolf or working with Girard. The direction is good, the excitement being all well worked up and sustained. Suitability: adults & adolescents."

Mo Film Bul p17 0 '36

("It is] a very involved murder mystery."

Family, Nat Bd of R M S 24 '36

"This is a fairly interesting murder mystery. Adults."

Nat Council of Jewish Women S 21 '36

"General patronage."

Nat Legion of Decency S 24 '36

"A: fair; Y: possible; C: no."

Parents' M p62 D '36

"Mature."

Sel Motion Pic p5 O 1 '36

"++ Exceptionally Good; + Good; — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
**Newspaper and Magazine Reviews**

"Fair program murder melodrama which would be more successful were it not so confusing."  
- **Christian Science Monitor** p19 D 2 '36

"Regardless of the triteness of the piece, and its very sketchy unwinding, it is rather bright entertainment at that. Lew Ayres, as the photographer, is an engaging young man."  
Marguerite Tazelar

+ — **N Y Herald Tribune** p10 N 21 '36

"The title of the Raitt's current, 'Murder With Pictures' readily suggests itself as a likely critical analysis of the film, especially when you realize how such an item may damage the cinema reputations of talented players like Gail Patrick, Onslow Stevens and Paul Kelly."  
J. T. M.

— **N Y Times** p21 N 21 '36

"[It is a] run-of-the-mill murder melodrama. [It is a] tortuous and complicated film that is frequently exciting but more often too stereotyped to result in something better than an indifferent melodrama."  
William Bohnel

+ — **N Y World-Telegram** p51 N 20 '36

**Trade Paper Reviews**

"A terrific tempo marks this melodrama from start to finish. It is shock full of trick twists and surprises, always the unexpected happening... A very fast and exciting climax, with the murderer being uncovered in a most dramatic manner. Play this one up for the thrill fans, promote them red-blooded action and human stuff in big gobs, and you won't be deceiving them."  
+ **Film Daily** p9 N 29 '36

"Estimate: for neighborhoods, twin bills."  
+ — **Phila Exhibitor** p31 S 15 '36

"Mystery element and some first-rate performances fail to cover up all of the writing flaws. Despite obvious scripting weaknesses, 'Murder With Pictures' will prove entertaining for audiences liking sleuth bafflers. Lack of heavy name draw may keep the film in dual frame in numerous localities."  
Production supplies Lew Ayres with a swell chance to shine, and he makes the most of it... Where the scripters fall down a bit on plot premises they partially redeemed themselves with some snappy dialoging of modern type."  
+ — **Variety** p15 N 25 '36

**MY MAN GODFREY.** Universal 55min Ag 30 '36

Cast: William Powell, Carole Lombard, Alice Brady, Eugene Pallette, Gall Patrick

Director: Gregory La Cava

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

**Audience Suitability Ratings**

"The film gambols along at a farcical gait, but, behind the amusing situations, is the whiff of a sobering idea... A wholesome and intelligent comedy, patched to the proper key of exuberance."  
T. J. Fitzmorris

+ **America** p804 Ag 29 '36

"William Powell is superb as a butler and is careful Godfrey is a plier at eyebrows instead of words. Gregory La Cava's direction is more than equal to the job and, as a result, this film comedy is not a minute too long. Suitability: adults & adolescents."  
+ **Mo Film Bu1** p152 S 30 '36

"A and Y: side-splitting farce; C: mature."  
Parents' M p43 O '36

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

**Newspaper and Magazine Reviews**

"[This is] an hilarious movie... It is the clever way to convey the farcical situations and real comedy that promise an avalanche of laughs and there are moments of deft and very fine acting also."  
Laura Elston

+ **Canadian M** p46 O '36

"Hollywood gets the sillies under the adept guidance of Gregory La Cava working with characteristic screen material. It is a rather hysterical young man."  
Marguerite Tazelar

+ — **N Y Herald Tribune** p10 N 21 '36

"1936 is already a good film year, if nothing else. In the past nine months, among half a dozen remarkable films, three outstanding pictures have reached the highest talkie standard: 'Fury,' 'Mr. Deeds Goes to Town,' and 'My Man Godfrey.' All three entertainments have the entertainment value with a certain sociological significance. It provides further evidence of Hollywood's entirely changed attitude toward the glaring discrepancy between monied civilisation, as we have it, and the rational, ideal humanity which we lack; for what is so new about several recent films is the indication of something vaguely definable as sincerity. The fact that 'My Man Godfrey' is primarily, by any means, a sociological film or human document. It is an astrangent, flip comedy, a joyous film, because it has all the speed and sparkle that crisp direction and swift, unpretentious writing can give it... The whole film contributes a sense of entertainment and success—and it's a very great success, in a field which, we are beginning to suspect, may have been a bit too much maligned by the critics who are concerned with the making of this film deserve congratulation."  
+ — **New Statesman & Nation** p248 S 26 '36

"All things considered 'My Man Godfrey' exemplifies the usual Hollywood phenomenon—fine talent on shoestring, a director, and a director turn in an outstanding comedy job. A dilute imitation of 'Mr. Deeds Goes to Town' (thematically, that is) with the latter's sincerity. Film estimate: you're doing all right."  
+ — **New Theatre** p42 N 36 '36

"It has been shaped to a lunatic and hilarious script. A film which, once scattered out, a few scattered ends of a plot are gathered up in the concluding sequences, with a preposterous attempt to blend the social situation from the nonsensical narrative, that the photoplay falters."  
Howard Barnes

+ — **N Y Herald Tribune** p18 S 18 '36

"'My Man Godfrey' is one of those unexpected treats, a film long heralded as mad, scatterbrained and hilarious, that actually turns out to be mad, scatterbrained and best of all hilarious... The picture falls to pieces, such daily yarns usually do, in the last reel. There it discovers social significance, economics and a happy ending."  
Eileen Creelman

+ **N Y Sun** p35 S 18 '36

"[It is] the daffest comedy of the year... There may be a few sober moments or two in the picture; there may be a few lines of the script that do not pack a laugh. Somehow we cannot remove the feeling of, of course, but it's something to rely on a damp September morning. 'My Man Godfrey' is an exuberantly funny picture."  
F. R.良gent

+ **N Y Times** p18 S 18 '36

"[It manages to mix satire and some semiserious social comment in a moderately amusing and entertaining manner. The fun is depending upon it to call attention vigorously and truthfully to the unfortunate plight of the army of unemployed I must say I am not sure if it is tissue paper propaganda. But if you merely want to be amused by some sharp observations on insignificant problems that face the inhabitants of upper Park Ave., you will find it witty, urbane and rather amusing."  
William Bohnel

+ — **N Y World-Telegram** p26 S 18 '36
MY MAN GODFREY—Continued

"'My Man Godfrey' wants to be entertaining, it wants awfully hard to be funny, in fact, and once twice it almost succeeds... Carole Lombard and William Powell sustain the responsibilities of the major roles, and they do well enough with the nonsense. But, for my taste anyhow, the nonsense is somewhat excessive. The whole thing rather falls down between the sofa of high comedy and the hammock of whimsy." John Mosher

+ New Yorker p33 S 26 '36

"'My Man Godfrey,' for three-quarters of its way, is acutely funny... But though the 'so-
ciously' is a very important element in the film's success in the earlier sequences, it conveys the atmos-
mphere of an American Cherry Orchard, of a lilt and with a little of the grace, of the futility and some of the innocence of its Russian counterparts." Graham Greene

+ Spec p513 O 2 '36

"The Forgotten Man motif has never been pulled with such splendid abandon, the char-
acters striking hilarious poses and making irresponsible the disorder of their day. Conscience grips the producer about midway, we are sorry to report, and his contemplation of a national problem gets the upper hand, and forces him to insert a dull passage about derelicts and jobs and the fine spirit of dump inhabitants. If that and a few scenes of overplaying had not bogged down a delicate farcical situation, Mr. Hatch's drama might have joined that great company of fanciful funning. 'It Happ-
ened One Night.' 'The Thin Man,' and 'Mr. Deeds.'... The first forty minutes of it can't be beat.'

Stage p36 O '36

Trade Paper Reviews

"William Powell and Carole Lombard are pleasant in the second round of their comedy. It will make a nifty showing at the box office. Story is balmy, but not too much so, and it's installed at a sophisticated screen treat-
ment... In the production and selection of cast and trammings Producer Charles R. Rogers' contribution is a good one all around." Variety p16 S 23 '36

MYSTERIES OF NOTRE DAME. DuWorld 55min O 1 '36

Director: Anonymous
Music: Choir & organ of Notre Dame
French silent film without English subtitles produced by DuWorld. 'Mysteries of Notre Dame' is a close examination of the sculptural and architectural treasures of the cathedral, full and detailed, accompanied by a musical score played on the great Notre Dame organ." (N Y Times)

Newspaper and Magazine Reviews

"[It] will be for a specialized audience—the sculptor, the artist, the illustrator, the designer and, finally the genuine patron of the arts. It should be an enor-
mous source of beauty as well as an informative reproduction of one of the world's wonders. Whatever the oversights, not to mislead the layman who wants action dialogue, and possibly a star or two in his film fare, 'Mysteries of Notre Dame' may prove tedious long, monotonous and boring. It will not be dull to the cultivated and discriminating mind, for the projection in color of the sculptural groups, the gorgeous art treasures, the lofty architecture and the nobility of the edifice are inspiring despite the handicap of a pic-
ture without a plot or a cast." Marguerite Tazelao

N Y Herald Tribune p21 O 23 '36

"The Notre Dame film is not interesting, in spite of its subject. The direction is un-
imaginative, as methodical as an algebra book. One by one, it points out the treasures of the

NIGHT WAITRESS. RKO 57min D 18 '36

Cast: Margot, Graham, Gordon Jones. Frank, Virginia, Lawrence
Director: Lew Landers

The story revolves around a night waitress in a seaport cafe who is on parole trying to go straight. She finds herself innocently in-

olved with crooks. After complications she falls in love with a young skipper.

Trade Paper Reviews

"'Night Waitress,' although built on a short budget and lacking in real story and cast draw, will offer satisfactory attraction in the neighbor-
hoods on the dancers. It is not highly exciting, but a certain amount of suspense and a light treatment afford primary entertain-
ment elements." + Hollywood Reporter p3 N 3 '36

+ Motion Pict Daily p9 N 4 '36

"Waterfront melodrama, short on what the marquee needs, this will fit best into double feature, neighborhood requirements. It never reaches any other division." + Phila Exhibitor p52 N 15 '36

"'Night Waitress' is an unpretentious film targeted as a program filler for the neigh-
borhoods. It is devoid of name attractions, and the exploitation features are nil. It will have to coast along on its own merit as entertainment in its classification. In the role of Margot Graham's work will machine-like produce a.

+ + Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + + Exceptionally Poor
MOTION PICTURE REVIEW DIGEST 99

“The film is of value here mainly as an experiment in color. The story is dull and hard to follow, due to sluggish direction and the necessity of carrying narrations in silent films, instead of the usual superimposed titles.”

— Hollywood Reporter p14 N 9 '36

“Movie Pict Daily p5 N 5 '36

“The Soviet's first all-color film is a mediocre job. . . . It is a tedious entertainment, somewhat good, more often bad, produced in poor, embryonic color. . . . The camera stuff is sparingly used but everybody is given shots on serious expressions, for in facial work perhaps Russian actors excel all others.”

— Variety p15 N 11 '36

NIGHTINGALE. Amkino 93min N 2 '36

Cast: V. Ivashcheva. Z. Kashkarova. I. Barnes

Director: Nikolai Ekk

Russian dialogue film produced in Russia. No sub-titles but occasional synopses of the action. This is the first all-color film produced in the Soviet Union and commemorates the tenth anniversary of Soviet films in America. "The scene is a large China factory, supposed, presumably, to represent Russia of the imperial days. . . . In order to obtain money with which to build a new factory the owner deliberately has his henchmen set fire to the old wooden shack, thereby causing the death of many of his employees. . . . in the stinking black night it is not until the next day when one of the workers learns the truth and tells the women employed in the factory about it that the whole ruse is revealed. . . . The death on the foreground and the troops who are sent to subdue them.” (N Y World-Telegram)

Newspaper and Magazine Reviews

“From a technical standpoint [it] is a considerable success, but better subject matter might have been selected for the experiment. Even when its pigmentation is beautifully harmonized and modulated, it seems curiously out of place in a savage study of provincial working conditions. . . . 'Nightingale' was, it had more than sufficient. I believe in the stark black and white that the Russians know so well how to photograph. . . . It has interludes of terrific dramatic impact, but, on the whole, it is overpowering and badly paced. . . . With a more artistic selection of incidents, 'Nightingale' might have proved a notable screen drama. It proves that the Soviet cinema should have no real trouble with the technique of color photography, even though it does not become this theme.” Howard Barnes

— N Y Herald Tribune p28 N 3 '36

“At first we were inclined to be bitter about it but really it does not deserve one's indignation. The blunt and unpleasant fact is that 'Nightingale' is pretty bad. . . . Unless you look for the red-tinted classes and have a Russian interpreter by your side, it is likely to bore you pink. The picture is a rather amazing anachronism, in one respect, combining that newest attribute of the cinema—color—with an editing technique characteristic of the silent films of the prewar era. It still is a dullish item and merits consideration only as a cinema curiosity.” F. S. Nugent

— N Y Times p11 N 4 '36

"I'd scarcely recommend it, either for its color photography, its propaganda or as entertainment. Although it was directed by Nikolai Ekk, who made the memorable 'Road to Life,' this 'Nightingale' is among the least interesting of the Soviet films—cumbersome, and it is a tragic and absurdly lacking in all the qualities that go to make superior films.” William Boehm

— N Y World-Telegram p37 N 4 '36

“Movies, just movies. [It is] not the film to prove that color has come to stay.” John Mosher

New Yorker p117 N 14 '36

Trade Paper Reviews

"[It is a] mildly interesting story of revolt. The color employed shows only nominal advantage. . . . It borrows every dramatic and technical from story standpoint has little appeal for American audiences.”

— Film Daily p13 N 6 '36

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

NINE DAYS A QUEEN. Gaumont British 78min B 1 '36


Director: Robert Stevenson

See issues of June 29 and September 25, 1936 for Christian Science Monitor review of this film. It is titled Lady Jane Grey in the June 29 issue.

A Photoplay Study Guide to Nine Days a Queen has been prepared by Daniel C. Knowlton. The guide is obtainable at Educational and Recreation Guides, Inc. 125 Lincoln Avenue, Newark, New Jersey at fifteen cents a copy.

Audience Suitability Ratings

"This is a splendid addition to the pictorial history of Tudor days but one glaring omission must be noted. The religious aspect of the period has been totally ignored and it must be obvious to the informed that no attempt at historical accuracy has been successful which refuses to consider that profoundly important element. That British producers are most unwilling to mention religion in any picture is evident and inexplicable. In such cases as this, their selective treatment of history smacks of dishonesty and places them in a bad light.”

T. J. Fitzmorris

America p140 Ag 22 '36

"And Y; excellent; C: too strong.”

Christian Science Monitor p127 Ag 22 '36

"Nine Days a Queen is one of the pleasantest theses we can think of learning a history lesson.”

Nova Pilbeam as Jane does a remarkably job of her age. The play returns little or nothing from fiction; it is well cast, and beautifully played.” Ernestine Taggard

+ Scholastic p17 N 21 '36

Newspaper and Magazine Reviews

"Family.”

Christian Science Monitor p13 O 10 '36

"If the accuracy of the film is not a fault—lending perhaps a little coldness to what in literature are more easily have grown overheated—then it has no fault. It is serious and convincing; and intelligently respectful of its material; one of the best historical films, indeed, among the many now to be seen; and without question superior to 'Mary of Scotland.” Mark Van Doren

+ Nation p502 O 24 '36

"Historical costume affords a better grade than one is accustomed to from the English studios. Slow and stodgy from the American viewpoint, the film possesses the merits of an earnest if not animated production and comparative lack of technical accuracy. Film estimate: you're doing all right.”

— New Theatre p34 N 3 '36

"Historical events have rarely been recap- tured with such powerful and moving terms as they are in ‘Nine Days a Queen’.”

It is an absorbing and hauntingly beautiful companion piece to ‘The Private Life of Henry
NINE DAYS A QUEEN—Continued VIII. It excels that earlier offering of the British studios in most respects... Miss Pilbeam gives the role of Lady Jane (as) Philip the third Miss Fair. The Edward of young Desmond Tester is almost as compelling a portrait. Whatever 'Nine Days a Queen' owes to its distinguished acting, it is still chiefly the triumph of Mr. Stevenson. The players themselves he has guided in an unusually exciting pattern that makes their screen work one of the greatest genuflections that the cinema has made to the world. Eileen Creelman

"The impression prevails this morning that Britain may, after all, be its best historian. In 'Nine Days a Queen,' the English film-makers have cleaned up again and have reconfirmed the excellence established by 'The Private Life of Henry VIII.' The new film, being painstakingly accurate,补助dramatic and movingly performed, must be set down as the finest historical picture we have seen. until this date. Nova Pilbeam's performance as that winsome, winning little lady does justice to an admirable piece of acting, and as a whole it is a faultless cast, and the picture itself is a stirring reply to those who insist that there must be distortion here and mutilation there to make the screen image of history. Eileen Creelman"

"Without benefit of Charles Laughton, but with excellent aid from Nova Pilbeam, Cedric Hardwicke, Desmond Tester and Sybil Thornhope, Gaumont-British has turned out another historical film that is one of the season's most legitimate and distracting entertainments, a literate, engrossing and exciting picture. In a caparisoned atmosphere of romance, love, bigotry and treachery, the film gives to the reviewer a new insight into the past that he has had in the cinema this year—swift, engrossing and exciting." Motion Picture Daily

"It belongs, of course, to the category of educational pictures, and the general treatment is somewhat of the character of a Charlotte M. Yonge novel. It is not entirely fair to this picture to place it too definitely in this class... It's an English production, and the English studios manage to dress up their historical pageants with a care and a suggestion of authority that add considerably to the whole effect. The London of the Tudors, life in the Tower, and the like seem nicely done in this particular instance." John Moeller + New Yorker p52 S 26 '36

Trade Paper Reviews

"An historical costume piece, this British film is sombre, slow and inclined to be dull. There are four scenes to help make the story come alive and the box office on this side of the Atlantic, and the dialog is clipped and muffled in that British manner so irritating to American audiences. Some of it is so slurred by the actors as not to be at all decipherable in the United States. Gaumont committed an error in assigning Nova Pilbeam to the Lady Jane role. Miss Pilbeam only last year was playing child parts and here she plays a queen, although admittedly still in her 'teens and forced to the marriage.... Expecting her to handle, maturely and convincingly, the queer, unfair to her. Photography is only fair, but production fine and, in spots, imposing. Where audiences are highbrow or historically inclined (schools, etc.) picture may do a bit better than elsewhere, but on the whole it won't find the preferred period States." — Variety p15 O 7 '36

NORTH OF NOME. Columbia 63min N 14 '36


Director: William Nigh

"Jack Holt has the role of an Alaskan seal poacher who, by the vagaries of wind and weather, finds himself the custodian of four shipwreck victims. Holt has to keep them prisoner until the Bering sea freezes and he can move out his furs; they resort to every sort of ruse and violence to make their escape." Hollywood Reporter

Audience Suitability Ratings

"General patronage..." + Nat League of Decency N 26 '36

"A, Y & C: good." Parents' M p16 Ja '37

"Some suspense and much action are combined with the interesting background of Nome in an unceasing paced and slow-moving story. The production is fairly good entertainment in spite of certain ineptitudes. Family." + - Sai Motion Pict p10 D 1 '36

Trade Paper Reviews

"Plenty of punch-packed action and thrilling melodrama in this film, laid against a picturesque background of the Alaskan sealing waters, and played with conviction by a stellar cast. Family. Film Daily p57 O 25 '36

"This is a program number that will satisfy action fans. Although the star, Jack Holt, gives a convincing performance, it is pert little Doris Darmour, who steals the show. With proper material and handling, she should go very far." Film Daily p7 O 25 '36

"Rugged adventure, just as hectic as if lifted bodily from the febrile pages of a pulp magazine, makes this ideal fare for the fans who like action films. It is not a bad film, but Holt, Darmour and the rest have not been able to make the film a success. With proper material and handling, it could have been much better. Variety p5 O 24 '36

"Windup is fast, furious with romance slight but necessary. Action houses will find enough in the picture to keep them. + -" Hollywood Reporter p3 O 24 '36

"Interesting and entertaining story off the beaten path is here projected against the old Alaskan seal banks and smoky seals of poaching adventure, well adapted to talents of Jack Holt and certain to find a welcome spot on program to those who have not made molodramas in the past. Picture is one of the best of the DeMond series and has turned out in cast, production and dramatic substance." + Variety (Hollywood) p3 O 24 '36

OLD HUTCH. MGM 78min S 25 '36

Cast: Wallace Beery, Eric Linden, Cecilia Parker, Elizabeth Patterson

Director: J. Walter Ruben

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

+ + Exceptionally Good; + Good; + Fair; - - Mediocre; - Poor; --- Exceptionally Poor
MOTION PICTURE REVIEW DIGEST

AUDIENCE SUITABILITY RATINGS

"You've seen 'Old Hutch' before, under several different names. As a matter of fact, all Mr. Beery has to do to play this role was to let his beard grow. . . The picture is not even slightly unusual, but it will provide good family entertainment." T. J. Fitzmorris

+ America p524 O 3 '36

"A: rather good; Y & C: very good."

Christian Century p1479 N 4 '36

"Supported by an excellent cast, this picture bears no relation for the family." Am Legion Auxiliary

+ "Adults & 14-15: excellent; 8-14: fair." Calif Cong of Far & Teachers

"Excellent direction, the restrained acting of Wallace Beery, and interesting detail of settings add materially to the slight story. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre—family." DAR

"This is a diverting comedy. Family." Nat Soc of New England Women

"[It is] a thoroughly entertaining and wholesome picture for the family." S Calif Council of Fed Church Women

"A homely, wholesome characterization. [There is] little story value, small significance, but Mr. Beery has knitted a flimsy plot into an interesting and sometimes, touching play. Adolescents, 12-16 & children, 8-12: yes." Motion Pict R p5 O '36

+ "A: motion Pict Guide D '36

"The sympathetic insight of the director has enabled him to make the most of every situation, and the fine ability of a well chosen cast, gives to this picture exceptional entertainment value. Family." + Gen Fed of Women's Clubs (W Coast) S $ '36

"Family." Jt Estimates S 15 '36

"For the most part, the film is a pleasantly amusing comedy. The situations arising out of the finding of the money are extremely plausible and well-contrived and interest is carried right to the end in a conventionally happy ending. Suitability: adults & adolescents." + Mo Film Bul p175 O '36

+ "Very good. Family." + Motion Pict Guide D '36

"The supporting cast is excellent, and the director has knitted a flimsy plot into an interesting and sometimes, touching play. Adolescents, 12-16 & children, 8-12: yes." Motion Pict R p5 O '36

+ "A: Motion Pict R p5 O '36

+A lively and interesting picture of the homey kind. Family—juvenile." + Nat Bd of R M $ '36

"A sentimental story which suits admirably the talents of Wallace Beery, and because of excellent direction, a fine cast, and good suspense develops into interesting entertainment. Family." + Nat Council of Jewish Women S 9 '36

+ "A chukling comedy that keeps us guessing. General praise." + Nat Legion of Decency S 24 '36

"A. Y and C: pleasing homespun yarn." Parents' M p44 N '36

"Family." Sel Motion Pict p5 O 1 '36

NEWSPAPER AND MAGAZINE REVIEWS

"A typical Wallace Beery role in a well-written human interest comedy with the usual allotment of laughs, thrills and romance. Family." + Christian Science Monitor p15 O 21 '36

"[It is] insignificantly homely melodrama of extremely thin plot and a single emphasis on the central character of Wallace Beery." J. F. Cunningham

+ Commonwealth p560 O 9 '36

"Shiftless, lazy, lovable ne'er-do-wells have been favorites on the stage from Rip Van Winkle to Lightnin' and onward. . . Maybe the fact that Wallace Beery does not interest us is due to our general dislike for Epps, Lightnin', and Hutches. Unsanitary philosophers are not our dish. Beery is heavy and unwieldy. But, if we have disappointed, we are a prejudiced observer." (2½ stars) Beverly Hills Liberty p31 O 24 '36

"Genial, bucolic 'Old Hutch', which like a Christmas tree or the distributor of income tax blanks, has something for everybody, is again on the screen, this time with Wallace Beery. Sixteen years ago it was the late Will Rogers who played it. . . Wallace Beery throws himself wholly into the part of the indolent un-State Walton, in a nice performance any one better suited to the role of the long-suffering wife . . . than Elizabeth Patterson." J. T. M.

+ N Y Times p27 D 7 '36

"[It is] a cheerful and amusing little comedy-drama. Although its narrative sags from time to time, 'Old Hutch' is a first rate anecdote that becomes satisfactory entertainment because of the ease and charm and facility with which it is related. Mr. Beery and a company of persuasive actors, among whom are Elizabeth Patterson, who is excellent as Hutch's long-suffering wife." William Boehnel

+ N Y World-Telegram p27 D 7 '36

"Cinemaddicts who have felt that Wallace Beery's specialty of pawing at his chest, wrinkling his brow, scowling his face, and wiping his rubbery face with the palm of his hand, received too little footage in his previous pictures should be delighted by 'Old Hutch.' It contains practically nothing else." Time p30 O 5 '36

TRADE PAPER REVIEWS

"As the first feature of a double-bill, this picture is obviously out of its class, for it is a Class A production in every way. The picture is splendid entertainment for the whole family, with Beery's performance as Hutch, the outstanding feature of the production."

+ Canadian Moving Pic Digest p14 N 14 '36

"Good entertainment for the Beery fans in pleasing mixture of human interest, humor and incidental romance."

+ Film Daily p8 22 '36

+ Motion Pict Daily p16 16 '36

"Depending on Beery's draw, this is an interesting character study, not too strong at the box office. . . With an adequate cast for support, the picture turns in a nice performance but the picture reaches no particular heights."

+ Phila Exhibitor p34 S 15 '36

"It looks as though somebody was doing their best here to make sure that the audience was entertained. The movie is better than some, but it's not good enough for the average person to want to pay money to see it. . ." New York Times p5 O 5 '36

"It never disappoints Beery fans if only for the reason that it is fluffy and laughable."

+ Variety p13 D 9 '36

+ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
ONCE IN A BLUE MOON. Paramount 65min
Directors: Ben Hecht. Charles MacArthur
Produced three years ago and never nationally released. The film has been shown in several third run houses until the present engagement at the World Theatre, New York. It tells the tale of Napoleon, handled with considerable charm and entrancing Russian princess in the days following the revolution.

Newspaper and Magazine Reviews
“It is easy to understand why [it] has been routed around obscure playhouses for the last two years. Reflecting little credit on its cut-up-with-director's-leave company, it is a ponderous burlesque, almost deserving the billing it received at a small Boston playhouse—the world's worst picture.” If you are curious to see how completely a lot of talent can be wasted it will repay you to drop in at the World Theatre. The film is a virtual compendium of cinematic faults... The staging is so disorderly that it is actually difficult to follow the story at times. The whole production almost suggests a conspiracy to destroy what few virtues were in the work, for Lee Garmes, who has shown in a skill with a camera in the past, has done a dismal piece of photography.” - Howard Barnes, Chicago Defender Tribune p23 D 2 '36

“[Since it] brings briefly to the screen that exquisitely and admirable clown Jimmy Savo, the occasion itself is bound to be a happy and prophetic one. As for all the sadings and stragglings and strangely prophetic title of 'Once in a Blue Moon,' those who love Savo will welcome this. It is the admitted failure of his authors, of his surroundings, of practically every element in contact with that little man, self-mysteriously crucifying frame for certain indestructible elements of personal integrity, and for comic style. Also, like Chaplin's clown, has in it nothing irritating, vulgar, cheap, smart-aleck, self-glorifying or sickly commercial. In an age when the mechanics of production are taken for granted the Messrs. Hecht and MacArthur, in this one film, contrived to suffer an unprecedented breakdown of nearly all their resources, especially of those in the sound-recording department... Through the unblurred and unfinish'd brilliancy of the talk, the muddled disconnectedness of incident, miraculously shirking effort, the wrong line of the characterization of Gabbo the Great.” - B. R. C., N Y Times p35 D 2 '36

“Famed for their wit and pranksiness, as well as for the authority to construct workable and theatrically effective scripts, the Messrs. Hecht and MacArthur have in 'Once in a Blue Moon' placed together an incredibly disjointed narrative that reflects little of their skilled artisanship. How much of this is due to cutting it is difficult to say, but the fact remains that the film is pretty much of a botch. Nor has it any point of view—or anything resembling a point of view... Moreover, the direction is laborious, the acting is of a kind that is best forgotten and the sound recording is so inferior that at times it is impossible to hear what the characters are saying. Now and then Mr. Savo manages to cross the amateurishness of the pathetic charm that has endeared him to lovers of slapstick, but for the most part his efforts are so forced as they are unfunny.” - William Boehm
—N Y World-Telegram p33 D 2 '36

Trade Paper Reviews
“[It] was shelved for good and sufficient reasons. With the announced arrival of Jimmy Savo in a stage play, the proprietor of the Wondervue Theatre has the opportunity to capitalize on the discarded opus, so it is being run on a double bill. We have never seen so many people on such a high that we were Yoshirunning of a film. In plain words, it's terrible."

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

ONE HUNDRED DAYS OF NAPOLEON. Nuovo mondo 100min S 15 '36
Producer: Giovacchino Forzano
A dialogue film in Italian with English titles made in Italy by a joint collaboration of German and Italian film companies. It was also filmed in German. Also known as Coppo di Maggio. It is the story of those one hundred days after Napoleon escaped from Elba and returned to France to make an attempt to regain his throne. Through the witty machinations of Bouché he is finally defeated at Waterloo, forced to abdicate and exiled to St. Helena.

Audience Suitability Ratings
“An impressive picture showing striking battle scenes and having expert characterization. General patronage.”
+ Nat Legion of Decency S 24 '36

Newspaper and Magazine Reviews
“its adherence to historical fact appears to be accurate. In particular, it is an interesting picture in the characterization of Napoleon... The story is open to a number of interpretations, and to the observer not entirely a matter of serious picture patron.” - Marguerite Tazdaar, N Y Herald Tribune p23 S 15 '36

“Of all the Italian pictures that have run [at the Carine-Roma], this current one should prove of most interest to non-Italian audiences... The production is a lavish one, from its palace scenes to the battle scenes at Waterloo... The picture, by the way, should be excellent for children studying French history—English subtitles make the action clear. The cast, from Corrado Raccac's Napoleon to Enzo Billiotti's witty, bowing Fouche, is competent and intelligent... This is the most elaborate of the Italian productions and, so far, the best.” - Eileen Creelman
-N Y Sun p23 S 14 '36

“Collaboration of German and Italian film companies, backed by the powers-that-be in Berlin and Rome, has resulted in the production of a historical picture which can stand comparison with the best things in that line ever turned out in Hollywood or anywhere else. From the very start [it] is impressively so much so that at times even hardened ex-Englishmen and despisers of materialism and all that we believe in were carried away with the enthusiasm of Napoleon's followers."
+ N Y Times p25 S 14 '36

+ + + Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - - Exceptionally Poor
"The film, which has been produced with considerable vigor and gusto for a foreign offering, is so well managed technically and artistically that it is a favorable comparison with the best of the Hollywood and London historical offerings. It is in its point of view that this department quarrels with it... In its acting, in its use of mass movement and in its photography, 'One Hundred Days of Napoleon' ranks among the best of the Italian language films that have been shown in New York. Played in a subdued manner, it has none of the wild histrionics usually associated with these films, [since] its story is told forcefully and effectively and the direction is strong and sure. William Boehnel

+ N Y World-Telegram p25 S 15 '36

Trade Paper Reviews

"Excellent historical picture produced with German-Italian cooperation ranks with leading pictures of its kind."

Film Daily p8 S 15 '36

+ Motion Pict Daily p8 O 27 '36

"Vague as the real impression of Napoleon may be with most, this Italian actor’s [Corrado Raccà] characterization of that historical figure has not been equaled in Anglo-Saxon film. This is line with what is good and proud of it. English titles aid in understanding the film, and the historical significance of the period are far and few more than merely Italian-speaking trade."

Variety p17 S 16 '36

OUR BOY. See Vaaran pojke

OUR RELATIONS. Rouch-MGM 70min O 30 '36

Cast: Stan Laurel. Oliver Hardy. Alan Hale

Director: Harry Lachman

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

Audience Suitability Ratings

"A: perhaps; Y & C: probably quite amusing."

Christian Century p1629 D 2 '36

"Mediocre. Mature-family." DAR

"[I]t offers Laurel and Hardy good opportunity for their special type of humor. Uniformly hilarious, with an occasional lapse from good taste."

E Coast Preview Committee

Fox W Coast Bul O 24 '36

Newspaper and Magazine Reviews

"Laurel and Hardy, like most other specialty comedians, are a matter of individual opinion. If your taste runs in the direction of their brand of zany, this new concoction of slapstick gags will probably have you pretty well in the aisles. Family."

Christian Science Monitor p13 N 21 '36

"The entertainment is complicated... and you will be so mixed up by the time the two Hardys (Hardy is the fat one) step off the whale and the bowels can well exceed the wander about in a haze when you get into the street. In spite of its enormous hilarity, some may think the film has its own interest as a conviction that this team has a great comic talent, the new picture is not up to two earlier ones these clowns made—Bohemian Girls and The Devil’s Brother." Marguerite Tazelar

+ N Y Herald Tribune p24 N 12 '36

"A knock-about comedy in which an acute case of mixed ideas is permitted to develop into galloping bedlam, it rests most of the old slapstick arguments and offers a few new ones. Although it is fast and undoubtedly

furious, we reached the saturation point when the picture touched the half-way mark. Custard pies can be funny, but only in limited amounts. Still, it has enjoyed it. If you are a comedy pair, but they should know when to stop—and that is after the third reel."

F. S. Nugent

+ N Y Times p56 N 11 '36

"In case you are in search of some good, lusty slapstick that will tickle your funnybone with its knockabout highjinks, then the Rialto... is the place to visit. Indeed, here is a recommended photoplay for low comedy enthusiasts and others who would relish some robust, fundamental comedy as a relief from the more sophisticated, satirical type of fun that the movies have been offering lately. Not that 'Our Relations' is a masterpiece of its kind. Far from it. But it is better than just standard goods in the field, and I'll warrant you'll have a good time at it from beginning to end and that on several occasions you'll laugh with your head off at the antics of its two principals."

William Boehnel

+ N Y World-Telegram p27 N 11 '36

"This new Laurel and Hardy comedy is a thoroughly dizzly picture. The story is little more than a series of gags... The material is handled in the old two-reeler technique, laugh patter, and a laugh for each line to narrative thread, love interest or other new-fangled problems which most modern comedies try to work in. Harry Lachman, a director whose name is not usually associated with farce, masters his idiom as if to the manner born. The audience tossed their caps in admiration." Molly Lewin

+ Script p11 N 25 '36

Trade Paper Reviews

"Stan Laurel has done himself proud on his first fling as a producer. So much so that Metro gives him liberal credit as such with this latest teaming of the Laurel-Hardy comedy combination. Looks like easily their best all-around laugh-evoker to date, and a certain bet as a double program strengthener, with the time consumed on screen helping in this respect. It may hold its own alone in localities where the fun combination are favorite."

Variety p13 N 18 '36

PENNIES FROM HEAVEN. Columbia. 90min N 25 '36


Director: Norman McLeod

Music: Arthur Johnson

Music: director: George Stoll

Based on novel The Peacock Feather by Katharine Leslie Moore. "Bing is a carefree troubadour who tries to save 19-year-old Edith Fellows from being sent to a charity institution, and attempts to raise money by various methods—singing in the street, promoting a roadshow, and working with a carnival."

Box Office

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 3 '36

"A nicely balanced production with the right proportion of comedy, music and human interest to hold attention throughout... Family."

Sel Motion Pict p10 D 1 '36

"Family."

Wky Guide N 28 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; - Poor; -- Exceptionally Poor
"It has an impossible story ... yet it is one of the brightest pieces of screen entertainment we have had this year. Such stories, when presented intelligently, make splendid screen material because of what they lack as stories. ... [It will] clean up at box office everywhere. ... Entertainment is provided by 'Pennies From Heaven' because, by cooperating with it, we entertain other people ... The cast is uniformly good. ... The even excellence of the performance is a tribute to the efforts of the Mecloz's production."  

+ Hollywood Spec p29 N 21 '36

"The amiable Bing Crosby strolls through one of the season's mildest films. ... Like its star, this is an amiable film, without futility nor exciting, but in no way objectionable. ... Children will probably enjoy the picture more than their elders. ... Even Bing, slimmer than he has ever been before, goes in for romance and plausiveness rather than comedy this time, so that Miss Fellows are a good team, acting as though they really enjoyed each other's company. ..."  

- N Y Sun p32 D 10 '36

"A wholesome, lightly sentimental and genial comedy, it is all the more ingratiating by contrast to its predecessor-[Mae West's 'Go West, Young Man.'] Although the Bing's voice is not unanimously acclaimed by the nation's music-lovers—we even noted a faint cheer in the balcony when he was given the last of the troubadours—still he does not swing his hips when he walks and he does not read his lines as though they had been selected from an underlined copy of Uncle Billy's Whis Bang. ... It makes for a light and briskly paced comedy and, naturally, provides Mr. Crosby with several lyric opportunities. ... Conceding that Mr. Crosby is as good-natured as ever and that Miss Evans is so attractive a social worker that we are tempted to apply for relief and be investigated, the chief honors properly belong to little Miss Fellows. ... In short, 'Pennies From Heaven' is one of Mr. Crosby's best."  

+ N Y Times p35 D 10 '36

"There are some pleasant tunes, first-rate humor and some good acting in 'Pennies From Heaven', but not much enterprise or ingenuity. ... However, there is the fact that the scheme of the film is entirely conventional, it is an attraction that is above the ordinary in meretricious, is largely so because [it] has the good luck to have Edith Fellows in its cast—a youngster who is really a first-rate little actresses."  

+ N Y World-Telegram p33 D 10 '36

"'Pennies From Heaven' is a textbook example of the oldest adage in cinemaking: Nothing ruins a picture more effectively than too many good ideas. Best idea wasted is the character of Larry (Bing Crosby), a jalibird minister who makes God his pension. A 19th Century lute. ... There is one moment of real magic when Larry is singing 'So Do I'. ... Screenwriter Jo Sverling, however, quickly dropped development of the Pennies From Heaven, rather than making his church as a making a haunted house into a night club, then switched to a carnival background, then to an orphan asylum."

- Time p28 N 23 '36

Trade Paper Reviews

"Producer Emanuel Cohen's 'Pennies From Heaven' will mean dollars for the box office, wholly because of the catch-as-catch-can batch of tunes as has ever been written for one of his pictures, in a delightful hodge-podge of catchy and sentimental entertainment for any fan's time and money. Family."  

+ Box Office p29 N 21 '36

"Emanuel Cohen can take a bow on this Bing Crosby picture. It is an ideal vehicle for the singing star and he is surrounded by talented players. Little Edith Fellows has his aide is splendid as a belligerent child, ... Dusty Louis Armstrong, the trumpetist, almost steals the picture with his novelty number, 'Skelebon in the Closet.'"

+ Film Daily p7 N 16 '36

"With Bing Crosby in a warmly appealing role that should help him land the big new songs, and a story background rich with homely sentiment and natural comedy, this Emanuel Cohen production should have large mass appeal. Many will rank it as Crosby's best and its box office returns will be big."

+ Hollywood Reporter p3 N 12 '36

+ Motion Pict Daily p16 N 13 '36

"Casting Bing as a wandering songster who only seeks to spread happiness, contentment, 'Pennies From Heaven' will largely depend for its return on his personal draw. Family audiences will like it best."  

+ Phila Exhibitor p30 D 1 '36

"The sentimental troubadour character which Bing has come to personify is well catered to in this whimsical, musical comedy. It is odd yet romantic, has good general entertainment, and various numbers of music of high quality. Nature of the material, with well-calculated appeal to juvenile audiences, has been well cast, and most of the good reception in the family spots. The Crosby fans will like it. It should give good account of itself."  

+ Variety (Hollywood) p3 N 12 '36

PICCADILLY JIM. MGM 100min Ag 14 '36

Cast: Robert Montgomery, Frank Morgan, Donald Crisp, Mae West, Robert Benchley, Cora Witherspoon

Director: Robert Z. Leonard

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

Audience Suitability Ratings

The hilarious nonsense of P. G. Wodehouse comes to the screen under expert adaptation of one of his most rollicking tales. We can expect to see more and more of his work filmed after such a stimulating sample and against those happy occasions this reviewer intends to hoard some of his choice adjectives. ... No one can fail to be amused by this one."  

- T. J. Fitzmorris

+ + America p504 Ag 29 '36

"A film of P. G. Wodehouse's famous novel, but possessing very little of his famous humour, which is travestied out of recognition. ... The film has indications of having been hastily made; the continuity is disjointed and many of the scenes seem overfit. Suitability: family."

- Mo Film Bri p53 S 30 '36

"It is] absurd and mildly boring slapstick. ... The usual comedy scenes inherit in such a situation develop with irritating regularity. ... Not even their vaudeville star Robert Montgomery nor the excellent characterizations of Frank Morgan and Eric Blore can quite overcome the handicap of threadbare story, unoriginal dialogue, and uninspired direction. Adolescents, 12-16: no, too much drinking; children, 8-12: no."

- Motion Pict R p6 S '36

"A and Y: laughable comedy with fine acting; C: no interest."  

Parents' M p43 O '36

Newspaper and Magazine Reviews

"'Piccadilly Jim' is a film of the same type as 'My Man Godfrey,' but it is not in the same class. To begin with, the casting is no improvement, the probability, and charm of the original P. G. Wodehouse story are preserved in this film version

+ + Exceptionally Good; + Good; + - Fair; + - Mediocre; Poor; + - Exceptionally Poor
All you Wkly. Fair;

In not which Americans to excellent he history upper-case feet."

Cast: [Hollywood] Father's much more entertaining than many other screen murder-mysteries is the lightness of Mr. Gleason and Miss Pitts, and the unique setting of the stockmen's story forms, nor does it seem so sprightly as some of the earlier ones in the series."

"The Plot Thickens' is better than most murder mystery pictures in the degree in which it avoids running true to form. True, it makes Jim Gleason, the police inspector in charge of the case, dangerously dumb, but keeps him just smart enough to make it reason- able that he and Zusy Pitts, also played for laughs, should solve the mystery and bring the murderer to book. But I hope he will not be just one such picture that took crime seriously and did not strive to make us laugh in the face of it. If you want a murder now and then in your screen fare, I can recommend 'The Plot Thickens' as a picture that will not waste the time you spend in viewing it. It keeps you puzzled, and that is all you may reasonably ask of a picture of the sort.

"Skilfully directed and acted in every detail, 'The Plainsman' surpasses the previous and ex- cellent Paramount opus of the plains, 'The Texan Reporter'."

"Cecil B. De Mille has drawn the well-known historical characters as such dynamic figures in the settling of the West that one cannot help but be fascinated by them. The piece is a stirring one with battle scenes that are terrifying. närreprends De Mille touch for the spectacular is to be found. It is a big production of the 'Cimmarron', 'Covered Wag- on' type and its appeal should be to the same kind of audience, and its box-office returns should therefore be great. Cooper in one of those histrionic roles which made him famous and which are tailor-made to his talents is superb."

"Cecil B. De Mille here delivers a super- Western that has had few if any equals in the history of pictures. . . . There is not the least doubt that it will take the box offices of the world by storm and roll up a magnificent record. To the magic of the De Mille name is added that of Gary Cooper in a role to which he brings all the best qualities of his recent work and which gives him one splendidly real- ized opportunity after another. . . . All the in- gredients of every good Western are present in ample measure and have, of course, been glorified under De Mille's magic touch. Oddly and wisely he had concentrated on the personal drama so that the mass scenes are kept to an unexplored area. Even the Western murder my- nacle is told in a few shattering effectively.

"'The Plainsman' reveals Cecil B. De Mille as the master melodramatist. Less stylized, better balanced, obviously not concerned with upper-case art, attacked simply as the narra- tive of plains men and women conquering the wilderness with blood and iron, this will prob- ably prove De Mille's most potent Western picture. A super Western, it exploits a subject not usual- ly linked with the screen tradition of the producer-director.

"[Variety (Hollywood)]

PLOT THICKENS. RKO 65min D 11 '36
Cast: James Gleason, Zusy Pitts. Owen Lord as Inspector; Dr. Louise Laviter as Miss Pitts."

Director: Ben Holmes

This is the third of a series of detective stories, based on the Oscar Piper character created by Sir Arthur Conan Doyle. It is taken from his novel The Case of the Dangling Pearl. 'De- picts the complicated events which revolve around a lost [item]. A classic metal master- piece.' [Variety (Hollywood)]

"If you have been following the adventures of Oscar Piper . . . you will welcome this. . . . [It is] amusing and sometimes exciting." T. J. Fitzmorris

"General patronage." Nat Legion of Decency D 17 '36

"Adults & young people." Sel Motion Pict p11 D 1 '36

"[It is] a pretty good mystery with sustained interest and a fair amount of uncertainty as to the outcome, a lot of comedy scattered throughout. Family."

MOTION PICTURE REVIEW DIGEST

Audience Suitability Ratings

Audience Suitability Ratings

Trade Paper Reviews

"A Stuart Palmer mystery at the Rialto may be news to lighten the heart of a morning. The usual unavailing of the murderers (two) is accomplished with customary comic pom-pom and ceremony. Zusy Pitts, who supports Miss Miss Oliver in the role of schoolteacher, is not, to this way of thinking, so perfect a lady de- tective and is one-dimensional, but she is, as always, a humorous, faintly mournful char-acter, amusing enough. . . . What makes it a little more entertaining than many other screen murder-mysteries is the lightness of Mr. Gleason and Miss Pitts, and the unique setting of the stockmen's story forms, nor does it seem so sprightly as some of the earlier ones in the series."

Marguerite Taze- laar

"It is a reasonably entertaining baffler, barrier our faint wince at the sight of Zusy Pitts trying to fill the saturnine shoes of the Hilde- gardes of the famous May Oliver and Helen Breder-ick. . . . Probably as a concession to Miss Pitt's flutter, the usual aperch exchanges between the Inspector and Hildegards have been blunted, becoming merely moderate sarcasms which really do not justify Mr. Gleason's exaggerated recolts. What he needs for flinching purposes is a Miss Oliver or a Miss Broderick who knows how to pour the hot coal on." F. S. Nugent

"The finished result is a series of lethal high- links that have a certain amount of nimble-plot complication and some slick sleuthing but which is singularly lacking in physical action, sus- pense and excitement. . . . How both crimes are solved among the art treasures of the museum results in a laborious and clumsily man- aged denouement that is presented at a set down and that weakens an otherwise fair-to-middling mystery item." William Boechler

"There's enough variety in this to please every type of movie-goer—which should result in satisfactory returns at the cashiers' window. Family."

"[Box Office]"
PLOT THICKENS—Continued

"This is easily among the top comedy crime puzzlers of the year. It is the third of a successful series in which James Gleason leads as a hard-boiled and self-assured police inspector who, after finding the answers without the welcome help of the inquisitive schoolmarm, Hildegarde Withers. The earlier pictures using this titillating combination have been highly profitable in their field and this one should top them and build up an outstanding box office property."

+ Hollywood Reporter p3 N 9 '36
+ Motion Picture Daily p10 N 10 '36
"Estimate: mild program, best for neighborhoods, two bills."

+ Daily Exhibitor p31 D 1 '36
"The Plot Thickens" is just another class B comedy melodrama. However, the picture may turn out to be a bolster on dull bills due to the work of James Gleason and Zasu Pitts, who are teamed in top spots in this one. Production as it stands is poorly directed and badly split. Junior matinee has been so flagrant that members of preview audience were forced to ask their neighbors just what was going on the screen."

Variety (Hollywood) p3 N 9 '36

POLO JOE. Warner 62 min D 5 '36
Cast: Joe E. Brown, Carol Hughes, Richard and audience has girl.

Skotak, William McGann

Brown portrays a polo expert who knows nothing about polo but is forced to go through with a crucial polo match in order to win the girl.

Audience Suitability Ratings
"A: fairly good; Y: amusing; C: good."
Christian Century p1639 D 2 '36
"Children will love this comedy, and most everyone will smile, at least, at the ridiculous antics of the horse, the ten goaler. Family & junior matinee." Am Legion Auxiliary

"Many amusing situations and the star's singing of songs in Chinese make this hilarious entertainment. Family & adult matinee." Calif Cong of Par & Teachers

"Hilarious farce, Family." Calif Fed of Business & Professional Women's Clubs
"Good. Family." DAR
"Family." Nat Soc of New England Women
"Plenty of hilarity for all the family." S Calif Council of Jewish Women

"Hilarious comedy, heightened by the star's rendition of songs in Chinese. Family." Mrs T. G. Winter

+ Fox W Coast Bul O 10 '36
"Clever direction, good casting, excellent photography, and interesting scenes of polo playing contributes much to this amusing picture. Always a Junior matinee."

+ Gen Fed of Women's Clubs (W Coast) S 8 '36
"The incidents are comically abrupt, and Joe E. Brown, in not breaking the comedy, sustains the humor admirably. The picture is good family entertainment. Adolescents, 12-16 & children, 1-12: good."

+ Motion Picture R p8 O '36
"Excellant for the family."

+ Nat Council of Jewish Women O 1 '36
"General patronage."

Nat Legion of Decency O 22 '36
"A, Y & C: good entertainment."

+ Motion Picture D 2 '36
"A well worked out farce, smoothly moving and filled with novel gags and a hundred laughs. Family."

+ Sel Motion Pic p4 N 1 '36

"Family."
Wkly Guide N 14 '36

Newspaper and Magazine Reviews

"Another instance in which venerable and impossible plot and situations cavort about like young things under debt handling. Created especially for Joe E. Brown's fans, this sentimental yarn... may also be found amusing by moviegoers in general. Family."

+ Christian Science Monitor p13 N 21 '36
"There's a picture, apparently manufactured to win laughter, that achieves what it proposes. The narrative, obvious from the start, as a whole moves too briskly and entertainingly that while reviewing it one disregards the fact that he has viewed it several times before. ... Apparently the preview spectators found a great deal in the film to delight them, for there were not many quiet moments at the capacity-filled Forum Theatre during the showing of the audience often creating tumultuous laughter."

Allan Hersholt

+ Fox W Coast Spec p14 S 25 '36
"The new Joe E. Brown comedy is not overburdened with story, nor for that matter comedy, unless our sense of humor, as we strongly suspect, is becoming blunted. Nevertheless, of humor there is very little in 'Polo Joe,' of slapstick comedy, a smattering... The picture is a good one to show in a showman's program, and though its closing antics may amuse you, nothing of importance will be lost should you miss seeing the new offering."
Marquettie Tazelaar

+ N Y Herald Tribune p28 N 3 '36
"'Polo Joe,' last of the wide-mouthed star's films for Warner Bros., unfortunately one of his least funny. Mr. Brown depends too heavily upon his old gags, the Brown yell now used as a signature and sometimes as a shriek of terror, the extravagant smile, the acrobatic clowning... Children will probably like it, Joe E. Brown'sUpdate is frequent and furious. The more demanding may find it a faint carbon copy of better Brown comedies."

Eileen Creelman

+ N Y Sun p35 N 4 '36
"[It is] an unenterprising slapstick called 'Polo Joe,' which we understand is [Brown's] farewell to the Warners. In A Family Affair's pathetic gesture, it seems, with the great pantaloon laughing hollowly at the picture's little jokes, and wordlessly begging the audience to forgive the sins he is being forced to commit in the name of comedy. For 'Polo Joe' isn't Mr. Brown's six nickel of slapstick but the sound of a deep, serious laughter. Every time he opens his mouth they put their feet in it—and that isn't mere metaphor, either."

The Denver Post

+ N Y World-Telegram p21 N 5 '36
"Whether or not you happen to like Joe E. Brown, you're bound to have a good time watching his antics in 'Polo Joe,' the frisky little film which combines polo, love and burlesque in an engaging and amusing manner. Although it is an intensely artificial affair, you should enjoy 'Polo Joe.'" William Eshelman

+ N Y World-Star p35 N 5 '36
"'Movies, just movies.' John Mosher
New Yorker p117 N 14 '36
"Liberal peppered with slapstick, a familiar dish is served over for the Joe E. Brown customers."

+ News-Wk p60 N 14 '36

Trade Paper Reviews

"Comedians come and go but Joe E. Brown goes on and on. The wholesome heartiness of his pictures probably accounts for the large-mouthed laugh-getter's undiminished popularity, and, despite the nothing more than sometimes some or less subtle than this breezy tale. Family."

+ Box Office p27 O 3 '36

"Exceptionally Good; + Good; + Fair; + Mediocre; — Poor; — Exceptionally Poor"
"This will have no trouble pleasing the Joe E. Brown fans. Peter Milne and Hugh Cummings, who did the screenplay, concocted some good gags."

+ **Film Daily** p11 S 24 '36

"[I]t is an adequate representation of the staple, reliable stuff that the exhibitors have come to expect from the cavern-mouthed comic. It is neither betray nor enhance the Brown box office draw. The material itself in this case is not so good as in the last picture, but Brown himself is better."

— **Hollywood Reporter** p4 S 19 '36

+ **Motion Picture Daily** p10 S 21 '36

"Brown's last for Warners ought to prove as good at the box office as the others. Where he has a personal draw, this will be responsible for the same kind of business as his others."

**Phila Exhibitor** p33 O 1 '36

"[I]t provides Joe E. Brown with meager opportunities for results. "Polo Joe" is one of the poorer of the comedian's vehicles and Brown's followers no matter how faithful, will be disappointed in him this time. It's the material which, while basically okay, has not been developed in a sure-fire manner by either the writer or the director. Too frequently the situation follows lines of slapstick that are neither very original nor very funny."

**Variety** p14 N 11 '36

"Joe E. Brown fans will not be disappointed in "Polo Joe." Picture is hilarious comedy that had preview audience yelling with laughter and in some instances bordering on the verge of hysteria. While not aiming to carry a show by itself, picture is topper for any double-bill."

+ **Variety (Hollywood)** p3 S 19 '36

**PRESCOTT KID.** Columbia 85min

*Cast:* Tim McCoy. Sheila Mannors. Joseph Sayers

*Director:* David Selman

A western melodrama.

**Trade Paper Reviews**

"Action melodrama of old west gives Tim McCoy chance to score with fights and hard riding."

+ **Film Daily** p3 O 17 '36

"A neatly packed action opus, with Tim McCoy given free rein for his two-fisted talents. Rates better than average sagebrush offering."

+ **Variety** p17 O 21 '36

**PRESIDENT'S MYSTERY.** Republic 80min


*Director:* Phil Rosen

Based on the serial story and novel of the same title by Rupert Hughes and other writers from a story conceived by President Roosevelt. "The premise is that with government and industrial assistance, shuttered factories can be opened and successfully operated by the workers on a cooperative basis. The writers stick close to their subject while developing a mystery around a man's disappearance, the murder of his wife, his return to the town."

"It provides fine entertainment in addition to a stirring message. Family." **E Coast Preview Committee**

**Fox W Coast Bul O 24 '36**

"General patronage."

**New York Motion of Decency O 15 '36**

"A & Y: fair; C: little interest."

**Parents' M p32 D '36**

"Family."

**Sel Motion Pic** p12 N 1 '36

"Pretty good entertainment and a slight effort, at least, to deal with a timely problem."

+ **Wdly Guide** O 3 '36

**Newspaper and Magazine Reviews**

"It is a stimulating idea told through a melodramatic medium. Adults & young people."

+ **Christian Science Monitor** p15 O 24 '36

"Lacking the primary essence of Liberty's change-of-heart story, the suggestion by the President, Nat Levine's new production has injected a new verve and punch which amply compensates for the misstep which was added by having Henry Wilcoxon read the 'President's Mystery' from which his own story is concocted, the idea and execution. The President, by his first opportunity to prove himself more than a costume mannikin. He turns out to be a splendid figure of a person of the best roles Hollywood can offer. [The film] is warmly recommended for its thorough workmanship."

Paul Jacobson

+ **Hollywood Spec** p23 O 10 '36

"Liberty readers will have an unusual desire to see this screen transcription of a feature they read with interest... The acting, particularly of Henry Wilcoxon as the big-business attorney who goes altruistic, is excellent throughout. ...it's told, even a Republican will like this." (3 stars) Beverly Hills *Liberty* p55 N 14 '36

"The President's Mystery" ... introduces the belief that a new species of American film is on its way, if indeed it has not already arrived. It is not strictly new, since Europe has long been familiar with it, but in this particular form it has never before presented us; and suggested by the President, Nat Levine's new production has injected a new verve and punch which amply compensates for the misstep which was added by having Henry Wilcoxon read the 'President's Mystery' from which his own story is concocted, the idea and execution. The President, by his first opportunity to prove himself more than a costume mannikin. He turns out to be a splendid figure of a person of the best roles Hollywood can offer. [The film] is warmly recommended for its thorough workmanship."

Paul Van Dorpe

+ **Nation** p558 N 7 '36

"Naturally the picture is uneven in its telling and confused in substance, since six authors worked on the original idea, and then two more made a screen script of it. Moreover, it appears to have been produced in great haste and without deft technical skill. Even so, the high spots in the performance, during the mob scenes, for example, have a touch of the excitement 'Fury' had, and the object lesson, though crudely presented, is emphatic." Margaret Tutzel

— **N Y Herald Tribune** p12 O 19 '36

"In spite of, or because of, all those minds that contributed, at least in the writing of it, the picture is even more unreal than most films. It does, however, tell its tale in a straightforward manner, refraining from too much political discussion... The picture is fair melodrama, directed by Phil Rosen with authority if not with inspiration. The sound recording, rare in American films, is below standard. So, which is not so unusual, is the acting." Eileen Creelman

— **N Y Sun** p26 O 20 '36

**Audience Suitability Ratings**

"A & Y: fair; C: little interest."

**Christian Century** p1479 N 4 '36

"Mediocre." **DAR**

++ Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor
PRESIDENT'S MYSTERY—Continued

"It is so unusual to find a motion picture attuned to any serious aspect of the contemporary national scene that 'The President's Mystery' deserves to be treated as something more than just another melodrama. Although there is no disputing its propagandist intent, the film is a well-constructed essay on one means of achieving a more abundant life, and it is an interesting Supplement, S. Nugent, N Y Times p22 O 19 '36.

"You can't help enjoying 'The President's Mystery' . . . unless you're downright obtuse. A skillfully blended mixture of murder, mystique, romance and social comment, it is the surprise film of the week— one that is warranted to keep you interested from beginning to end with its exciting, engrossing story," William Boehm.

+ + New Yorker p78 O 24 '36

"Mr. Roosevelt has not suffered the fate of many men and folk who are grabbed up by the professional person and his own name lost in the shuffle. He receives full credit for the picture. This, instead of being 'The President's Mystery,' though it isn't a mystery and there's no president in it. . . Love and a mystery skulduggery are all included in a film that isn't, if one may take the liberty of saying so, very exciting. However, the major fault is something that suggests the social concern of Soviet films, and pictures of that sober sort may be the pleasure, course of the Administration, John Mosher.

+ + Variety p15 O 21 '36

"Republic has constructed an exciting film advocating producers' cooperatives financed by the government. The seemingly incongruous elements are skillfully combined to make the most vigorous propaganda Hollywood has yet produced."

+ News-Wk p29 O 17 '36

"[It is] an honest, exciting melodrama. The film uses an entirely conventional technique—yet it makes it an effective film. Yet Director Phil Rosen extracts from his material a pictorial reality that is usually found only in the more vivid news-reels—or in foreign pictures. A credible job, all 'round." Molly Lewin

Script p19 O 31 '36

"The President's Mystery Story was snapped up by Hollywood, which has made from it an adaptation which reeks of New Deal propaganda, L. Ballew. It has an exciting though hardly realistic end."

— Time p34 O 12 '36

Trade Paper Reviews

"The most pretentious and laudable production yet to come from Republic. . . Produced at a timely moment, with a definite appeal for social justice, a story conceived by President FDR thought the Liberty magazine, it is headed for good box office grosses. Family."

+ + Box Office p27 O 3 '36

"Republic presents a timely subject in an exciting, interesting manner and, when enthusiastically sold, should attract the masses. The production shows that Nat Levine [has] spared no expense in achieving a production that can play anywhere. . . Exploitation will be necessary to get the picture off the flying start, but it should be well worth all efforts."

+ Film Daily p14 S 28 '36

"When the President of the United States suggests the story, when a national magazine hires six famous name writers to put it into words, when the nation's own Ides of March are made to coincide with a bloody murder, . . .[should make] 'The President's Mystery' a boxoffice natural, if properly exploited. Learning a little heavily toward sociological propaganda at times, the picture otherwise has been handsomely introduced."

+ Hollywood Reporter p4 S 24 '36

+ Motion Pict Daily p8 S 25 '36

"Well directed by Phil Rosen, with strong angles, this is in the upper Republic bracket. Estimate: okay."

+ Phila Exhibitor p37 O 15 '36

"Chief mystery about 'The President's Mystery' is why the producers attempted to improve on the Liberty magazine version. [If it] had been transferred to the screen as a mystery yarn and nothing else, Republic might have had a good thing. As it is, the feature will have a tough job getting into many single spots. By heavy selling along the lines that Franklin D. Roosevelt conceived the original idea, it may grab some good opening days but after that its draw is highly doubtful. Added drawbacks are its length and lack of marquee sparkle."

— Variety p15 O 21 '36

"Figured for timeliness, both in title and content—when it deems it as much with politics and economics as with mystery, in plot and theme—'The President's Mystery' has exploitation ammunition in the buller and national selling campaign which should more than compensate for lack of marquee names in box office bid. . . It is in many respects less a mystery than an economic dissertation, and whatever faults it has as an entertainment stem from the combination of political elements with the melodrama, and generous inclusion of over much material in effort to insure its impressiveness."

— Variety (Hollywood) p3 S 24 '36

PUT ON THE SPOT. Victory 60min S 12 '36

Cast: Eddie Nugent, Maxine Doyle. Fuzzy Knight

Director: Bob Hill

Formerly titled Rio Grande Romance, Based on a novel Rio Grande Romance by Peter B. Kyne.

See issue of June 29, 1936 for other reviews of this film under title of Rio Grande Romance.

Trade Paper Reviews

"Some original twists have been given this standard type of G-Man yarn which, with the action, romance and comedy relief, might be worked in, results in lively program fare for the double-feature houses. Family."

+ + + + + Box Office p63 O 17 '37

"Though unpretentiously produced, this is a lively little crime picture that should do well in the intermediate spots either as single or second feature. Its screenplay has been devised, and while some of its basic situations have been used frequently, yet there is a definite originality to the story brought about by twists in plot."

— Film Daily p3 O 3 '36

"G-man gets his man and a girl once more but it's done in a rather entertaining fashion. While offering nothing in names to blaze a trail toward the box office, audiences should like Eddie Nugent and Maxine Doyle."

+ Variety p17 S 16 '36

RACING LADY. RKO 59min Ju 29 '37


Director: Wallace Fox

Based on two short stories, All Scarlet by Damon Runyon and Odds Are Even by J. Robert Eren and Norman Houston. "Ann
Dvorak is the owner of a one-horse self-trained stable. Seeing the publicity she gets as such, and being in the racing game for the sole purpose of promoting his automobile business, Smith Ballew buys her horse in a claiming race and pays for the privilege of sticking to her nag and he can hire her and get some of her headlines." (Hollywood Reporter)

Trade Paper Reviews

"Offering an exciting horse race finish and some appealing comedy, for its basic price, 'Racing Lady,' hampered by a weak story and a cast lacking in draw names, stands as a secondary dualer. The screenplay, based on two originals . . . seems to have been written with little regard for the better features of either or both. Fortunately, it is unproblematically less to a thrilling climax which does a lot, but not enough to lessen the yarn's inertia. . . Miss Dvorak's performance is up to standards; given only a chance to be interested in horses, her acting was necessarily restricted. Ballew is an unassuming character actor. Although he doesn't figure in more than a few sequences, his delivery is not capable.

+ Hollywood Reporter p3 D 1 '36

+ + Motion Pict Daily p17 D 2 '36

"'Racing Lady' finishes a poor second in a race with itself. Despite the fact it is based on two originals and three adapters labored over the script, the result is simply a yarn, lacking in suspense and with a love theme purely platonic and indicated from the start of the film. Ann Dvorak, Harry Carey, Berton Churchill and a colored player, Willie Best, make a gallant but vain effort to put the picture over. Smith Ballew has the romantic lead, but he is too inconvincing and his acting borders on the amateurish. Direction is nothing above average. . . 'Racing Lady' will find its best results on the lower end of a neighborhood dualer.

- Variety (Hollywood) p3 D 1 '36

RAINBOW ON THE RIVER. RKO 81min D 25 '36


Director: Kurt Neumann

Music: directors: Hugo Riesenfeld. Abe Meyer

Based on the novel Toinette's Phillip by Mrs C. V. Jamison. 'The story is . . . laid in New Orleans during World War I. The boy, Bobby, son of a wealthy family who disappeared in the war, has been raised by Louise Beavers, an ex-slave, who has done her hero's best. The boy's first love comes when he must be given up to northern relatives. These include his immensely wealthy and, of course, bad-tempered grandmother, a feminine counterpart of Fauntleroy's Earl of Dorincourt. They also include a married daughter with a child, a boy, and a girl, who are 'basking at the family millions.' (Hollywood Reporter)

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 17 '36

"It is a sentimental and amusing story. . . Fine, appealing singing by the youthful star and plenty of pathos and comedy. Family-Juvenile." + Wkly Guide D 5 '36

Trade Paper Reviews

"This is a grand load of entertainment. It has been shrewdly tailored to fit Bobby Breen's talents in a first-rate, funny, witty drama that wins laughter and laughter. Bobby sings a wide range of numbers and scores with each. The numbers, nine in all, range from 'Ave Maria' to 'Rainbow on the River,' a popular piece. Stephen Foster's work at its best (at least as far as film is concerned) is his best to date and he has provided numerous touches that gain laughs and tears."

+ Film Daily p7 D 5 '36

"This second Bobby Breen picture outdoes the first on many counts. It is a sentimental comedy-drama of the Fauntleroy school, plentifully interspersed with song numbers and well-packed with laughter and tears. It will have wide appeal, except among the more sophisticated, and will be especially good box office where feminine and family trade is dominant. The production is excellent throughout and reflects special credit on Edward Gross, producer in charge, for whom this is a first production assignment, and on Kurt Neumann, director, who has given the limit for heart-throbs and captured them solidly.

+ + Hollywood Reporter p3 D 2 '36

+ + Motion Pict Daily p4 D 3 '36

"Here is the very essence of sentimental drama with music, so cannily aimed at the susceptible hearts of the masses that if it is bound to click for a showman's harvest. Second of the Bobby Breen starring pictures, it will emphasize the marquee value of the silver-voiced youngster. . . Breen sings a variety of songs with superb technique and persuasive feeling. . . It is a tearful heroine in the true Hollywood tradition . . . A tearful feminine preview audience amply attested the boy's power to reach the heart."

+ Variety (Hollywood) p5 D 2 '36

RAMONA. 20th century-Fox 90min S 25 '36

Cast: Loretta Young. Don Ameche. Kent Taylor. Pauline Frederick

Director: Henry King

Music: Alfred Newman

Based on the novel of the same title by Helen Hunt Jackson. Filmed in technicolor. This is the fourth remake of the story. "[It is] the gradual unfolding of tragedy in the marriage of the girl, reared as an aristocrat, to the Indian, Alassare. Shoveling the terrible responsibility of an Indian settlement by colonizing whites in a dark chapter of California's early days." [Variety (Hollywood)]

Audience Suitability Ratings

"Loretta Young's sensitivity and loveliness make the portrait memorable. Obviously destined for popular approval, the picture can be recommended for the change from the frequent banalities of the sophisticated dramas." T. J. Fitzmorris

+ America p624 O 3 '36

"A: fine of Kind; Yr very good; C: too strong." Christian Century p1433 O 7 '36

"A picture the whole family will enjoy. Family. Adults & 14-18: excellent; 8-14: mature." Calif Cong of Far & Teachers

"Mature-family. Excellent." DAR

"The color is exquisite and will do much to make more widely known the glories of the Golden State. Family." Nat Soc of New England Women

+ Fox W. Coast Bul S 26 '36

"The story has been tampered with and it is disappointing in spite of its colorful beauty. Perhaps it is the accompanying obligato of music, too obvious, too explicit, too strident, in such a symbolic, pastoral play. Family. Am Legion Auxiliary

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

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

"An absorbing, highly dramatic, well directed picture which will hold the interest of the entire family," S Calif Council of Fed Church Women

"This film is decidedly worth seeing. Family."—Walters Uni Calendar, Los Angeles

Fox W Coast Bul O 3 '36

"A poetic and artistic achievement. Family."—Gen Fed of Women's Clubs (W Coast) 30 16 '36

"Family."—Jt Estimates S 15 16 '36

"The incredible 'happy ending' is not a matter of great moment. What is memorable and arresting about the film is its pictorial beauty. The new perfected Technicolor is a joy to the eye. Suitability: adults & adolescents."—Mo Film Bul p175 O 3 '36

"The pastoral beauty of California and the picturesque costumes and action of the period are ideal subject matter for color photography and add immeasurably to the charm of this picturization. The ending seems too abrupt, promising too sudden a release for the heroine. Those familiar with the story will have to add in imagination the stops which give her ultimate contentment... It is a charming story, always fresh and always worth seeing. Adolescents, ch-18: excellent; children, 5-12: depends on maturity."—Motion Pict R p8 O 3 '36

"Some of the outdoor scenes are superb, among the best color sequences that have yet appeared. Family."—Nat Bd of R M S 16 '36

"[It] is visually so beautiful that it stands as an artistic achievement in color photography. Perfect choice in casting and landse Mark direction are important factors in making this moving story into a lovely picture. Family."—Nat Council of Jewish Women S 21 '36

"General patronage."—Nat Legion of Decency S 24 '36

"A, Y and C: excellent."—Parents' M p44 N 3 '36

"Family."—Sel Motion Pict p3 O 1 '36

Newspaper and Magazine Reviews

"Tints are much less shrill in 'Ramona' than in some of its Technicolor predecessors, but the coloring's distressful concern with realism is inclined to slow up the story... The plight of the dispossessed Indians is not brought out until just before the end of the picture resulting in a solid jam of unrelieved tragedy, in contrast to the sort of travel adventure of the earlier part."—M. E. F.

"—Boston Transcript p7 O 17 '36

"Adults."—Christian Science Monitor p13 O 10 '36

"Here are strikingly depicted the early-California injustices inflicted by the incoming whites on the Indians, with all their typical shortcomings in story and dramatic values, but these are amply balanced by the artistry of scenic backgrounds. F. Cunningham

Commonweal p20 O 30 '36

"This lovely production, done in warm Technicolor, is marked by the finely restrained direction of Henry King. It will move you in some of its dramatic moments—and move you oddly enough, because it pulls its punches." (3 stars) Beverly Hills

Liberty p36 O 24 '36

"Only one worth-while scene—the extrapopulation of the widow's widow to your lands. Mark another failure for Technicolor. Film estimate: you could do worse."—New Theatre p35 N 3 '36

"Because of the tenderness Loretta Young puts into her performance as Ramona, the girl with the impossible Indian birth, the story has an emotional quality, that is often touching. Its color, the Technicolor pictures of colors, as entertainment, the long, dull stretches, pompous speeches and lack of climax, leave much to be desired. While this picture's direction is too slowly paced, the trouble seems to lie more with the colorless adaptation and the uninspired Technicolor writing."—NY Herald Tribune p21 O 8 '36

"Technicolor's strides have been swift; too swift, it would seem, for Hollywood's story department. It seems the 'Ramona' color films, the photographic technique runs ahead of its interference. Receiving but little from its support, this Technicolor production is stopped with only a slight gain to Broadway's entertainment seekers."—F. S. Nugent—NY Times p32 O 7 '36

"Since Mr. Zanuck is a skilled student in devices fertile at the box office, I hope he will forgive me today my failure last night to find this latest Zanuck production, although it is a gallant attempt to revive a literary antique with some stirringly beautiful technicolor photography as a pulmotor, the film lags in movement and speech and is commonplace in characterization."—William Boechtel

"—NY World-Telegram p37 O 7 '36

"Increasing excellence of technicolor photography is sufficient reason for resurrecting the semi-historical heroine of Helen Hunt Jackson's novel. This picture is less unrelievedly sentimental than the original... it is an incident of the semi-historical tragedy... survives its fourth picturization thanks to a fine cast and some of the most satisfying color yet photographed."—News-Wk p29 O 17 '36

"As beautifully acted and directed as it is, I still think 'Ramona' lost more than it gained in color. A Technicolor picture is an entertaining lie to incidental business by Lamar Trotti (screen play), direction by Henry King, and acting by a fine cast, especially Wagner Script p10 S 26 '36

"It is the fourth edition of this 'Uncle Tom's Cabin' of the redskin, and a little late to do those worthy people any good. It will, though, advance the technicolor argument a healthy notch, for the effects are subdued and properly apportioned. The picture is enriched by incisive composition throughout the picture, and intelligent pacing. Unless you are an incurable black and white, you will see lots of good in this."—Stage p26 O 3 '36

"Ramona herself is half-historical, half-fictional, half-white and half-Indian, but there is nothing to offend in the production. Twentieth-Century-Fox has handled her biography. It has used the simple framework as a bitter dissertation on the traditional whiteman's methods of dealing with Indians, civilized or raw. In addition, the cameraman gets a memorable love story, a handsom technicolor picture gallery of California's southern highlands... The attempt to froth a happy ending over Ramona's widow-woods is not a major flaw. The picture is so pictorially arresting it might almost do without a story."—Time p28 O 5 '36

Trade Paper Reviews

"Helen Hunt Jackson's widely-read, tragic romance comes to the screen as a formidable contender for top honors among this fall's Technicolor productions. An ever popular story, intelligently adapted, superbly produced and directed, and magnificently photographed, the Technicolor version will undoubtedly demand record-establishing grosses in all of its showings. Family."—Boo-Office p55 S 12 '36

"For sheer beauty alone, 'Ramona' should win a blue ribbon... It contains scenes that are breath-taking in color and composition, living paintings with Technicolor backgrounds, and a new interpretation of the story. But 'Ramona' has everything besides—romance, tragedy, comedy, a flawless cast, direction par excellence... 'Ramona'
spells box-office success for all exhibitors. It has universal audience appeal."

+ Film Daily p1 O 12 '36

"This screen in color raises the artistic status of the screen by several degrees. It will be acclaimed the most beautiful motion picture ever filmed, and for that and several other sound reasons it will be a world-wide box-office success. The famous romance of early California brings in the capitalization a poetic tragedy of deeply moving appeal and markedly unlike any conventional picture type."

+ Hollywood Reporter p12 S 14 '36

"Motion Pic Daily p6 S 14 '36

"Estimate: good."

+ Phila Exhibitor p35 S 15 '36

"Colored photography, by Technicolor and other processes, despite the steady improvements being made, is no longer such novelty as to attract attention and business on its own. Therefore it needs help in the way of scenario. 'Ramona,' as background for this latest color effort, is not much help. The next step in the development of colored photography, it would seem, would be a fitting story for its presentation."

- Variety p15 O 14 '36

"[It] comes to the screen in its gorgeous Technicolor trappings as entertainment of high order. Much charming, moving emotional appeal and finest artistry. ... Approached with infinite care and taste, supported at every turn by sound craftsmanship and pictorial beauty and unerringly keyed to genuine heart interest in playing and direction, with enough aggregate name weight to have made a failure, 'Ramona' may stand sturdily alone for any audience."

+ Variety (Hollywood) p3 S 12 '36

RANGER COURAGE. Columbia 55min O 30 '36

Cast: Bob Allen. Martha Tibbetts

Director: Spencer Gordon Bennet

A western melodrama.

Audience Suitability Ratings

"A trite plot and uninspired acting and direction. Some exceptionally fine riding and beautiful outdoor photography serve as a support for an otherwise mediocre production. Family." E Coast Preview Committee

+ Fox Coast Bull N 7 '36

"General patronage."

Nat Legion of Decency N 5 '36

"Family."

Sel Motion Pic p12 N 1 '36

Trade Paper Reviews

"Second Bob Allen Western, this continues in the style set by the first. ... Fast moving, this will please the open air addicts."

+ Phila Exhibitor p49 N 15 '36

REBELLION. Crescent 60min O 27 '36

Cast: Tom Keene. Rita Cansino. Duncan Renaldo

Director: Lynn Shores

"This is the second in a series of history Westerns by Tom Keene. 'Rebellion' dramatizes a chapter in early California's history (1850) between the time of its American occupation and becoming a state, when lawless bands of Americans were seizing the haciendas of the Spanish settlers in defiance of the terms of the Guadalupe-Hidalgo treaty and Washington was too far away to protect them." (Hollywood Reporter)

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

Trade Paper Reviews

"This justifies the additional expenditures made to put out of the Western class. It is good entertainment and can hold its own in any situation in the market for which it is designed, particularly as it possesses exploitation possibilities not to be found in the usual action film. Family."

+ Box Office p27 O 24 '36

"Taking a page from history, E. B. Derr has produced a picture that is one of the better outdoor dramas. Its historical significance makes it highly interesting, and its forceful dramatic capabilities hold hold the audience. He sides that it has enough fighting, gun-play and hard riding to please the action fans, and it also has a nice bit of comedy."

+ Film Daily p7 O 19 '36

"[It] keeps lively step with [the] first [in the series], 'The Glory Trail,' and passes it on several counts. These carefully prepared transcripts from frontier records, though made on a limited budget, is containing all the ingredients dear to the action fans, and a higher rating. They will score profitably in the secondary duals where a combination of action and factual value will count."

+ Hollywood Reporter p3 O 6 '36

+ Motion Pic Daily p13 O 9 '36

REMBRANDT. London films-United Artists 8min D 4 '36

Cast: Charles Laughton, Elsa Lanchester. Gertrude Lawrence. John Bryning

Director: Alexander Korda


Audience Suitability Ratings

"Objectionable in part. Objection: Questionable dialogue and promiscuous love affairs." Nat Legion of Decency D 10 '36

"[It] often rises to unusual importance. Beautifully photographed and acted, and done with a surprisingly light touch that at the same time does not make light of its subject. Suggested for schools and libraries. Mature. Outstanding."

+ Wkly Guide D 5 '36

Newspaper and Magazine Reviews

"One of those lavish and highly polished productions to which we have become accustomed from Alexander Korda. Charles Laughton is not always convincing but the extensive cast is more than satisfactory. Audits & owns people."

Christian Science Monitor p19 D 5 '36

"Mr. Laughton fills out the sagged fabric of his character any which way or which way he might, something very like inspiration. Like Rembrandt's painting, his performance improves with the passage of time. The inexorable arrog- dance of the early scenes changes somehow to a very genial and moving maturity. Miss Elsa Lanchester did Hendrikje Stoffels well though a little archly. ... Miss Gertrude Law- rence's performance was out of place at Rembrandt's 17th cen- tury Amsterdam as you would expect. The set- tings are well designed but overworked. The tragedy of such pasteboard is that it can be
REMBRANDT—Continued
photographed only from one angle. 'Kermesse Houses' is excellently studied, this time by a camera, and 'Rembrandt' as a whole is a fine conception with most of the details well carried out. But, viewed as a whole, it is woefully thin and straggling.

+ — New Statesmen & Nation p727 N 14 36

"[It] is picturously engaging and filled with delightful caricatures. In attempting to celebrate the life of one of the great artists of all time, it suffers from the futility of signing its insight that characterizes nearly every attempt to dramatize creative genius. The man himself is presented as somewhat of a single entity. Less melodramatic than his other roles, this portrait of a painter is surely his slightest and perhaps one of his most successful. It is doubtless kept it from being his most popular. 'Rembrandt' is designed for the carriage trade. How it is Charles Laughton acting in a picture revolves, as indeed it should... Mr. Laughton, with his unrivalled mastery of make-up, his own impersonation of the character, and startlingly like Herr Van Rinj. His characterization mounts steadily in power, revealing a mannerisms in that fine scene where he realizes that even his pictures are no longer his own. 'Rembrandt' is certainly a dog for every discriminating moviegoer." — Eileen Creelman

+ + — N Y Sun p33 D 3 '36

"Between the two of them, Charles Laughton and James Cagney provide a great deal of fine and rich, and glowing motion picture in 'Rembrandt,' a picture signed all over with distinct Laughton's own stamping vases... 'Rembrandt' is as much Mr. Korda's greatest production to date, as it is, at once, the boldest and the best approach, as far, at any rate—in Mr. Laughton's inspired gallery of historical portraits... It is hard to say how this film is about 'Rembrandt'... most inspires one to raise these perhaps un-dignified cheers. One might list the film's courageous indifference to pronunciamento, in the cheap Hollywood sense, its surprising, rather foreign awareness of the facts of life, and its resolute hewing to a line of the individual integrity and character." — B. R. C.

+ + — N Y Times p31 D 3 '36

"Alexander Korda... gives us a distinguished and beautiful film that bears the unmistakable stamp of his genius. To the film reviewer who passes his time chronicling the merits or demerits of the countless motion picture pictures, the beauty of 'Rembrandt' presents a peculiar hazard because adjectives like 'breath-taking,' 'haunting,' and 'stirring' are of small use. No matter how admirably they may have served their purpose in describing the grandeur of other outstanding films they come to him with his works, and hackneyed when applied to 'Rembrandt.' For the tragedy in 'Rembrandt' is, in its union of light and dark, like nothing the screen has ever before achieved and is as difficult to describe in terms of categories into which Korda's Laughton's paintings or etchings... In the title role Charles Laughton does his most brilliant acting since his incomparable 'Kermesse Houses.'

+ + — N Y World-Telegram p33 D 3 '36

"Very respectable and worthy, indicating that Alexander Korda and his staff have studied the life of the great artist—Charles Laughton 'Rembrandt'. The accuracy is there throughout, and the tendency is to make the film a fine education in the life of a great man. Perhaps the picture isn't overwhelmingly exciting... Certainly 'Rembrandt' is an ambitious student rather than for those nervous types who get spots in front of their eyes whenever they aren't entertained." — John Moirine

+ + — New Yorker p310 D 5 '36

"At the end of it must be stated emphatically that the photography and the settings in 'Rembrandt' have never before been seen on the screen. Technically, then, [it] is an excellent film, but when one comes to the story, about which all the achievement has been spun, it is not easy to praise... In this picture the more real the settings become the more life and blood there are in them seems to have... The spark of vitality is missing and Charles Laughton's emotion... raises it to a levels breech but an academic interest... Nevertheless, Mr. Korda's effort is a sincere one. With a different plot it makes his company money." — Mark Forrest

+ + — Sat R p640 N 14 '36

"Reverence and a good cameraman are not enough. Mr. Alexander Korda in his latest film has chosen his most serious and heroic subject, the life of an artist, and though he is indubitably on the side of Art with a capital A against its mortal enemy, he has not himself produced a film which one can treat as a work of art. There are some good scenes... But the film is too much lack of continuity: it has no drive. Like 'The Private Life of Henry the Eighth,' it is a series of unrelated tableaux... Have they called the film reverent, but pompous, I fear, would be nearer the mark. Emotions are too obviously forced us... but the story is further that how this picture should be described, and, in spite of Mr. Charles Laughton's amazing virtuosity and Mr. Elisha Cook, Jr.'s effective Flemish impersonation (her refined voice, alas! betrays the charming unajiliness of her appearance), is it is chivalrously remarkable for the lesson it teaches: that no amount of money spent on expensive sets, no careful photograph, will attain to the same racy story line, the continuity and drive of a well constructed plot." — Graham Greene

+ + — Screen Age Nov '36

"'Rembrandt' is, and will be for a long time, the epitome of biographical cinema. This is true for one commanding reason, and several secondary reasons. Mr. Laughton has assumed, more authentically than any other screen actor we know, the characteristics of the person he is portraying... In this film there is a period recreated that encompassed one of the world's immortals; and the members of his household, no matter how small a role they play, are part of this background..." — It is a majestic portrait, this Rembrandt." — + + Stage p16 D 3 '36

"Rembrandt by Laughton is almost identical in treatment with Rembrandt by Rembrandt. This excellence of make-up is surpassed only by the merit of the picture, which is one of the year's achievements and belongs wholeheartedly with the other Dutch sets, Actor Laughton dominates Rem'brandt' giving it a life that it lacks, and that is continuity and drive of a well constructed plot," — + + Time p28 D 14 '36

Trade Paper Reviews

"Alexander Korda's London Films enriches the screen with a feature comprising a series of exquisite photographs of still-life scenes highlighted with stirring music and directed with imagination and a knowledge of the life of one of the world's greatest painters, Korda's direction of Charles Laughton

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; — Exceptionally Poor
in a biographical drama should prove this a masterpiece of screen art. The story's episodic quality and tragic underlining make it the film's excellent fare for the discriminating and art lovers. Average audiences may find it dull unless accompanied by children.

"This London Films production is a Roman holiday for Charles Laughton as the greatest living living lives there ever was. It is an artistic triumph and a beautiful series of pastel studies done in the charming film's picture. As a movie entertainment for the average audience it is lacking. We contend this is not film making, that it is a rather mass entertainment regardless of its undoubted artistic attainments. That also goes for the general story structure throughout, which moves leisurely, episodically and somewhat jerkily from one episode to another, and seldom hits a real dramatic note or anything resembling action. Here is fine material for a two-reeler, but certainly not intended for over an hour of entertainment for a mass audience. America, most of whom know little about Rembrandt and care less."

"[It] is disappointing. The story... is nebulous, rambling and episodic and the screenplay fails to develop any definite dramatic interest or any convincing method. Laughton, lacking due directorial control, struggles through the superficiality of script with an obviously unconvincing and humorless. A highspot is provided, however, by his superlative rendering of numerous lengthy biblical passages."

"There is something radically original in this latest British importation—a feature film without a dory plot, a novel, too successful effort to expand a characterization into full photoplay length. Of course, there is no good reason why the screen biography of Rembrandt shouldn't be done in this manner, if Alexander Korda wants to do it contrary to the generally accepted method, but neither Korda, who directed, nor Laughton, who acted, should be too disappointed if the reception of their joint effort is something less than enthusiastic. It's a rather disjointed, somewhat dull, undramatic and humorless portrait of a very ill-tempered, imperious man who was a complex for quoting scripture. It is never exciting and, only partly believable. To the credit of Korda... it can be said to be a beautifully produced film, excellently photographed, well staged, with interesting settings of Amsterdam in the 1600s, but the fans will leave the theatre confused and somewhat disappointed. In his transition over a period of years Laughton presents a masterful job of makeup and facial and physical change... Lack of story interest and dramatic situations place the film in a niche below the best biographical pictures of the past."

"It has for core—there is scarcely any plot—the reunion of several thousand men, women and children who have been cut off from the world by the kindly doctor. For comedy basis it stresses amusing paternal rivalry between the Quintuplets, underlined by John Qualen, and Slim Summerville whose hopes of fathering the sextuplets and thus breaking the world record are dashed when only a single child arrives." Variety (Hollywood)

**Audience Suitability Ratings**

"This film serves to reintroduce the Dionne quintuplets at a later stage of their development. It doesn't accomplish much else... The comedy in the picture is in too many instances vulgar and clinical and wholly unsuitable for telling again. As a matter of fact, the really little entertainment value to the production unless one is interested in vital statistics and the Dionne Quintuplets..."

American p216 D 5 '36

"A: poor; Y: not very good; C: hardly." Christian Century p159 D 2 '36

"The famous babies are adorable and the comedy is aptly handled by Slim Summerville and John Qualen. Family." Am Legion Auxiliary

Adults & 14-15: good. Calif Cong of Par & Tobacco

The adorable Quints are the principal reason for this picture and undoubtedly they will be its chief drawing card, but they are not an essential part of the story, "A Country Doctor." Jean Hersholt is the center of a story that is more dramatic and sophisticated than the previous one, though not entirely so heart-warming and human in its appeal. Very good. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Good." DAR

"The noted babies are before the camera longer than in their previous film and are very entertaining... Dubious comedy between Slim Summerville and the father of the Quints tends to mar this otherwise pleasant vehicle in reintroducing these interesting children on the screen. Family—especially top-notch. Council of Jewish Women Fox W Coast Bul N 28 '36

"Production values are most satisfactory. Able work by a large capable cast; Jean Hersholt very fine; with the director adding many homely touches that enhance the quality of the picture. Family."

"This picture, the second featuring the Dionne Quintuplets, is worth seeing, if for no other reason than that it shows the growth and development of these remarkable babies. The story seems a good idea, but the development leaves much to be desired. It lacks the spontaneity and humor of the former picture and the ethics are somewhat questionable. The cast is good and the picture is well produced. Mature."

"A warm-hearted story and a good show, with the Nazis taking the sight of the children as favorites as Tom Moore, Esther Ralston and Hank Mann. Family."

"This picture, which features the Dionne Quintuplets once more show themselves to be utterly charming and completely unself-conscious performers... The photoplay itself is not as sturdy as 'The Country Doctor,' but it is mildly pleasant entertainment, peopled by many of the engaging players..."

**REUNION. 20th century-Fox 80min N 20 '36**

Cast: Jean Hersholt, Rochelle Hudson, Helen Vinson, George (Slim) Summerville, Robert Benchley, John Qualen

Director: Norman Taurog

"It has for core—there is scarcely any plot—the reunion of several thousand men, women and children who have been cut off from the world by the kindly doctor. For comedy basis it stresses amusing paternal rivalry between the Quintuplets, underlined by John Qualen, and Slim Summerville whose hopes of fathering the sextuplets and thus breaking the world record are dashed when only a single child arrives." Variety (Hollywood)
MOTION PICTURE REVIEW DIGEST

REUNION—Continued

who made the earlier film so heart-warming. Five of the celebrated infants are at top form and have a comparatively large share in the entertainment. Miss Zanuck carries off some of the sentimental sequences close to the breaking point, although his performance, on the whole, is amusingly carried forward." Howard Barnes

"These charming wards of Edward VIII and Darryl F. Zanuck, the Dionne quintuplets run through the five acting the part and have an amusingly fantastic répertoire.... They bring with them, perhaps, too many stereotyped cast of grown-ups, for the truth is that 'Reunion' is pretty regrettable, as much for the superfluous adult influences on the screen as for the too frequent and too long absences of the Callender glamour girls. Of course, it is almost impossible not to have story trouble with leading ladies who are 2 years and five in number. B. R. C.

"For pleasure seekers: The most popular enter-tainers in the world, the Dionne Quintu-plets, of course, are in 'Reunion.' The ladies made their screen appearances in the film and couldn't be more charming. The story, however, is concerned with adults.... Again there is Joaquin as a small, babyish, undoubt-ably one of the startling impersonations on the modern screen.

New Yorker p31 D 5 '36

"This sentimental film is notable for giving the five little Dionnes—at the advanced age of 2—another opportunity to mind their P's and Q's to the tune of admiring 'Ohs' and 'Ahs.'

News-Wk p22 D 5 '36

"The idea of viewing a film combining the reputed cuteness of the Dionne Quintuplets was intimidating. That psychiatrists kept me in my seat, amused and contented, must be laid to the adult cast, a good story, clever di-rection, and not the persuasiveness of the Canadian cuties." Herb Sterne

+ Script p16 N 21 '36

"In 'The Country Doctor'... the famed Five were the most important characters in the story. In 'Reunion' they are incidental.... All this leaves the audience with renewed conviction that sequels are rarely as good as the first instalment.

+ Time p23 D 7 '36

Trade Paper Reviews

"This picture is so loaded with comedy, drama and kindness that it cannot miss. It will do landslide business on the drawing power of the stars alone—and any exhibitor who gets behind it and sells it will have to push the theatre walls back to accommodate the crowds. Family." + Box Office p29 N 21 '36

"The cute and tricky Quintuplets highlight this comedy drama. With those five tiny stars, the picture should hit strongly at the box office. They are on near the opening of the show and are again presented close to the end.... Many a good gag makes for plenty of laughter, and with the doctor straightening out the lives of a few of the visitors, things are always interesting."

+ Film Daily p9 N 13 '36

"Darryl Zanuck and his flock have achieved the seemingly impossible, producing a sequel to 'The Country Doctor,' again starring the Dionne quintets, that is as enjoyable a piece of entertainment as the first. That, of course, is saying a great deal. Reunion is the picture that should yield large returns. The new picture has something of almost everything that made the other outstandingly successful, and much besides." + Hollywood Reporter p3 N 10 '36

+ Motion Pic Daily p8 N 11 '36

"20th Century-Fox’s second Dionne quintuplets [film] should do as well or better than the first. Because the quintets are spotted twice in the picture, once for about fours minutes, again for about eight, audiences will be more satisfied. Familly audiences will like it best but the appeal is there for all." + Phila Exhibitor p31 D 1 '36

"This follow-up on the first story of the Dionne quintets is too episodic to command interest or supply suspense, but it probably will appeal in no less measure to the same class of patrons as the first. In other words, to the enthusiast. But, although the famous babies are not nearly as famous as the famous babies. Probably a light night grosser in many spots, but looks promising. For business, it is. Result is passable, thanks largely to the playing and direction.... Some women may think it all very cute, but it will not appeal to the men.

+ Variety p18 D 2 '36

"It is a cinch that any picture featuring the Dionne quintets will score heavily at the box office as did the first one to exploit these youngsters—The Country Doctor." In 'Reunion,' the five considerably grown since the release of 'The Country Doctor,' are involved in a mellow human story with homespun humor which hands any exhibitor about all he could ask of family entertainment. Everyone who saw the quintets previously will want to see them again. They are the marquee magnet, but they are supported by a splendidly trouping cast."

+ Variety (Hollywood) p3 N 10 '36

RIDE 'EM COWBOY. Universal 60min S 20 '36

Cast: Buck Jones. Luana Walters. George Cooper

Director: Lester Selander

A western melodrama.

Audience Suitability Ratings

"A, Y and C: improbable but entertaining." Parents' M p70 S '36

"A highly improbable Western about a cow- boy who becomes an automobile racer over-night, but full of excitement and suspense and a thoroughly entertaining picture of its type. Family-Children.-Wdy Guide J1 4 '36

Trade Paper Reviews

Film Daily p12 O 8 '36

"With racing cars replacing for the most part traditional western pintos, here is an opera, however, in the best Western manner, with plenty of action and thrills. Estimate: unusual Western." + Phila Exhibitor p38 O 1 '36

RIO GRANDE ROMANCE. See Put on the spot

ROMANCE RIDES THE RANGE. Spectrum 59min S 28 '36


Director: Harry Fraser

A western melodrama. This is the first of six musical Westerns starring Fred Scott.

Trade Paper Reviews

"In addition to a pleasing romance, some fast riding and several most realistic set-tos, this first Western in a new series follows the present production trend by introducing the handsome young star, Fred Scott, to display his baritone voice to advantage. Family." + Box Office p27 O 3 '36

++ Exceptionally Good; + Good; ++ Fair; 0 Mediocre; Poor; — Exceptionally Poor
"Audiences liking clean-cut yarns of ranch life will enjoy this feature whose story gives Fred Scott, singing western star, ample opportunity to show vocal, pugilistic and riding skill."

**Film Daily** p8 S 22 '36

"This film is mildly amusing program fare suitable for kiddies and dried-in-the-wool Western fans. Fred Scott is a personable chap, built especially for action films. Given a less hackneyed yarn and a little support he will undoubtedly win high favor with all patrons of action pictures."

- Hollywood Reporter p4 S 24 '36
- Motion Pict Daily p4 S 22 '36

"Scott is personable, self possessed, a pleasant singer. The picture itself is routine entertainment with usual action quota, sure to satisfy when the stuff goes. Estima's oky."

**Phil'a Exhibitor** p39 O 1 '36

**ROSE BOWL** Paramount 75min O 30 '36

**Cast:** Tom Brown, Eleanor Whitney, Benny Baker, William Frawley, Larry Crable

**Director:** Charles Barton

Based on the novel O'Reilly of Notre Dame by Francis Wallace. "The small town team in the middle west makes good locally, thanks to the playing of Tom Brown and Benny Baker and the coaching of William Frawley. At the end of the season it is headed for the Rose Bowl, but needs some national publicity to put it the running. This is secured with stories of supposed romances of the two players which also involve Larry Crable of the rival coast team. On the strength of this O'Reilly juggling if public enthusiasm the team goes to the Bowl and wins."

(Hollywood Reporter)

**Audience Suitability Ratings**

"A: stupid; Y & C: insane but harmless."

**Christian Century** p1574 N 25 '36

"Some unique angles in football tricks and splendid pictures of the game. A thoroughly enjoyable story of college life without a single drinking scene. Good light entertainment for the family."

Am Legion Auxiliary

"Although the theme is not new, the presentation entertaining, the actors well cast and the comedy fresh and amusing. Family."

Calif Cong of Par & Teachers

"Good entertainment, Family."

Calif Fed of Business & Professional Women's Clubs

"Good-family." DAR

"Family." E Coast Premiere Committee

"The film could stand some cutting. Benny Baker in a secondary comedy role merely steals the show. Good family entertainment."

Nat Soc of New England Women

"The clash situations are very realistic and the players are both keen humor and cleverly appropriate repartee. Especially appealing to all lovers of this sport. Entirely free from scenes of violence. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter

Fox W Coast Bul N 1 '36

"This [is] a most enjoyable picture for the family. A junior matron's Log."

**Gen Fed of Women's Clubs (W Coast)**

O 30 '36

"This is outstanding as a football picture. All the old tricks are abandoned: no blustering, hard-boiled coach, no last minute victory by a Cinderella football hero, no rah! rah! college, routine football game. One feels that if the director must know college as it is. More than that the picture is cinematically good."

The scenes are brief, but complete or suggestive of completeness, and the photography is superb."

**S. M. Mullen**

**Pict & Family** p5 N 15 '36

"This innocuous football story is lacking in originality and includes too many football games to create suspense; however the sincere acting of the young cast and refreshing that the picture will please youngsters and football fans."

Family.

**Cong of Council of Jewish Women** O 28 '36

"General patronage."

**Nat Legion of Decency** O 29 '36

"A. Y & C: good."

Parents' M p46 Ja '37

"Family."

**Sel Motion Pict** p12 N 1 '36

"Family-juvenile."

**Wdy Guide** O 24 '36

**Newspaper and Magazine Reviews**

"We can't pin any posies on this pigskin epic. Family."

- + Christian Science Monitor p17 O 31 '36

"Quite entertaining. Also unusual. There is no acting in 'Rose Bowl,' just a group of clean, refreshing young Americans, attending to the usual school affairs and football, and making us see the belief that we are having a good time watching them. That is all you can hope to get out of the picture. A genuine agreement. Entertainment. You will like all the people in it."

**Hollywood Spec** p30 O 24 '36

"On they come, the ingenuous melodramas of the gridiron, his one has an unusually adolescent plot (Pet role star) Beverly Hills Liberty p44 N 25 '36

"The title of the New Rialto offering, fails to carry out its rosy promise. A series of scrimmage football matches culminating in the Rose Bowl game, it is perhaps ideal entertainment for the Rover boys, but will have little mental intoxication for 'thoughtful reader.' Even the producers realized that six reels of unremitting struggle with a football might fail to fire the most ardent follower of the game, and so they have injected romance. The complications with which the couple's many misunderstandings and love interests are only juvenile but become fairly unbearable."

Margaret Tazelaar

- + N Y Herald Tribune p23 D 2 '36

"It is our considered opinion, after watching the Rose Bowl-Rose Bowl contest, that the Carnegie Foundation, in its threatened new scrutiny of football conditions, should inquire into the overemphasis on pigskin puppy love at Dear Old Hollywood. The alma mater of such gridiron stalwarts as Richard Dix, Dick Arlen and Stuart Erwin should be admonished, on pain of having to give the game back to the boys, against a repetition of the current Rose Bowl scandal, the perpetrators of which have presumed to warp the eternal triangle into a pernicious pentagon."

J. H.jsc

- + N Times p45 D 2 '36

"[It is] an amiable and diverting mixture of love and football that has a certain timeliness, because of the current mystery as to who Washington's opponent will be in the annual Rose Bowl game. . . Rose Bowl [is] acceptable, if not outstanding, film fare."

**William's**

- + N Y World-Telegram p83 D 2 '36

"Football stories, for the most part, are clipped from the same piece of pigskin and the penetrating odor of ham invades the celluloid transparent panna. This meat is one too, can be found to orient the thundering elevens on the screen was proved a few years back when Paramount made 'Touchdown.' This isn't." Herb Sterne

- Script p10 N 21 '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; + Poor; — Exceptionally Poor
ROSE BOWL—Continued

"Rose Bowl's games are not composed of matched stock-shots in the accepted current technique. Instead, they are played partly in U. S. C.'s fields, partly in the Rose Bowl, partly on a gridiron built on the Paramount tank stage. The resulting action shots are the clearest of the current football picture cycle, a verismilitude unfortunately not shared by the plot."

- Time p16 N 9 '36

Trade Paper Reviews

"Producer A. M. Botsford's contribution to the annual cycle of pigment pictures turns out to be a highly pleasing comedy with just enough gridiron activity to make it seasonable."

+ Box Office p27 O 24 '36

"The lighter side of intercollegiate football, of minor college life and of smalltown puppy-love affairs is the chief ingredient of this mild addition to the 1936 crop of football pictures. Though it gets away from formula on some counts and is frequently funny, it is somehow lacking in the mounting excitement and the exuberant youthfulness that is so often expected in the fall. But it will serve its purpose in neighborhood programs with doubtless satisfaction to the more youthful devotees."

+ Hollywood Reporter p3 O 13 '36

"Not all football, but with a collegiate background, this is highly exploitable at this season of the year. In small towns it should do best, as lack of name strength will handicap it unless the exploitation makes up for it."

+ Phila Exhibitor p33 N 1 '36

"The celluloid it's printed on is about the newest thing to 'Rose Bowl,' a rough stock football collegiate romance picture that's just fairly entertaining. But on its own it isn't box office, nor is the cast likely to help it along much on the business end."

+ Variety p13 D 9 '36

"The 'Rose Bowl' presumably (and its civic promoters certainly hope so) is wide enough known as the spot where one of the annual post-season grid-gigantics is played to have marquee value in selling it. It flashes enough light in the drive of a youthful fresh-scrubbed college team toward intersectional glory to invite the laugh-seekers and comedy contrived to amuse the mob. By, of and for youth, it will give the laugh-seekers a diverting homoece, the better dual programs."

+ Variety (Hollywood) p3 O 13 '36

S

SEA SPOILERS. Universal 62min S 27 '36

Cast: John Wayne. Nan Grey. William Bakewell. 'Fuzzy' Knight

Director: Frank Strayer

A western adventure tale of the Coast Guard's fight against seal poaching.

Audience Suitability Ratings

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

Christian Century p1824 N 18 '36

"This [is an] exciting picture which will prove entertaining for the family. Too exciting for children." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers


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

"[It is] a good entertainment for the family." S Calif Council of Fed Church Women

- Fox W Coast Bul S 12 '36

"Family. The film creates admiration for the Coast Guard and gives a clear understanding of their hazardous life. Pleasing background of blue sea, adequate direction and natural, convincing acting gives this picture unusual entertainment value."

+ Gen Fed of Women's Clubs (W Coast) S 2 '36

"Fair entertainment of its kind. Family-mature." +— Motion Pict Guide D '36

"It is a program picture of no great value but fairly entertaining of its class; adolescents, 12-16: fair; children, S-12: no value."

+— Motion Pict R p8 O '36

"Beautiful Alaskan scenery well photographed, forms an interesting background for an otherwise ordinary picture. . . Fair direction. Adults."

+— Nat Council of Jewish Women S 2 '36

"[It is a] fine portrayal of the adventures of the Coast Guard. General patronage."

+— Nat Council of Women's Clubs E 17 '36

"A, Y and C: exciting and good."

Parents' M p41 N '36

"Family, except for young children." Sel Motion Pict p6 O 1 '36

"A good adventure story with many excellent twists and situations, and of course exciting. Family-Juvenile."

+— Wky Guide S 12 '36

Newspaper and Magazine Reviews

"Routine story receives novelty from Alaskan setting and the fact that it gives the Marines and G-men the go-by in favor of the Coast Guard patrol. Adults & young people."

+— Christian Science Monitor p15 N 7 '36

Trade Paper Reviews

"Outdoor adventure in a new setting will provide good entertainment for all who like their film fare packed with action and thrills. Family." +— Box Office p35 N 7 '36

"Using colorful equipment of Coast Guard, and the traditional romance of the service to lend glamour, Universal had succeeded in turning out a first-rate entertaining picture."

+— Daily Film p7 O 24 '36

"An exciting action melodrama of the coast guard has been very nicely brought to the screen by Trem Carr for Universal, the production having what it takes for an hour of family entertainment. In the neighborhood houses and on twin bills it will rate above what is generally offered for that class of trade."

— Hollywood Reporter p3 S 26 '36

+ Motion Pict Daily p3 S 12 '36

"Estimate: okey action."

— Phila Exhibitor p33 O 1 '36

"Although the U. S. Coast Guard was enrolled to turn this picture out, it is by no means a flag-waver for anybody or anything. . . Okay for the neighborhoods, and fine for the adventure circuit when coupled with another film."

+— Variety p15 O 23 '36

"A swift-moving melodrama that whips to a swell finish, 'Sea Spoilers' is an entertaining melodrama and the family trade can be spotted nicely on any double-bill. Picture has action from fade-in to fade-out, retaining audience interest without being too blood and thunderish. . . While story and dialog are nothing to write home about, the picture never falters, is loaded with good old-fashioned box office荷篮. . . That certain something that makes the neighborhood trade sit on the seat edges. This
same hokem makes the [children] cheer, only this time it is the coast guard instead of the marines.

+ — Variety (Hollywood) p3 S 25 '36

SECOND WIFE. RKO 60min Ag 21 '36
Director: Edward Kelly
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The special perils awaiting the woman who marries a widower with a son are met and overcome in this human interest document on marriage. The direction is a shade inferior, running to heavy emphasis on the more sentimental moments." T. J. Fitzmorris

+ — America p525 S 5 '36

"An improbable story fairly well acted with good production values. Adults, family, young people: matter of taste; 8-14: too intense." Calif Cong of Par & Teachers

"The picture gets off to a slow start, but gathers momentum, and the sequence in which David steals the guns of the bandits is quite breath-taking. There is some pleasant photography of outdoor scenes, the direction is good and the cast well chosen." Calif Fed of Business & Professional Women's Clubs

+ — Fox W Coast Bul S 12 '36

"Fair. Adults & young adults." + — Motion Pict Guide D '36

SING, BABY, SING. 20th century-Fox 90min Ag 21 '36
Director: Sidney Lanfield
Music director: Louis Silvers
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The picture is for the more mature and, although there are some very funny moments, there is also a touch of vulgarity. The film belongs not to the realm of art but to the cruder regions of slapstick." T. J. Fitzmorris

+ — America p501 Ag 29 '36

"The story ... is not too clearly developed. It is generously padded with songs, in themselves good, and with burlesque acts by the Ritz brothers who bring a new type of crazy fooling to the screen. This crazy atmosphere runs through the film and Adolphe Menjou is in grand form in his caricature of a famous actor. Technically the film is good. Suitability: adults & adolescents."

+ — Mo Film Bul p176 O '36

"It is a noisy farce with musical interludes, inarticulate and overplayed. While the Ritz Brothers are never and unimpressively versatile, their strident voices and grotesque dances now become exhausting. Adolescents. 12-16: no; children, 12-11. No. — Motion Pict R p7 S '36

"A and Y: mad merriment; C: mature." Parents' M p13 O '36

Newspaper and Magazine Reviews

"Adolphe Menjou, who can claim the enviable distinction of never disappointing his audiences, is at the peak of his form as an overworked, alcoholic actor in 'Sing, Baby, Sing.' The picture is wild and witty, a generous load of fun, sometimes farce and sometimes straight comedy. Perhaps it might come closer to the heading of intelligent nonsense of the rougher variety. There are even moments when the effervescence humor is spiced with subtilty." Mordaunt Hall

+ — Boston Transcript p4 S 19 '36

"Adults." Christian Science Monitor p13 S 26 '36

"'Sing, Baby, Sing' slipped into town with a modesty and an absence of silliness most unlike 'Swing Time' and at once established itself as the best semi-musical of the year, miles ahead of Twentieth Century's last attempts in the genre—'Thanks a Million' and 'King of Burlesque.'" Robert Stebbins

+ — New Theatre p17 O '36

"There is some entertainment to be found in a minor item called 'Sing, Baby, Sing,' thanks especially to the comic antics of Adolph Menjou." John Mosher

+ — New Yorker p83 S 26 '36

Trade Paper Reviews

"Sing, showmen, sing. For here comes something called 'Sing, Baby, Sing,' a melody for the box office that will keep the ticket machines whirring for ever. It is the best thing to come along in years. The cast, story and songs combine to remove any alibi that this picture isn't entertaining, as well as an alibi to the exhibitor excuse for using another feature with it. ... Ritz Bros., long in vaudeville, make their debut in this DeSylva musical comedy, and it is worth a shot. It wouldn't do any harm for exhibitors to start in right now to sell this trio of clowns." + — Variety p16 S 16 '36

SING ME A LOVE SONG. Warner-First national 75min Ja 9 '37
Director: Raymond Enright
Music director: Leo F. Forbstein

"The story rambles through James Melton's adventures as the youthful inheritor of a great department store. In order to learn the business, he works in the music department under an assumed name and wins his way into the hearts of the employees, not to mention the heart of Patricia Ellis, who is a sheet music plugger in the store. Variety (Hollywood)

Audience Suitability Ratings

"[It is] gay and rollicking. ... The continuity is poor and the youthful lead a little stiff in his love scenes, but the excellence of the cast make it good entertainment. Family." Am Legion Auxiliary

"This [is] excellent family entertainment. Adult & 14-18; excellent; 8-14; little interest." Calif Cong of Par & Teachers

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

"Family but mature for children. Good." DAR

"Improbable and rather silly, this inoffensive plot offers a vehicle for James Melton's really fine voice which deserves a much better opportunity. Family." Nat Soc of New England Women's Clubs

"This semi-musical farce [is] good light entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul O 24 '36

"A very clever and amusing comedy interspersed with unique situations and romantic song. Family." California Federation of Women's Clubs (W Coast) O 14 '36

+ — Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; —— Exceptionally Poor
SING ME A LOVE SONG—Continued
"James Melton sings very well indeed, and he is not niggardly in displaying his talents. It is the absurd comedy however which really carried the show. Seldom does one see such delightful nonsense as Hugh Herbert's pantomime in the part of Hammerehl, the shoplifter, while Walter Catlett as the floorwalker and Zasu Pitts as the salesgirl who just cannot refrain from breaking things adds substantially to the fun. Adolescents, 12-15: good; children, 8-12: yes."

+ Motion Pic t R p8 N '36

This musical comedy is entertaining film fare, Family. + Nat Council of Jewish Women O 14 '36

"General patronage."

Nat Legion of Decency D 10 '36

"A, Y & C: entertaining."

Parents' M p16 Ja '37

"Family, but mature for children."

Sel Motion Pic t p5 N 1 '36

Newspaper and Magazine Reviews

"Thematiclly trite, directorially spotty, melodiously pleasing, photographically competent and, from the standpoint of acting, not completely successful, 'Sing Me a Love Song' emerges as a production typical of the average Warner musical comedy, one expected to achieve not more than moderate commercial success... The romance depicted between James Melton and Patricia Ellis has all the earmarks of a purely unreal article, something manufactured for a motion picture, much blame for which goes to the writers, whose work requires both characters to do things that no intelligent persons, such as they, I presume, are intended to be, would do." Allan Hersholt — Hollywood Spec p11 O 24 '36

Trade Paper Reviews

"Starting mildly as a light musical romance, this suddenly develops into a comedy panic when Hugh Herbert throws himself into high and exhibits every trick of the comedy trade... Melton sings excellently but acts woefully. Family."

— Box office p63 O 17 '36

"Warner's 'Sing Me a Love Song' is a musical with more comedy than music. The humorous element involving the Warner Bros, stock company will afford some draw appeal, but the ordinary story and lack of big names will be detriments, which the comedy will remove to a degree."

— Hollywood Reporter p3 O 8 '36

+ Motion Pic t Daily p8 O 9 '36

"Warner's has a grand comedy musical in 'Sing Me a Love Song.' With shrewd showmanship, producers have surrounded the personable James Melton with a cast of established trouper who build the picture into class entertainment. The film contains genuine laughs and some real uproarious comedy, plus good tunes, two of which are definitely ticketed for the hit box office. Full of gags and expert comedy work, Warner's shouldn't have any trouble selling this one to John Public." + Variety (Hollywood) p3 O 8 '36

SMART BLONDE. Warner-First national 65min Ja 2 '37

Cast: Glenda Farrell, Barton MacLane, Winifred Shaw, Craig Reynolds

Director: Frank McDonald

This is the first of a new detective series. "Glenda Farrell is Torchy Blane, a smart, flip, well characterized newspaper reporter. She works with Barton MacLane of the police detective detail. They are friendly enemies, within the limits of their affection and respect for each other. Their first adventure is to crack the mystery of the murder of a sports tycoon." [Variety (Hollywood)]

Audience Suitability Ratings

"Witty dialogue and clever acting give the picture its entertainment value. Family-mature." Am Legion Auxiliary

"The suspense, for the most part, is well sustained. Adults: good; 11-18: possibly; 8-14: no." Calif Cong of Par & Teachers

"The picture is so expertly acted and so smoothly directed, and has such an unexpected denouement, it is rather better entertainment than the average film of this type. Good. Adult." Calif Fed of Business & Professional Women's Clubs

"Capable leads, light, amusing treatment. Mature & 14-15: Mediocre." DAR

"The usual suspense prevails throughout, although there is nothing new or original in story and treatment. Adequately cast and directed. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul N 28 '36

"The direction is consistent and convincing, the settings appropriate, the large cast satisfactory with the work of Glenda Farrell most commendable. Mature audience." + Gen Fed of Women's Clubs (W Coast) N 17 '36

"Smart dialogue and lively action in a well directed cleverly cast murder mystery." + Nat Council of Jewish Women N 16 '36

"Adults." Nat Legion of Decency D 3 '36

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; — Exceptionally Poor
“Mature.”
Sel Motion Pict p7 D 1 ’36

Newspaper and Magazine Reviews

“One of the smoothest cinematic jobs of this or any other season. As perfect an example of the talkie form as one could wish for. Direction that has not been excelled by any of the big-time directors. . . . There are laughs in Snappy dialogue, but they are in smooth-ly . . . [in] the skilfully constructed screen play, and bob up only at permissible moments without interrupting the flow of the story. McDonald gets from his players a collection of the finest performances I ever saw in a class B picture, as fine as I ever saw in a class A picture. We rate a performance by the degree of conviction it attains, whether it be comedy, drama or tragedy.”
+ Hollywood Spec p7 D 5 ’36

Trade Paper Reviews

“Splendid performances by a cast full of convincing characters, particularly Glenda Farrell and Barton MacLane, and a mile-a-minute screen play, well devised by its authors and well directed by Frank McDonald, make this a picture which will hold up its end of the gross on any bill. Film has suspense, logical plot development and heat of all, a hat full of sparkling dialogue. Family.”
+a Box Office p23 N 25 ’36

“This is a very satisfying program offering. It has much action, fresh comedy and has been well directed by Frank McDonald. Glenda Farrell, as a newspaper woman, is an ideal choice for the title role and does excellent work.”
+ Film Daily p7 N 21 ’36

“An undistinguished murder mystery whose chief reason for being is to give Glenda Farrell, reporter, the chance to be a Detective Lieutenant Barton MacLane as she tags after him through an intricate clue-hunt. . . . The formula crime story usually with neatness if not dispatch to make an average dual offering.”
+ Hollywood Reporter p8 N 18 ’36

“Presence of Miss Farrell should help but otherwise the show has nothing to distinguish it. . . . A Warner stock feature cast contributes fair performance while Miss Farrell’s observations supply plenty of comedy. Made for the program division, it holds to that standard all through the way.”
+ Phila Exhibitor p80 D 1 ’36

“Warrant herewith launches its Adventures of Torchy Blane series to a swift, exciting and wholly entertaining start. If the successors, to co-feature Glenda Farrell and Barton MacLane, can follow the pace set by ‘Smart Blonde,’ the series is a cinch to click as acceptable diversion on any dual program and should be a profitable venture, creditable to those who broached the idea and to Bryan Foy and his staff for ex- cellent production quality.”
+ Variety (Hollywood) p3 N 15 ’36

SMARTEST GIRL IN TOWN. RKO 60min N 27 ’36

Director: Joseph Santley

“Ann models smart clothes for photographic purposes. Helen manages the studio. For a second charmer in the series, Eric Blore, valet to the immensely wealthy young Gene Raymond, to let them use Gene’s yacht as a background. The Blore model is late and when Gene shows up he is mistaken for the missing male model and put to work.” Hollywood Reporter

+ + Excellently Good; + Good; + Fair; + Mediocre; Poor; + Exceptionally Poor

Audience Suitability Ratings

“This is merely program entertainment, momentarily enlivened by the comic resources of Helen Broderick and Eric Blore. . . . There is little novelty in the plot, and the so-called humorous situations of humor are too infrequent to do any more than slightly break the fall of the production. As far as it goes, it is adult entertainment.”
T. J. Fitzmorris
+ America p182 N 25 ’36

“A amusing, light entertainment. Family.” Am Legion Weekly

“Family.” Calif Cong of Far & Teachers

“Mature & 14-18. Good.” DAR

“Family.” Nat Soc of New England Women

“This delightful picture [is] somewhat mature for the family.” S Cali Council of Fed Church Women

“You are more than likely to be amused by its vagaries, its freshness and its youthful zip. Family.” Mrs T. G. Winter

Fox W Coast Bul N 7 ’36

“This picture [has] high entertainment value. Family.”
+ Gen Fed of Women’s Clubs (W Coast) O 25 ’36

“Adolescents, 12-16: possible; children, 8-12: no.”
Motion Pict R p8 N ’36

“Mature.”
Nat Council of Jewish Women O 25 ’36

“Y & C: amusing.”
Parents’ M p46 Ja ’37

“This picture [has] high entertainment value. Family.”
+ Sel Motion Pict p6 D 1 ’36

Newspaper and Magazine Reviews

“There is too much talk and not enough of it funny in this picture. The last 10 minutes are hilarious but that isn’t enough in an hour-long film.”
+ Christian Science Monitor p13 N 21 ’36

“If [is] handsomely staged by RKO, nicely acted by a competent cast, and mildly amusing. . . If motion picture brains had been applied to the solution of ‘Smartest Girl,’ it would have been an exceedingly bright little comedy that any audience would accept with satisfac-tion. It is not; however, another offering which reflects Hollywood’s complete misunderstanding of the nature of its medium.”
+ Hollywood Spec p9 N 7 ’36

“Although ‘Smartest Girl in Town’ . . . has no pretensions beyond the telling of a light-hearted variation of the Cinderella theme, the result is somewhat disappointing. The dis-appointment becomes more acute when one stops to consider that the film is not without some nice inventiveness of situations and some patches of engaging dialogue and that, further, it has some really pleasant people portraying its principal roles. . . . [It is] a farce which with a little more attention on the part of all concerned could have been converted from an indifferent entertainment into something frisky and enjoyable.”
+ N Y World-Telegram X 30 ’36

News-Wk p20 N 25 ’36

“Something to put Springtime in your heart . . . an ingratiating, unpretentious romantic comedy that’s light-headed as a chorine and quite as amusing. Gene Raymond (Broderick). A trenchant lass is Helen, one who knows how to call a salty quip effectively. Her best screen chance to date for she has not only wisely tailored material but also Eric Blore as partner. Gene Raymond and Ann Sothern have heretofore found greater favor with the fans than they have with this reviewer, but now I’m able to add my applause with that of the big
SMARTER GIRL IN TOWN—Continued
brigade. . . Mediocre process stuff marts an all "round. One almost expects the production mix pedicular, trick camera lensing spoils an other wise laudable film." Herb Sterne
— N Y 14 '36
"Open telegram to able screen comedians Broderick, D lore, and Rhodes: Sincerest con dolences Stop."
— Stage p18 D '36

Trade-Paper Reviews
"Consistently entertaining and often up roarious, this contains all the ingredients that shape a romantic comedy success, with smooth acting by the principals, Ann Sothern and Gene Raymond in lovingly."
+ Box Office p31 O 31 '36
"If you wanted to pick flaws in the plausibil ities missing in this story you could find plenty, for the plot construction is stretched for the fun to be found in it, and the writers found the fun in plenty—and the result is that any audience is in for one grand hour of enjoyment and light laughter."
+ Film Daily p7 N 10 '36
"Here's a jolly, artful and glib little romantic farce that will entice everyone with its amusing views. With pictures like these RKO is setting a high standard for B product and will do itself much good."
+ Hollywood Reporter p2 O 23 '36
+ Motion Pic Daily p2 O 24 '36
"Pleasant comedy . . . [that] ought to be pleasing program. Estimate: okay."
+ Phila Exhibitor p33 N 1 '36
"[The] film hasn't enough substance to be anything beyond the duds. Picture is quite amusing in an ordinary way, however. . . Harry Jans disports as the lazy hubby of Helen Broderick. It's a negligible role made less attractive by Jans. Erik Rhodes is a thick witted baron, not altogether impressive."
+ Variety p14 N '28 '36
"The Gene Raymond-Ann Sothern combina tion in a fast, flip comedy which exhibitors generally should find to the liking of folk who want their entertainment light and easy. Just the kind of offering which will supply either the cocktail or the cordial on any well arranged dual menu."
+ Variety (Hollywood) p3 O 23 '36

A SON COMES HOME. Paramount 75min JI 31 '36
Cast: Mary Boland, Julie Haydon, Don ald Woods, Wallace Ford. Anthony Nace Director: E. A. Drexler. See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings
"A: perhaps; Y: doubtful; C: no."
+ Christian Century p19 O 9 '36
"Suitability: adults & adolescents."
+ Mo Film Bul p154 S 30 '36
"Fair. Adults & young adults."
+ — Motion Pic Guide D '36
"Mary Boland's ingratiating comedy is insufficient to balance inept direction which has consciously played up the insincere and im possible. Too many complicated camera front photography. Adolescents, 12-16; no children, 8-12: no."
Motion Pic R p8 S '36

SON OF MONGOLIA. Amkino 105min N 20 '36
Director: Ilya Trauberg
Mongolian dialogue film with English sub titles produced by the Soviet with native Mongolan actors, the film was the first of its kind to be produced. "Tsseen, the shepherd, rides off across the tundra to find an enchanted garden and prove himself worthy of his love to his adopted, Pho, an attractive, brooding, Mongolian princess plotting to take over Mongolia, discloses the plot during a wild scuffle in a circus and lands in the enchanted garden—in chains. With the aid of a Man churian sympathizer he worsts his enemies and makes his way back to his own country, where he describes the forthcoming attack and is cheered no end by a display of Mongolian military strength." (N Y Herald Tribune)

Newspaper and Magazine Reviews
"'Son of Mongolia' is the only Russian film in a year which I have been able to enjoy without reservation. Even then I was uncertain about the future of the business having to do with the introduction of Dulma's three suitors looked very much like the horseplay which has directed the recent latest films from a similar source. . . But the uncertainty was soon over. . . [It is] a film packed full of wonderful and interesting novelties, and a story distinguished by the presence everywhere in it of a vast, happy, and primordial good-natured hero. 'Son of Mongolia' is nothing but a newereal and it would still be one of the finest of current films. . . [It] however, is more than a newereal. With Tsseen Rabdan playing the role of Tsseen, and with Ilya Trauberg doing an imaginative piece of directing, it grows into something picaresque if not epic. . . [Tsseen] is one of the best actors I have ever watched, just as this is one of the best films— an Oriental entertaining if you will mind the contradiction in terms."
Mark Van Doren
+ Nation p677 D 5 '36
"Crudely made, but effectively acted, the new Soviet film 'Tsseen Rabdan,' an engaging blend of fantasy and realism. Not that 'Son of Mongolia' is not a travegale of unique and authentic richness, an amusing Far Eastern horse opera of picaresque character, and a scientifically valuable anthropological document in which the Soviet film industry may well take pride." B. R. C.
+ N Y Trib p21 N 21 '36
"After a long list of mediocre films the Soviet motion picture industry . . . begins to show signs of coming back into its own again with Tsseen Rabdan, an engaging blend of fantasy and realism. Not that 'Son of Mongolia' is to be listed among such Russian film masterpieces as Potemkin, but it does pull no punches in describing one of the tinker-box spots of the world today. . . While frankly propagandistic, it achieves its most telling points through a picaresque tale about an ignorant but heroic herdsman. His exciting and colorful adventures make the work entertaining as well as provocative, and it is a pity that it could not have been directed and photographed more expertly."
Howard Estabrook
+ N Y Herald Tribune p10 N 21 '36
"A strange film as beautifully jumbled as the political environment out of which it sprang, like a hand grenade. "Son of Mongolia' is a travegale of unique and authentic richness, an amusing Far Eastern horse opera of picaresque character, and a scientifically valuable anthropological document in which the Soviet film industry may well take pride." B. R. C.
+ N Y Trib p21 N 21 '36

A: affords unusual character study; Y: mature; C: unsuitable.
+ Parents' M p43 O '36

+ + Exceptionally Good; + Good; — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
wish it were better. This, however, should not mitigate against the film, because it deserves to be seen as it stands,... William Boehnel

**Trade Paper Reviews**

"Powerful, interesting production richly endowed with incident and acting highlights. Although crude technically, film is unusual and will appeal to discriminating audiences and those interested in romantic lands of Eastern Asia, their people and political problems. While essentially propaganda against the Japanese, it is a forceful entertainment with a hearteningly strong anti-Japanese sentiment. Fact that film is first Mongolian-made feature adds to interest."

+ Film Daily p14 N 24 '36

"Picture is stretched out interminably, perhaps a third of the footage coming more under the classification of manners and customs rather than plot narrative. Some of it is interesting but not for nearly an hour and a half... This is probably just what Mongolia wants, but it's a long distance from American standards in spite of admirable direction and occasionally picturesque single sets. The subtitles are incoherent and inadequate to tell the story, such as it is."

- Variety p13 N 25 '36

**SONG OF CHINA.** Douglas MacLean 65min N 9 '36

*Cast:* Lim Cho-cho, Shang Kwah-wu, Li Shoh-shoh

*Director:* Lo Ming-yau

See issues of June 29 and September 28, 1936 for other reviews of this film.

**Newspaper and Magazine Reviews**

"'Song of China'... conveys a great deal of information about the other side of the earth and [is] heartily recommended... [It] is most interestingly acted by Chinese." Mark Van Doren

+ Nation p677 D 5 '36

"Because it was made in the Orient, written, scored, directed, produced and enacted by Chinese, it is really interesting. Technically, it is far behind Hollywood, no better plotted or directed than the usual Russian film. It does, however, bring the Orient a little closer to us. 'Song of China' offers nothing new technically, nor will the story or acting stack up against Hollywood quickies. Its principal interest and a real one, is its camera's eye view of modern China, a land which has not heretofore bothered much about exporting its motion pictures," Eileen Creelman

- N Y Sun p23 N 10 '36

"As the prologue explains, the Chinese always have been fond of drama extolling filial piety... There's definite proof of that in 'Song of China,' which goes to several sentimental extremes in its treatment of the wayward-children theme. Still, there is something hearteningly honest about it. Sincerity, simplicity, and sincerity—they all appeal because we have been schooled to distrust such frontier qualities, we prefer to call it 'quaint.' China's technical facilities obviously are limited, and the picture shows it in its weak lighting of interiors and in its generally static quality. But the outdoor photography frequently is excellent and the performances, once we adjust our eyes to the silhouette, are eloquent enough. Whatever else you think of it, 'Song of China' has a curiosity value. On that basis primarily, and not as general entertainment, it may be recommended." F. S. Nugent

+ N Y Times p31 N 10 '36

"A group of Chinese artists, ranging in efficiency from pretty good to pretty awful, acquaint us with some of the habits and traditions of the mysterious race from which the film springs in the form and incoherent photoplay entitled 'Song of China.' More interesting as a novelty than as a drama, it tells [its] tale in a slow and stylized manner, borrowed none-too-skilfully from the Russian motion picture producers... Although I do not wish to appear inhospitable to the cinematic efforts of our Orientals friends from across the sea, I should be lax in my duty as a defender of the cinema if I failed to point out that, while the film's intentions are laudable, the results are lamentable, and that some of the complaints that may safely be made against it in slow, tedious and feeble—a flimsy counterfeit having little value either as art or as entertainment." William Boehnel

- N Y World-Telegram p29 N 10 '36

Reviewed by John Mosher

New Yorker p101 N 21 '36

**Trade Paper Reviews**

"'Song of China' is epigrammatic and frequently quite bromidic, but, in spite of its slowness and lack of action, it is fairly interesting. As against foreign-made material. Picture will draw the art crowd, and in some centers... it should benefit good support from Chinese and possibly other Orientals."

- Variety p14 N 11 '36

**SONG OF THE GRINGO.** Grand national 62min N 10 '36

*Cast:* Tex Ritter, Joan Woodbury, Fuzzy Knight, Monte Blue

*Director:* John P. McCarthy

A musical western melodrama.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency D 10 '36

"Family."

Sel Motion Pict p11 D 1 '36

**Trade Paper Reviews**

"Tex Ritter's ingratiating personality and pleasing singing voice qualify him for popularity as a western star more than his riding and fighting talents. But Action is swift, particularly at the climax, but frequent interludes are given over to cowboy ballads in which Tex has proven himself a past master. Family."

+ Box Office p29 N 21 '36

"Via radio and rodeo, Tex Ritter makes his screen debut in this song-studded Western which is also first Grand National release from producer Edward F. Finney. Based on solid story, it is well above average outdoor drama on virtually every count. Ritter's singing ability, personality and natural flair for acting indicate a future of popularity and profit for him."

+ Film Daily p7 N 10 '36

"Producer Ed Finney in his first attempt, 'Song of the Gringo' has given a little more production value than is usually found in an independent of this type and the result, a tuneful entertaining Western, should find favor with patrons enjoying horse operas."

+ Hollywood Reporter p15 N 15 '36

- Motion Pict Daily p14 N 10 '36

"Ritter's lilting songs, pleasing personality are the high spot of the picture. He's a little self-conscious, but given a good vehicle, he will capture the Western fans. This picture is a fair start."  

+ Phila Exhibitor p49 N 15 '36

+ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; + Exceptionally Poor
STAGE STRUCK. Warner-First national 90min S 28, '36
Cast: Dick Powell, Joan Blondell, Warren William, Frank McHugh, Jeanne Madden
Director: Busby Berkeley
Music & lyrics: E. Y. Harburg, Harold Arlen
Music director: Leo F. Forbstein
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"This one looks and sounds just like all the others you have seen—or, happily, missed.... This is, in short, only the leaden echo of an overworked musical comedy cycle. If you concentrate very hard, you will probably be able to keep this picture distinct from '42 Street' and others." T. J. Fitzmorris.

- + America p552 S 12 '36

"A and Y: inane but amusing; C: probably good."
Christian Century p1270 S 23 '36

"A trivial and stereotyped bit of backstage nonsense which attempts to be different from the usual picture of this sort by omitting the plot, which affects which such a story usually includes. The attempt is unsuccessful because the story is not of sufficient importance to interest and the disjointed manner in which it is presented discourages even the most rabid Powell-Blondell fans. Adolescents, 12-16: depends on taste; children, 8-12: no."
Motion Pict R p8 S '36

"A, Y and C: entertaining." Parents' M p13 O '36

Newspaper and Magazine Reviews

Reviewed by Laura Eliston
Canadian M p66 O '36

"Faces familiar in previous Warner Brothers 'backstage' musical spectacles do not make this the same familiar spectacle. It's well below par."

- + Christian Science Monitor p13 S 19 '36

"'Stage Struck,' the new song and dance photoplay is so lean in comic inventiveness that its pleasant score and lively chorus numbers do no more than make a palpably false front for a formula plot. The overcrude formula of the backstage formula [is performed] in something less than entertaining fashion.

It is a dull and muddled screen musical." Howard Barnes
- + N Y Herald Tribune p10 S 28 '36

"'It's cut from the same cloth that made 'Forty-Second Street' and all the Warner musicals which followed that hit. 'Stage Struck,' however, is funnier than most of the recent ones.... This is certainly Miss Blondell's best performance in a long time. The plot is none too new.... The Warners have intruded the chorus girl role, the romantic lead, to a girl who has never been in pictures before. This is Jeanne Madden, whose eyes are the merriest on the screen, but whose high soprano voice has not been flatteringly recorded." Eileen Creelman
- + N Y Sun p29 S 28 '36

"Stage Struck ... is a backstage item: a rather moldy slice off the loaf which produced '42nd Street' in better days. ... There are a few redeeming features: The Yacht Club Boys, who have better numbers—'The Body Beautiful' and 'The Income Tax'—through which they gyrate with their usual energy and the brave pretense that they are not criminals in a lost cause. ... Miss Madden, the newcomer of the picture, is a pert little ingenue with a slight but pleasant voice, but she speaks as though she is remembering every word her elocution teacher told her." F. S. Nugent
- + N Y Times p14 S 28 '36

STARRING FOR A NIGHT. 20th century-Fox 75min Ag 28 '36
Cast: Claire Trevor, Jane Darwell, Evelyn Venable, Arline Judge, J. Edward Bromberg
Director: Lewis S. Bero
Music & lyrics: Harry Akst, Sidney Clare
Music director: Samuel Kaylin
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"The acting of all is good, especially that of Jane Darwell as Mrs. Lind. The three chorus girls are great fun and relieve the film from too much pathos. Suitability: adults & adolescents."
- + Mo Film Bul p177 O '36

"This is an appealing story. ... The dialogue rings true, and all parts are sincerely taken. Adolescents, 12-16: yes; children, 8-12: probably mature."
- + Motion Pict R p8 S '36

"A and Y: pleasant sentimental comedy; C: little interest."
Parents' M p43 O '36

STRAIGHT FROM THE SHOULDER. Paramount 65min Ag 28 '36
Cast: Ralph Bellamy, Katherine Locke, Andy Devine, David Holt
Director: Stuart Heisler
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

"A mediocre picture that may appeal to David Holt fans. Family-mature." Am Legion Auxiliary

"Good. Family." DAR

++ Exceptionally Good; + Good; ++ Fair; + Mediocre; Poor; ++ Exceptionally Poor
“This is definitely a gangster film with harrowing scenes no child should see and unwholesome crime situations which are offensive to most adults.” Nat Soc of New England Women’s News

**Fox W Coast Bul S 12 ’36**

“The story is well directed with many subtle touches, and the suspense is carefully sustained. The acting all round is very good. Suitability: adults & adolescents.”

+ Mo Film Bul p155 S 30 ’36

“There are some of the faults which usually accompany melodrama, and while this is a satirical picture, it has no great merit. Adolescents, 12-16; yes; children, 8-12; too tense.”

+ Motion Pict R p8 O ’36

**Newspaper and Magazine Reviews**

“Adults.” Christian Science Monitor O ’36

“A sturdily constructed programmer that strikes the entertainment balance to literate scripting, compact direction and the uniformly competent work of the acting talent. Not a pretentious offering, but a thoroughly diverting one. . . A father-and-son sub-plot is handled with restraint, never toddles toward the treacle moments, does understatement effectively in presenting an undergar’s woes as he views his dad contemplating a second wife.” Herb Sterne

+ Script p11 S 26 ’36

**Trade Paper Reviews**

“(It has) inadequate regard for costuming accuracy, a hackneyed plot about a student who loves a princess, some British accents which might make the picture for the domestic spectator. However, the old German student, folk songs which run through the picture, the new ones wittily, are very tuneful; Grete Natzlir is beautiful; technique is fair. . . This is pleasant entertainment for class audiences in metropolitan areas.”

Phila Exhibitor p53 N 15 ’36

“Operetta, ‘I Lost My Heart in Heidelberg,’ presented filmization problems that obviously weren’t overcome. Original opus had one good song, a lot of colorful costumes and some boy-girl combinations that subsequently seem pretty amateurish. On the screen the good song isn’t too well recorded, while the scenery and scenery departments muffled the colorful end. Picture furthermore is draggy throughout. Doubtful seller for the general route. Some houses, with class trade as a specialty, might make the grade after a heavy haul, but results on the whole seem doubtful.”

+ Variety p23 O 21 ’36

**STUDENT ROMANCE.** British international O 10 ’36

**Cast:** Grete Natzlir, Patric Knowles, W. H. Berry, Carol Goodner

**Director:** Otto Kanturek

An operetta produced in England. It is based on the Continental operetta I Lost My Heart in Heidelberg. “This new study of life in the German university features not a student prince, but a prince who meets a penniless composer, who happens to be also a student, and promptly falls in love with him, to the refrain of half a dozen melodies.” (N Y Sun)

**Newspaper and Magazine Reviews**

“There has been little tampering with operetta conventions in The Student Romance.” The unhurried exposition is given considerable color and movement by the Alt Heidelberg settings and the excursions into song are pleasant. If this sort of thing is to your liking, you will find it one of the better shows of its kind. Altogether, ‘The Student Romance’ is an effective enough reworking of familiar devices. Howard Barnes

N Y Herald Tribune p14 O 12 ’36

“(It) is an English concoction based on a Viennese humor is a good deal more English music hall comedy than Viennese, with heavy puns serving as substitute for wit. The scene is generous and melodious, marked by tinnny recording. The general atmosphere is festive, foolish and reeking with theatrical romance. . . The picture, for all its airs and graces, cannot stack up with even the second-grade musicals turned out here.” Eileen Creelman

+ + N Y Sun p14 O 12 ’36

“[It re-exhumes the tinkling bones of a theme we thought had been safely interred in the family vault of ‘Student Prince,’ ‘In Old Heidelberg’ and their many descendants. The energy has not too dulled the swift, the romance not too depressing, the comedy not too silly. Call it just a pleasant but unimportant repetition of an old, old story which has been served with equally pleasant unimportance by its cast.” F. S. Nugent

— + N Y Times p23 O 12 ’36

“The film is somewhat in the vein of ‘The Student Prince’ and probably would have resulted in another feather in the British film producer’s cap if they had been able to turn the trick. But I am bound, regretfully, to testify that their experiment in Viennese operetta is not altogether satisfactory. The plot is scene and heavy, the humor is commonplace and the singing nothing on which to bestow bouquets. . . Although it does not call for a severe spanking, it is among the least interesting of the current screen events.” William Boehnle

— + N Y World-Telegram p25 O 15 ’36

**SWING TIME.** RKO 100min S 4 ’36

**Cast:** Fred Astaire, Ginger Rogers. Victor Moore. Helen Broderick. Eric Elore

**Music director:** George Stevens

**Dance director:** Hermes Pan

**Music & lyrics:** Jerome Kern. Dorothy Fields

**Music director:** Nathaniel Shilkret

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

**Audience Suitability Ratings**

“A light, frothy story which never strives to do more than entertain. Family.” Am Legion Auxiliary

“Truly delightful entertainment except for the story, the basis of which is gambling presented in such a manner that the picture can be recommended only for adults.” Calif Cong of Par & Teachers

“Family.” Calif Fed of Business & Professional Women’s Clubs

“Excellent. Mature-family.” DAR

“This is absolutely top notch film entertainment. Family.” Nat Soc of New England Women

— + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor
SWING TIME—Continued

"Well cast and admirably directed, this outstanding picture should provide fine entertainment for the mature audience." — S Calif Council on Film and Television.

"The production sets a swift pace and is excellent entertainment. 12-16: excellent; children: excellent." — Women's Univ Club, Los Angeles

Fox W Coast Bul O 3 '36

"Excellent for all." — Gen Fed of Women's Clubs (W Coast) 3/23 '36

"Well cast and admirably directed, this outstanding picture should provide fine entertainment for the whole family. (The P. T. A. and the Interfaith Church, Women object to the over-emphasis on gambling. Best of the month. Outstanding."

+ + Nat Council of Jewish Women S 21 '36

"A, Y and C: excellent." — Parents' M p14 N '36

Newspaper and Magazine Reviews

"Ginger Rogers and Fred Astaire are still swinging up new box office records with their latest song and dance act. Family." — Chicago Science Monitor p13 S 19 '36

"It is smart, sophisticated, and suave, and it steps along at a lively rhythm. Maybe it isn't the best of the Astaire-Rogers operas. Who am I to judge? They're my weak spot and I mustn't be too hard on them. The co-stars never danced better together. In fact, 'Swing Time' is a decidedly happy event." — (3 stars) Beverly Hills Liberty p35 O 10 '36

"There are two reasons I am glad I happen to be alive right now, and they are: Mickey Mouse and Fred Astaire. I think every new Fred Astaire picture might well be the occasion for dancing in the streets. ... There is even a little swing in 'Swing Time' than in the usual Astaire picture, because this one has the advantage of a book by Howard Lindsay and Russel Crouse, and of the presence of those two stellar old fiddlers, Helen Broderick and Victor Moore. — San Francisco Herald — ed. Life p31 N 29 '36

" 'Swing Time' is an advance on anything this team has done before, the plot better constructed, and the 'book' wonderfully witty. The only falling off is in the music ... Mr. Astaire is a better comedian than ever, dancing more marvelously, and, Miss Rogers ... swirled on his wing almost as perfectly as Adele Astaire did in the old, old days. In addition to all these virtues, this is almost the funniest film we have seen." — New Statesman & Nation p625 O 21 '36

"Next to 'Anthony Adverse,' 'Swing Time' is the most publicized and over-rated film of the new season. Excellent principals, capable comedians and absolutely no click. Negligible story and paceless direction to blame. ... The Bojangles number discloses new dance possibilities in the free countermanship of person and shadow, and makes for considerable interest." — Robert Stebbins — New Theatre p17 O 3 '36

"The grace and rhythm Fred Astaire commands for his body, the exuberance he raised, the lowly tap dance into a Terpsichorean triumph. I thought the story exceptionally amusing, the comedy consistently good, the direction spirited and lively. ... Altogether a carking show with Fred Astaire at his best." — Rob Wagner — Script p10 S 19 '36

"The jubilation that always greets the joint appearance of Fred Astaire and Ginger Rogers breaks loose anew at 'Swing Time.' Since Victor Moore is irreparably lost to Broadway for all time, it is some consolation to see him at his futilo best in 'Swing Time.' ... He supplies most of the bewitching fun of the picture. The Astaire-Rogers dancing is as magnificent as ever, only more so, but there's nothing spectacularly new in the terpsichorean antics they indulge in so delightfully ... Before we forget it, as if we could, the Bojangles of Harlem number is something out of a book of magic. You won't believe your eyes. Believe us, though, and go." — Stage p26 O '36

Trade Paper Reviews

" 'Swing Time' has been rolling up such large grosses around the country that even the producers are surprised. Astaire and Rogers are still the biggest box-office draw in pictures. The Fred Astaire-Ginger Rogers pictures are Entertainment Plus, and after all entertainment is what the public wants. Their pictures teach no great moral lesson, nor are they arty, but they do good direction, and this is supposed to be the entertainment world."

+ Canadian Moving Pict Digest p8 S 19 '36

SWORN ENEMY. MGM 75min S 11 '36

Cast: Robert Young, Florence Rice, Joseph Calleia, Lewis Stone, Nat Pendleton

Director: Edwin L. Marin

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

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no." — Christian Century p1303 S 30 '36

Newspaper and Magazine Reviews

"Adults." — Christian Science Monitor p15 O 17 '36

"This is a minor underworld sketch. ... There's nothing very novel in this bit, except, possibly, the performance of Joseph Calleia. ... Mr. Calleia is more and more turning out to be one of the expert interpreters of the small-time village and underworld type. — John Mosher — New Yorker p99 S 19 '36


Trade Paper Reviews

"The time-worn racket theme and a [bad] title militate against this Lucien Hubbard melodrama, though it should prove entertainment for most audiences once they're inside ... If overlooking the now rather trite theme of the story and its title, film has much in its favor—good performance, good direction, and a well-conceived script." — Variety p16 S 15 '36

TARZAN ESCAPES. MGM 95min N 6 '36

Cast: Johnny Weissmuller, Maureen O'Sulli-van, John Buckler, Benita Hume, Herbert Mundin

Director: Richard Thorpe

Based on the character created by Edgar Rice Burroughs. This is the third of the series. Tarzan is trapped by an unethical big
game hunter in Africa in order to be placed on display in England. He escapes by calling out the telegraph who breaks his cage. His mate who was returning to England for a legacy decides to remain with him in the jungle.

**Audience Suitability Ratings**

*A & Y: no value; C: no."

**Christian Century** p574 N 25 '36

"This next episode in the highly exciting life of the white ape, Tarzan, holds many thrills, fine jungle scenery, interesting shots of African native animals, and the thread of story which delights a young audience. Family & Junior matinee."

**American Legion Auxiliary**

"Were it not for the prolonged death scene of Captain Fry, it could be recommended for family, otherwise adults." Calif Cong of Par & Teachers

"An interesting film, very well produced. Any audience." Nat Soc of New England Women

"[It] presents the rather improbable situation of the ape-man, Tarzan, and his white mate far from civilization in Africa. The terrifying sequences of the picture make it unsuitable for young children, but to the popularity of Tarzan story, this film may be rated as a family film." S Calif Council of Fed Church Women

"By all means, family." Mrs T. G. Winter

**National News** Oct 18 '35 W Coast Bu N 7 '36

"Well cast and pleasingly entertaining. Family & junior matinee."

**Gen Fed of Women's Clubs (W Coast)**

"Good. Family-mature." + **Motion Pict Guide** D '36

"In a picture of this kind which uses an extremely fantastic plot and an impossible hero, it seems reasonable that the picture should introduce the shocking realism of death scenes, vividly pictured in all their horrid details. As either fairy stories or adventure tales the 'Tarzan' books have a large following of children and adults who like to be transported out of the world of reality by swift action and imaginative events, but the thrill of 'Tarzan's' amazing feats do not need actual horror to increase their appeal. Several scenes in this picture unfit it for the audiences with which it should have the greatest popularity. Audience 12-16: not recommended, children 8-12: no." — **Motion Pict R** p10 N '36

"There are some moments of beauty, some incompetence in production. This tale of adventure: but unfortunately some gruesome deaths mar its otherwise, exceptional value as juvenile entertainment."

**Nat Council of Jewish Women O 28 '36**

"Too exciting for very young children." General patronage.

**Nat Legion of Decency N 5 '36**

"A. Y & C: good adventure story."

**Parents' M** p48 Ja '37

"[It is] an engrossing sequel to the Tarzan films. Family."

**Sel Motion Pict** p11 D 1 '36

"[It is] a thrilling and exciting adventure story. Family."

**Wkly Guide** O 31 '36

**Newspaper and Magazine Reviews**

"Just who the devotees of Tarzan may be is open to perplexing speculation. On the one hand, they may all be the normal persons who pass the year-old-year-old-scare test with flying colors: again they may be escapists whom the African landscape captivates, or they may be the persons who find in the fabulous conjurings of M-G-M and Edgar Rice Burroughs a sedative. In any case, the Capitol theater was thronged yesterday with spellbound patrons who laughed like children... Maureen O'Sullivan brings such conviction to her role that at any minute this reviewer feels she will break up and wave for the South Seas."

Marguerite Tazelaar + **N Y Herald Tribune** p23 N 20 '36

"Tarzan Escapes" was two or three years in the making. Completed at last, it emerges as a super-thriller for juveniles—and quite a lot of fun for the grown-ups, too. It's got thrills enough, this 'Tarzan,' all well-photographed, ingeniously concocted. There is real imagination in this fantasy of adventure, and plenty of humor. The excellent Miss O'Sullivan contributes many of the laughs." Eileen Creelman + **N Y Sun** p30 N 20 '36

"From the adult viewpoint, if there is such a thing, where Tarzan is concerned, it is Africa that really saves the picture. The flavor and the monstrous spell, the strange and horrifying beauty of the Dark Continent are all there, carefully processed and sound-tracked, to offset the comical usalitations of the ape-man... In its wealth of animal sequences, Metro lavishly propitiated the sentimentalists and zoologists, with shots of cunning lion cubs, cute fawns, &c., while withholding nothing from the lovers of savage scenes of tiger-shooting, native war dances, sacrificial ceremonies..." B. R. C. + **N Y Times** p29 N 20 '36

"Whatever else you may think of 'Tarzan Escapes' you'll probably be inclined to think up a lot of unkind things to say about it if you've a mind to—you'll have to admit that it makes no pretense about being something it isn't. It neither solves, nor pretends to solve anything—but simply says 'here is some good fun; take it or leave it.' Frankly, this department prefers to take it... [It is the] sort of engaging adventure-comic-strip entertainment that relatively disinterested reviewers who sometimes like to boast that the cinema has reached the age of long trousers and discretion, are not disposed to the demands imposed upon it and helps to make 'Tarzan Escapes' fun, if not art." William Braden + **N Y World-Telegram** p31 N 20 '36

"It satisfies all the demands made of these classics... In this particular film, considerable precedence is given Chauvin, the chimpanzees, and you shouldn't miss the cave monsters of the climax." John Mosher + **New Yorker** p53 N 28 '36

**News-Wk** p20 N 28 '36

"Tarzan Escapes' has one striking difference from its predecessor: in 'Tarzan the Mate.' Mate Maureen O'Sullivan, who once frolicked through the jungle almost nude, now wears a tunic and far more modest, though equally bathing suits. Despite the Legion of Decency, however, Tarzan's mate is still Miss Jane Parker to the whites who journey into Africa to find her... Cinemaddicts with good memories of MGM's two previous Tarzan pictures, though they may feel that they have seen 'Tarzan Escapes' before, will find it richly entertaining."

**Time** p41 N '30 '36

**Trade Paper Reviews**

"Here is adventure supreme. Retaining all the thrills and spectacle of the earlier Tarzan production, this sequel has true Tarzan style, lavishly produced, coherently directed story of the jungle and its ruler, Tarzan, king of the apes. The new deal of 'Tarzan Escapes' is that the juvenile audience throughout the country will be tremendous, and its drawing power for Adults also may be underestimated. Family."

**Box Office** p31 O 31 '36

"The latestTarzan version should be enthusiastically welcomed by its followers. It is one of the best Tarzan yet. For the [juvenile] trade especially it is great stuff, and anyone who goes for this fantastic sort of thing should be satisfied."

**Film Daily** p13 O 27 '36
TARZAN ESCAPES—Continued

[It has all the box office attractions of the humans and humorous treatment which gives promise of an even wider public appeal. With these pictures always popular with adolescents, foreign audiences, and with the legion of Edgar Rice Burroughs fans, the current opus will be certain to appeal to new enthusiasts wherever shown.]

+ Hollywood Reporter p3 O 24 '36

"Metro spent time, money in remaking 'Tarnaz' but the result was worth it. In the best Tarzan tradition, this is plenty hokum but it will more than satisfy folks who liked the first Tarzan outings."

+ Phila Exhibitor p33 N 1 '36

"Two years of ribbing between the last 'Tarnaz' feature and this one, has left its mark on the subject. With the constant kidding having accentuated the absurdity of the highly imaginative jungle doings, the tree-top stuff has worn pretty thin for adult consumption. Appeal of 'Tarzan Escapes' will be mostly for [the children,] and that's not likely to mean more than mediocre returns. While at first the sight of Tarzan doing everything but playing pinocchio with his beast pal was a novelty, it's not so now. Devise laughter greeted the picture too often at the Capitol and it probably will run into similar difficulty everywhere."

- Variety p14 N 25 '36

"Production has size and appearance of much care in its making. Once under way, it keeps moving with enough interesting wild animal life to tighten the interest. Smash scene is a stampede of elephants. Good sound effects heighten the illusion. Weissmuller stayed within the definition of the character which he has originated. He did one bit of very beautiful underwater swimming. Leading woman again is Maureen O'Sullivan, who looked attractive and acted with spirit."

-Texas Ranger' is answer to the question how to get the children off the streets at matinee time."

+ Variety (Hollywood) p3 O 24 '36

TATTLEER. See Here comes Carter

TEXAS RANGERS. Paramount 90min Ag 28 '36

Cast: Fred MacMurray, Jack Oakie, Joan Parker, Lloyd Nolan. Edward Ellis

Director: King Vidor

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

Audience Suitability Ratings

"Good entertainment for all except young children." Calif Cong of Par & Teachers

"Scenic beauty, spirited music and action, and historical interest combine to make good entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family-mature." DAR

"Family, exclusive of young children for whom it is too exciting." Nat Soc of New England Women

"The change of motives of the leading characters gives ethical value to picture certain to gain in popularity." S Calif Council of Federation Church Women

"Too exciting for children. Otherwise, family."

- Variety O 24 '36

"Too exciting for children. Otherwise, family.

- Variety W 20 '36

"The morals of this story are very mixed. There is a noticeable romanticization of the Bad Man; while the tactics of the supporters of law are sometimes rather doubtful. In any case Fred MacMurray, good actor though he is, can never for a moment make us believe in him as an outlaw—he simply does not look the part... The virtues of the film are its excellent photography (photography is at times too static, through overdoses of dialogue), and the vigour of the various scenes of action, comedy and sentiment, trite."

+ Mo Film Bul p177 O '36

"The picture is exceptionally well cast. The direction is energetic, skillful, with some scenic backgrounds and action, and beautifully photographed. The story is dramatic, logical, without sentimentality."

-Texas Ranger p44 N '36

"The story is neither exceptional nor new but it is far better than the usual exaggerated Western. The film is sustained wholly by the acting of the principal characters and the competent direction of Vidor."}

- Variety p28 N '36

Newspaper and Magazine Reviews

"This is not a perfect picture, but it is a perfect example of how lively and exciting a cowboy film can be when it receives the same consideration in dialogue, direction, and playing that is usually reserved for only less vigorous pictures..."

- Liberty p51 O 3 '36

"It [is] one of those pictures... which Hollywood produces so well. Everyone concerned in this picture seems to have been dealing with something he understood, if only emotionally. The result is not only vigorous but naturalistic. These characters take their place in a picture full of sweeping action, brilliantly photographed. The riding is fast, the fight scenes desperate, and none after scene reminds us that it was in depicting active adventure and simple heroism of this nature that the cinema first came into its own. The Texas Rangers, however, revives as well as reminds. It makes the screen seem no longer tiresome."

- Variety p20 N 2 '36

"Paramount wastes still another distinguished director in this one. Vidor admitted grinding it out to test his new technique. We liked Nolan's performance. Film estimate: you could do worse."

- Variety Theatre p34 N '36

"King Vidor has turned from the social problem of feeding America in 'Our Daily Bread,' to a vigilante saga of the Southwest in his latest production, 'The Texas Rangers.' To say that it is disappointing is meant only in the larger sense, for with his flair for showmanship, he naturally offers a colorful, and at times epicale canvas... Despite its great length, the result is an absorbing picture. Yet, one cannot help but wish that, with his high talent, experience, and skill, a less stereotype, even commonplace, theme might now, in the full tide of his outstanding career, flow from Mr. Vidor's camera."

-Marguerite Tazelar

- Variety Theatre p34 N '36

"'The Texas Rangers' is a Western, old-fashioned, uneven, Western but a pretty good Western at that. It is housed at the Paramount, which usually doesn't show Westerns, but now one, or two, of Vidor's films are on. Directed by Fred MacMurray and Jack Oakie, and its director is King Vidor. This combination, along with a prologue, and epilogue delivered by an invisible narrator, may have fooled Paramount into thinking the film an epic, what with its epic music, but the delivery is unfortunate. The picture, as well as the audience, would be much happier without those educational epics, which are quite unnecessary. A good Western needs no excuse, even when cut strictly to formula."

-Eileen Creelman

- Variety Theatre p26 N '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
"To come right out with it, 'The Texas Rangers' is pretty mauldin stuff. Except for a brave characterization by Jack Oakie and an equally pleasing sinister one by Lloyd Nolan, 'The Texas Rangers' is simply a revival of a decade-old character sketch, generally referred to as 'cops and robbers.' Things happen in accord with one of the screen's more archaic devices.

+ — N Y Times p29 S 24 '36

'The Texas Rangers' gives us some good Indian warfare in the thorough Vidor style, and lasts two hours, but isn't really inspired, first-rate Vidor. Jack Oakie's comic antics relieve the banditry and tussling.' John Mosher
+ — New Yorker p77 O 3 '36

News-Wk p80 S 19 '36

"[It is] more, I fancy to the taste of the children and adults of to-day than the scalprings and tomahawks of the Mohicans. ... There is plenty of action and plenty of killing which are the two things people go to a Western to see; but I wish that the advent of the talkie had brought in its train a tendency to shoot off propaganda as well as revolvers." Mark Forrest
+ — Sat R p480 O 10 '36

"Mr. Vidor is one of the best of the popular directors; D. W. Griffith, a much finer artist, is the only one. But in Vidor's 'epics,' just as in Cruze's somewhat overpraised picture, 'The Covered Wagon,' the story gets in the way; they bear about as much relation to epic drama as do the huge, artless, historical novels which have been so popular recently in the United States. The story of 'The Texas Rangers,' I should add, is a great deal better than that of 'The Covered Wagon.'" Graham Greene
Spec p582 O 9 '36

Trade Paper Reviews

"What appears to have been intended as an epic of the Southwest is just a fancy hoss opera. It ends in more entertainment than the average Western, but its box office potentialities are not so hot unless the film is accompanied by a vigorous exploitation campaign. For [children], however, this picture is a natural — and this is where most of its gross will probably come from. Supposedly a saga of the Texas Rangers and their part in the creation of the state, the story is not sufficiently factual and, even more important, is deficient in glorifying the pioneer police force." + — Variety p17 S 30 '36

THANK YOU, JEEVES. 20th-century-Fox 57min O 9 '36

Cast: Arthur Treacher, Virginia Field, David Niven, Lester Matthews
Director: Arthur Greville Collins

Based on the novel of the same title by P. G. Wodehouse. 'Spec' says: "Oakie has Jeeves [gentleman's gentleman] and his master involved in an intrigue for possession of plans for a new airplane, with Virginia Field popping into the picture as possessor of half the construction blueprint and Lester Matthews holding the other half.' (Variety [Hollywood])

Audience Suitability Ratings

"That this is not the repeat performance of P. G. Wodehouse, who must certainly have been more inspired during his hiliarious period on the printed page will be disappointed by his screen materialization. If the studio plans to feature this character in successive films they'll have to adhere more strictly to the author's — and please the dandy of the Englishman. This [is a] tepid farce. ... There's dandy film material in the Wodehouse stories and it is to be hoped that future picture adaptations will be granted more conversant treatment." Herb Sterne
— Script p10 O 10 '36

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

"Family." Am Legion Auxiliary

"Good acting on the part of Arthur Treacher and some amusing comedy fail to bring alive this literary, if fair, story. Calif Cong of Par & Teachers

A mildly entertaining and decidedly confusing English farce with a liberal amount of slapstick and social satire." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul S 26 '36

"Family." Gen Fed of Women's Clubs (W Coast) S 16 '36

"Family." J: Estimates S 15 '36

"The picture is entertaining farce-comedy, well presented. Adolescents, 12-18; children, 8-12; yes. + — Motion Pict R p6 O '36

"This picture gave little opportunity to a cast which deserved a better chance. + — Nat Council of Jewish Women S 9 '36

"An inferior version of one of P. G. Wodehouse's stories. General patronage may be expected. + — Parents' M p32 D '36

"[It is] a mildly amusing farce. Family." + — Sel Motion Pict p7 O 1 '36

Newspaper and Magazine Reviews

"Family." Christian Science Monitor O 3 '36

"If [Wodehouse] intends to view the picture, I would advise him to take along all his sense of humor. Otherwise he may pull out all his hair and see Sol [Wurtzel]. ... The Wodehouse humor would seem to be good screen material. But Sol does not think so. Apparently he feels the Jeeves stories were popular because of the velvety quality of the word 'Jeeves' for that is all Wodehouse has to offer. And for the Wodehouse humor he has substituted as laugh provokers a colored saxophone player and a boy who 성 the people's necks through his teeth. You'd just die laughin'! ... Wodehouse's valet is an ideal choice for its stories, if he can live down the pitiful thing in which he is presented first." Hollywood Spec p10 S 26 '36

"[It is] mild entertainment at best. ... The youngsters may like it, but we prefer to take our Jeeves in less active doses." F. S. Nugent
— + N Y Times p25 O 5 '36

"Wodehouse enthusiasts, who begin to chuckle at the mere mention of the name Jeeves, are in for some gay moments if they drop into the Palace this week. ... Although Thank You, Jeeves, lacks the snap and dash and humor of 'Piccadilly Jim' another cinema gem based on a Wodehouse story, it has more than its share of moments that tickle the funny bone, as 'Thank You, Jeeves' may not be Wodehouse at his most side-splitting, but it is jolly fun." William Boehm
+ — N Y World-Telegram p17 O 5 '36

"Jeeves ... has collected a large and rabid following during his years in book form. Those who have savored his hilarity or who the printed page will be disappointed by his screen materialization. If the studio plans to feature this character in successive films they'll have to adhere more strictly to the author's — and please the dandy of the Englishman. This [is a] tepid farce. ... There's dandy film material in the Wodehouse stories and it is to be hoped that future picture adaptations will be granted more conversant treatment." Herb Sterne
— Script p10 O 10 '36

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MOTION PICTURE REVIEW DIGEST

THANK YOU, JEEVES—Continued

"Hampered by the fact that on the screen Jeeves is seen direct rather than through the medium of his dust jacket, the motion picture "Thank You, Jeeves," though sure to disappoint Wodehouse addicts, is still a passably amusing farce."
+ + + Time p36 O 12 '36

Trade Paper Reviews

"Disappointing in its interpretation of P. G. Wodehouse characters, Bertie Wooster and Jeeves, and losing much of the author's inimitable subtlety, this film emerges as more or less a slapstick affair. It will please those who like that variety of comedy but will be a let-down for Wodehouse fans. Family." — Box Office p36 S 13 '36

"Except for Arthur Treacher as the valet, the writers of this screenplay did not take much from P. G. Wodehouse, creator of Jeeves, but instead attempted to turn out a comedy of general appeal with enough British flavor to preserve the identity of the original. The result is a rather mixed affair."
+ + Film Daily p5 S 17 '36

"Missing fire on almost every count, this silly and confused English farce will not get far in America where sophisticated people are less able to dual support duty where it won't matter. Compounded of alternate dashes of very British or American humor, the film is, in its chief merits lie in a few individual performances, particularly spray of bright lines and winning British satire."
+ + Hollywood Reporter p3 S 10 '36
+ + Motion Picture Daily p4 S 11 '36

"Lightweight, this hasn't even good feature names to help it. Some may like English comedian Treacher but the show will probably wind up on double features."
+ + Phila Exhibitor p36 O 1 '36

"[It is] a tidy little bit for dual use. It's sound in the department and will satisfy all around in any type of house. Clipped running time shows there were no intentions to get out of the support class, but this in no way detracts from the picture's merits."
+ + Variety p16 S 23 '36

"G. Wodehouse's gentleman's gentleman, has been turned into a flavor of burlesque mystery. He bears only faint resemblance to the author's creation but presents a kind of entertainment which more literal translation of the original might have missed for general audience... [It is] strictly neighborhood program. Probably as good as any simple boodleyn. So conceived, written and directed, it will satisfy in these less-demanding spots where the Wodehouse tales are little known."
+ + Variety (Hollywood) p3 S 10 '36

THEODORA GOES WILD. Columbia 90min N 12 '36

Cast: Irene Dunne, Melvyn Douglas, Thomas Mitchell, Thurston Hall
Director: Richard Boleslawski
Based on a short story of same title by Mary McCarthy. Irene Dunne is a New England spinster, brought up under the stern supervision of a small town by two maiden aunts. Unknown to them, she writes a daring book and goes to see the New York publishers when it becomes a great success. There she meets the illustrator of the book who writes her about her princess. She decides to show him and she does by "running wild."

Audience Suitability Ratings

"Laughingly gay, this picture is excellent entertainment for mature audiences." Am Legion Auxiliary

"This delightedly amusing farce is so well produced, so perfectly cast and so finely directed that it ranks with the very best in light adult entertainment. The subtle satire on a small New England town, its people, its church and literary club, could not possibly offend. Adults." Calif Council of Film & Television

"This picture has every element that makes for excellent entertainment for intelligent, mature audiences. It maintains a high standard for even the most insolent show development, clever dialogue, excellence of production and deftness of direction. Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"Irene Dunne proves an excellent comedienne. Mature & 14-18. Excellent." DAR

"A gay, spontaneous comedy with clever dialogue, excellent photography, good direction and a capable cast. Mature. (It is to be deplored that church people are pictured as narrow, straight-laced and gossipy.)" S Calif Council of Fed Church Women
+ + Fox W Coast Bul N 14 '36

"A highly entertaining sophisticated comedy with enough underlying pathos to give the story body and makes it able to stand dual support duty. It gives fine characterization, with Irene Dunne and Melvyn Douglas, excellent. Adults & young people." + Gen Fed of Women's Clubs (W Coast) N 13 '36

"Columbus scores another hit. Under the brilliant directorial guidance of Richard Boleslawski the entire production emerges sparkling with humor and clever repartee. Mature." + + Nat Council of Jewish Women N 3 '36

"Objectionable in part."

N Nat Legion of Decency N 19 '36
"Mature. Outstanding." + + Sel Motion Picr p4 D 1 '36


Newspaper and Magazine Reviews

"A genially entertaining comedy, although the situations are forced at times and many of the lines are silly without being funny. Family." — Christian Science Monitor p17 N 14 '36

"[It is] a joy, not by virtue of the strength of the story, but because it has excellent direction and clever performances. Cleverness of something the screen should have in larger doses. ... The Theodora story is a crazy sort of thing, but Boleslawski gives it to us as one of the most delightful offerings of the season." + Hollywood Spec p7 N 7 '36

"The players deserve most of the credit for the very high quality that pervades 'Theodora Goes Wild.' The Purcell conceals that define the action of the film are not exactly sturdy and the comic byplay frequently betrays a ripe age. Irene Dunne and her expert assistants have contrived to keep the brightest facets of the production turned toward you, however. Under Richard Boleslawski's light touch, they make it a generally merry if rather inconsequential frolic."
+ N Y Herald Tribune p25 N 13 '36

"When Irene Dunne escapes from both heavy drama and elaborate musical she goes the whole way. In the new feature, a gay light comedy very much to be having as much fun as her audiences. That is quite a bit of fun, too, for all the film's festivity quality. Married, given a chance at real comedy, never hesitates. ... Director Richard Boleslawski's comedy casting, topping comedy cast makes the most of every opportunity, however slight."
Eileen Creelman
+ N Y Sun p34 N 13 '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; + - Exceptionally P+"
"Columbia obviously was dreaming of a distinct edition of 'Mr. Deeds Goes to Town' when it produced 'Theodora Goes Wild.' ... We must puncture the toy balloon by proclaiming that the new film is a me-too concoction of Longfellow Deeds in sound, honest, homespun humor. Although she goes wild, she also goes silly; and farce is too well worked up to the lovely shoulders of Irene Dunne. The one thing we cannot overlook about the new box office comedy is that by lowering exacting standards than those of 'Mr. Deeds,' the new film is a rollicking piece with several moments of rollicking comedy. Although there is a noticeable slackening of pace in its midcareer, it introduces a new theme and it explodes. It is perhaps one of the most delightful comedies of the season. It is a good odd it is thoroughly silly, over-taxing even Miss Dunne's ability, but the honest New England comedy of it is astringent and wholesome. The Lynn Literary Society is magnificent. F. S. Nugent

- NY Times p27 N 13 '36

"Miss Irene Dunne turns to comedy and in the frisky, hilarious and nifty film called 'Theodora Goes Wild,' turns in a gay and spirited performance that does much to make this one of the season's most distracting and tonic entertainments. Although it is an intensely artistic and imaginative piece of light entertainment, it is replete with sparkling wisecracks, literate light comedy writing and delightful situations. If you fail to enjoy its brilliant frivolity, you will show only yourself to blame." William Boehein

N Y World-Telegram p33 N 13 '36

"Don't forget gentle little Irene Dunne. She's been bright and pleasant these many days in 'Theodora Goes Wild.' This is a film for all in the mood for a good laugh. I saw it, I thought first it might turn out to be just comedy about the publicity antics of lady authors, a droll theme, but it's really about a small-town girl on a rampage. In spite of too many antique jokes, it's bright and fresh enough." John Mosher

+ New Yorker p101 N 21 '36

"Miss Dunne had a lot of expert help. The assisting cast, led by Melvyn Douglas, entered into the spirit of this adventure, and Richard Boleslawski, whose screen work is even less associated with farce than his star's, directed with a light hand. Sidney Buchman's story refurbishes some old gags, but injects twice as many new ones into a plot that has no vain hope of making sense." News-Wk p60 N 14 '36

"[It is] a lively, I might say, hilarious female version of 'Mr. Deeds Goes to Town.' I don't know how many people have seen a picture of any sort, are not surprised, bright dialogue and ridiculous situations. Chalk up another knock-out for Hollywood, Columbia," Rob Wagner

+ Script p10 N 21 '36

"Somewhere in this idea is excellent farce. The situations are not believable enough. Miss Dunne is called upon to be too kittenish too long. What we mean is, 'Theodora Goes too wild.'" Stage p18 D '36

"For cinema patrons who like rollicking farce, 'Theodora Goes Wild' amounts to a feast. It begins rolling in Red One, rollsfcik faster and more furiously from there on." Time p26 N 23 '36

Trade Paper Reviews

"Audiences should go wild over 'Theodora Goes Wild.' It is easy to become enmeshed in a comedia of superlative charm and ability, and its delightfully rollicking comedy is reminiscent of 'Hurry Canyon Night.' From every angle the picture is practically flawless. Family." Box Office p61 N 14 '36

"[It is] hampered by a trite plot but is a fairly entertaining comedy. Adults & young people." Sel Motion Picture p10 O 1 '36

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

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"Columbia has again produced a comedy that should be in the top grosses when the returns are in... Everyone plays well, the result is swell." Phila Exhibitor p49 N 15 '36

"A comedy of steady tempo and deepening laughter, 'Theodora Goes Wild' is certain to attract big trade and small wood-of-mouth ballyhoo. It will be a logical holdover for many downtown spots. And it should strengthen the following for Irene Dunne. Film-goers will like the skittish results which achieve a certain heller-skelter lunacy while still not stooping to stagey and illusory. It is a comic stuff, made to seem real and plausible." Variety p12 N 15 '36

"For sustained interest, rollicking comedy and a star's, 'Theodora Goes Wild' is an outstanding picture and one that should certainly do big at the box office. Whatever a good picture needs, this has. A film masterpiece from the viewpoint, it reveals Director Richard Boleslawski as a master of comedy. Irene Dunne gives a top performance in a part that was most difficult, to say the least. Melvyn Douglas, as the romantic interest, does a superb job." Variety (Hollywood) p3 N 2 '36

THEY MET IN A TAXI. Columbia 70min S 1 '36


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

Audience Suitability Ratings

A and C: perhaps; Y: good;... Christian Century p1303 S 30 '36

"The story is novelistic but not unduly sentimental or sensational; good direction, and competent acting and casting, make it pleasant entertainment. Suitability: family."

Mo Film Bul p17 O '36

"Fair. Adults & young adults." + Motion Picture Guide D '36

"It is well acted and well directed. The story moves along at a rapid pace and is pleasant light entertainment. Adolescents, 12-16: yea; children, 8-12: no interest." Motion Picture R p9 O 3 '36

"A and Y: entertaining comedy melodrama; C: doubtful." Parents' M p44 N '36

"[It is] hampered by a trite plot but is a fairly entertaining comedy. Adults & young people." Sel Motion Picture p10 O 1 '36

"They Met in a Taxi," featuring the far from distinguished efforts of Chester Morris, Fay Wray and Raymond Hatton, in a rather limp frame and shows herself one of the screen's best comedion. The picture is a triumph for its

"Newspaper and Magazine Reviews

"Adults." Christian Science Monitor p32 S 26 '36

"They Met in a Taxi," featuring the far from distinguished efforts of Chester Morris, Fay Wray and Raymond Hatton, in a rather limp frame and shows herself one of the screen's best comedion. The picture is a triumph for its..." New Theatre p18 O '36

"Exceptionally Good; + Good; + Fair; + Mediocre; - Poor; - Exceptionally Poor
MOTION PICTURE

THEY MET IN A TAXI—Continued

Trade Paper Reviews

"They Met in a Taxi" is a modest little comedy, unpleasant for solo playing but in the duals it will stand on its own. While it totes no heavy box office draft, the cast is a capable one, and that's the picture's chief asset."

+ — Variety p16 S 16 '36

THREE-CORNERED HAT. See Il cappello a tre punte.

THREE MARRIED MEn. Paramount 60min S 11 '36

Cast: Roscoe Karns, William Frawley, Lynne Oveman, Mary Brian, George Barbier, Marjorie Gateson

Director: Eddie Buzzell

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

Audience Suitability Ratings

"It aims at being a pleasant little comedy rather than a tract on domestic society and, with that good intention in its favor, one must not reproce it too hardly for being funny only part of the time." T. J. Fitzmorris

+ — America p576 S 19 '36

"A: hardly; Y: not the best; C: no."

— JT Estimates S 15 '36

"A delightful domestic comedy, packed with the human element and full of situations which, though familiar, will be appreciated by many audiences. . . It is a theme in which treatment is everything and the direction is admirable. It may well give more pleasure than a much more pretentious film. Suitability: adults & adolescents."

+ — Mo Film Bul p177 O '36

"The adventures and embarrassments of newlyweds often form a basis for an amusing comedy. . . The picture is amusing of its type, but the general atmosphere seems unhoole-

some; 12-16: not recommended; children, 8-12: no interest."

+ — Motion Pict R p9 O '36

"Family. . .

Nat Bd of R M S '36

"A, Y and C: poor."

Parents' M p44 N '36

"Story only fair but held together by pertinent dialogue and humorous situations, resulting in many laughs. Mature."

+ — Sel Motion Pict p7 O 1 '36

Newspaper and Magazine Reviews

"It certainly seems as though [Dorothy Parker] has steered clear of her usual wit, for while there are undoubtedly a few good moments in the film, the sum and substance is by no means above the average of such comedies. Although it is nothing to write home about, it at least is never irritating or actually boring. Morduant Hall"

+ — Boston Transcript p6 S 18 '36

"Freshness and laughter characterize this little comedy. Possibly because the clever Dorothy Parker worked on the screen version, giving sharpness and observation to the dialogue. (2½ stars) Beverly Hills Liberty p31 O 24 '36

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

REVIEW DIGEST

"Writer Owen Davis has a long memory. It stood him in good stead while preparing this yarn. . . . Okky for audiences that have laughed at the same situations for twenty years . . . and still manage to find 'em funny."

Herb Stevens

+ — Script p12 N 11 36

Trade Paper Reviews

"It is light domestic comedy of newlywed troubles nicely diverting and carries laughs."

+ — Film Daily p8 S 25 '36

"Family picture, short on names, longer on entertainment, Three Married Men' should please in small towns, on twin bills. It lacks strength for the de luxeers."

+ — Phila Exhibitor p35 15 '36

"Adept performances and succinct comedy elevate this rather simple material to the accepted box office standard. But the absence of really box office names undoubtedly will force 'Three Married Men' to get most of its coin on double pro-

grammers. Story content, while graduated for high laugh results, is a triffe too light for film to stand alone in most spots. Dorothy Parker and Alan Campbell have done elegant work in transferring the Davis story to the screen and providing sparkling dialogue."

+ — Variety p17 S 30 '36

THREE MEN ON A HORSE. Warner-First national 105min N 31 '36

Cast: Frank McHugh, Joan Blondell, Carol Hughes, Sam Levene, Allen Jenkins, Guy Kibbee, Teddy Hart

Director: Mervyn LeRoy

Based on the novel of the same title by John Cecil Holm and George Abbott. "Frank McHugh is a gentle suburbanite who writes gift-

card verses for Kibbee old faithful. His secret recreation is picking winning horses, for which he has some sort of psychic gift. But he never bets. That, he believes, would spoil the trick. Falling into the hands of a gang of unfortunates, his guesses are taken seriously and the money begins pouring in. They kidnap him just as his grie of Mother's Day poetry is needed by Kibbee's printers." (Hollywood Reporter)

Audience Suitability Ratings

"A: depends on taste; Y: better not; C: no."

Christian Century p170 D 9 '36

"[I] follows the play, with just as few scenes, just as much talk, and just as much drinking. Adults. Am Legion Auxiliary"

"Too much gambling and drinking. Adults."

Calif Cong of Par & Teachers

"The blunt humor of this farce will entertain men, but it is about as jargonized as will appeal to women. Adults. Mediocre. DAI"

"A highly diverting farce, improbable but well cast and with sustained interest. Good race track scenes. Much drinking. Adults."

Nat Soc of Calif Women Women

"A doubtful comedy filled with drinking, gambling and coarse language. Waste of time. Adults." S Calif Council of Fed Church Women

"Adults: Mrs T. G. Winter"

Fox Film Corp West Coast Bul p33 N '36

"The humor and dialogue though crude and coarse provoke laughter and will appeal especially to men. Adults."

Calif Soc of Women's Clubs (W Coast) O 26 '36

"This is the rollicking stage play, which is equally mirth-provoking on the screen, with its free-fireめ comedy and current dialogue. . . . It is somewhat rough and alcoholic as the theme implies; men will enjoy it most. Adolescents, 12-16: better not; children, 8-12: no."

+ — Motion Pict R p8 N '36

++ Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; —— Exceptionally Poor
“This rauccous comedy makes funny screen entertainment in spite of a lack of spontaneity and overtraining for comedy effects. Adults.”
+ + National Council of Jewish Women O 28 '36

“Objectible in part.”
Nat Legion of Decency N 19 '36

“A: fair—face; Y: doubtful; C: no.”
Parents’ M p46 Ja '37

“Adults & young people.”
Sel Motion Pict p11 D 1 '36

“Family. Outstanding.”
+ + Wkly Guide N 14 '36

Newspaper and Magazine Reviews

“Erwin Trowbridge comes to life . . . in the person of Frank McHugh. He is the harmless little fellow of ‘Three Men on a Horse,’ from which play Alex Yokel made a fortune and the chances are that the Warner Brothers will amass even a greater profit from their investment.”
+ + Boston Transcript p4 N 14 '36

“Neither as rowdy nor as funny as the stage play. [It is] a noisy film farce. Adults.”
— + Christian Science Monitor p13 N 21 '36

“‘Three Men on a Horse’ is a failure, which goes without saying. The best of the three Australian directors can’t slip. . . . The characters shout at one another throughout the entire length of the picture, and not for fun. They shout because they feel they should do it in the screen silent. . . . The main weakness of the picture is fundamental. The story premise is so weak and fraught with possibilities, but none of its possibilities is realized. That McHugh has got this picture out of his system, we confidently can look forward to his giving us something more worthy of his established ability.”
— Hollywood Spec p8 O 24 '36

“It is fast and amusing. . . . Here, we’re sure, is a farce that will arouse your laughter. We like Frank McHugh as the timid Erwin; three small-time biters are briskly done by Sam Levene, Allen Jenkins, and Teddy Hart; there is an excellent scene with Eddy Kennedy, and Joan Blondell does the very much repressed (in the screen version) ex-Follies sweetie of one of the boys.” (3¼ stars) Beverly Hills Liberty p43 D 12 '36

“Although ‘Three Men on a Horse’ carries on the Fulton Theater stage in its ninety-sixth week, there is little reason to suppose that the Strand Theater screen will be vacated by the same racetrack comedy before the new year. For the film version of the play is every bit as spightly as the original. In fact, it differs from the drama very little. . . . The picture is spiced with those same wince-making lines which have kept New Yorkers so constantly entertained on the stage. . . . Perhaps because Sam Levene and Teddy Hart, who were the original Patsy and Frankie on Broadway, lend such authority to the performance, the company of its own character, yet the entire cast falls into the hilarious stride, resulting in smooth and expertrowdiness. McHugh is as exultant as Erwin, greeting-card poet and psychic.”
Marguerite Tasselar.
+ + N Y Herald Tribune p24 N 26 '36

“Little need be said except that it is just as funny as the stage original still running at the Fulton Theater. That really should be enough. Mr. McHugh is the gifted Oiwon, a part into which he steps with such ease that it is evident Mr. McHugh is at ease as Miss Blondell, in a smaller role than usual, is also much better than usual in fact with the latter. The scenes and her employers might profitably note.”
Eileen Creelman
+ + N Y Sun p30 N 27 '36

“[It] has been converted into an acceptably rauccous film fare. . . . [It] makes for an evening, or afternoon, of hilarious and extremely improbable screen entertainment.”
B. R. C.
+ + N Y Times p39 N 26 '36

“The screen version is every bit as hilarious as the play from which it stems. . . . McHugh plays this fabulous hero for all he is worth. . . . Frankly, I despair to describe ‘Three Men On A Horse’ in wordy detail. My job is only to advise you to hop over to the theater and see it for yourself and enjoy to the full its merry, cock-eyed, and truly natured fun and the work of a fine cast.”
William Boehm.
+ + N Y World-Telegram p39 N 27 '36

“Three Men on a Horse’ is an exact and careful picture of the play, and very funny. Frank McHugh and Oiwon Olwin are both of Nobel Prize caliber, if the Nobel Prize is some day to be given cinema performers. [It is] possibly not beautiful, but certainly never a dull film.”
John Mosher.
+ + New Yorker p131 D 5 '36

“In this laugh-for-laugh and almost word-for-word transcription of the Broadway hit, Frank McHugh comes into his comic own as a writer of original ‘gussied-up card versified’ lines. . . . McHugh and Sam Levene, whom Mervyn LeRoy—producer, director—has roped together as a ‘priceless’ added ingredient of the film—snatched from the Broadway production, come close to trotting off with the picture.”
+ + News-Wk p20 N 28 '36

“Some of the funniest vernacular that was ever written was given to these two in the original and this strung volume. Frank McHugh, as Erwin, seems to be walking in his sleep, which is just what Erwin would do. . . . Anyone with the slightest appreciation for artful idioms will find it all happily recorded in this screen version. ‘Three Men on a Horse’ is still a safe bet.”
— Stage p15 D '36

“Skillfully directed by Mervyn LeRoy, adorned with the varied talents of the stars (Teddy Hart and Sam Levene), ‘Three Men on a Horse’ is more than just a very funny picture. It has the authentic lift and shuffle of that Broadway half-world whose deflated, hard-packed mirth had had no equal interpretation since the days of Lang Halford.”
+ + Time p42 N 30 '36

Trade Paper Reviews

“Uparious as a stage play, this emerges as only mildly amusing screen fare, chiefly because of lengthy running time, lack of action, a too-weak building of the original in background and setting, and a script that is entirely too wordy. The robust, racy lines of the legitimate production could not be transposed into this screen version, making the whole affair a rather wishy-washy transcription of a play that was characterized by outspoken heartiness.”
Family.
— + Box Office p63 O 17 '36

“[It] is a riot of fun and laughter for young and old. . . . It kept capacity houses at the Strand, in continuous fits of laughter. The cast, while not filled with exceptional box-office names, is directly riveting. . . . [It] presents the exhibitor with dozens of ways for exploitation, almost any of which will sell the picture. The ‘ Circus’ Sell is the most likely picture as one of the biggest laughs in months.”
+ + Canadian Moving Pict Digest p6 N 38 '36

“We can’t see how they can miss wherever folks want to laugh. All the comedy of the stage version has been preserved, and some new material added. It’s all new scenes. Frank McHugh does a good job as Erwin, and what he adds to this production emphasizes the laugh angle, and if you play it up that way it can’t miss at your box-office, for it is one of the naturals when it comes to the heavy guffaws.”
Film Daily p9 N 13 '36

+ + Exceptionally Good; + Good; — Fair; + — Mediocre; — Poor; + Exceptionally Poor
THREE MEN ON A HORSE—Continued

"The highly successful stage farce about race track gambling, here brought to the screen by Mervyn LeRoy for Warners, is raucous and rife with a moderately high laugh content that will put it over for substantial returns in many quarters. Transference of the John Cecil Holm play to the screen somehow emphasizes its manlcal absurdities and the fact that every character is a caricature and not a person with a voice. But the snappy and slangy gag-lines and the wildly farced action come so fast that there is little too to go wrong with a laugh."

+ Hollywood Reporter p2 S 29 '36
+ Motion Picl Daily p6 S 30 '36

"Warners have taken the stage hit, cast it with pulling names, presented it almost exactly as in the stage version, with the result fast comedy that will probably have a bit more appeal to men than women that ought to land in upper grosses. Estimate: winner with plenty to spare."

+ Phila Exhibitor p36 O 15 '36

"Three Men on a Horse" on celluloid is an even better laugh-grabber than its stage counterpart. They have been practically no alterations and only a few additions, and whatever was added is on the profit side. 'Three Men' looked like a natural for the screen in legit form. Now there's no doubt of it."

+ Variety (Hollywood) p3 S 2 '36

"It has much of the rowdy pungency of 'The Front Page' and preserves all the best elements from its own stage progenitor. Lines are raucy, pace is fast and the atmosphere of the screen preview, because dialog fascinates and suspense is well built, and humor springs solidly out of main situation and its diverting side issues. When 1,000 feet have been cut from first assembly, as will be done before release, picture will spring the full distance with unflagging hilarity."

+ Variety (Hollywood) p3 S 29 '36

THREE MESQUITEERS. Republic 60 min S 10 '36


Director: Ray Taylor

This is the first of a series of eight outdoor Westerns. A western melodrama involving displaced world war veterans who seek homesteads in the west.

Audience Suitability Ratings

"Excellent riding helps make this a stimulating and exciting Western. General patronage."

+ Nat Legion of Decency O 1 '36

"A, Y and C: good Western."

Parents' M p44 N '36

Trade Paper Reviews

"Republic introduces a new cowboy trio. "The Three Mesquiteers," in a picture that has all the earmarks of being the forerunner in a series of popular western dramas. Family."

+ Box Office p23 S 12 '36

"This is much more than a routine Western for there is a very original and graphic story that builds up a fine characterization and plenty of human interest touches."

+ Film Daily p10 O 2 '36

"First of Republic's new series of eight Westerns in which a trio of riding and shooting pals will lead, this variant of the standard formula will satisfy in the standard action spots."

+ Hollywood Reporter p3 S 2 '36
+ Motion Picl Daily p25 S 5 '36

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

THREE SMART GIRLS. Universal 84 min D 20 '36


Director: Henry Koster

"A story of three girls who fight to get the hero in America between him from marrying a fortune hunter."

+ Wkly Guide

Audience Suitability Ratings

"General patronage."

+ Nat Legion of Decency D 10 '36

"Well directed, good photography, and highly amusing. The film is a sort of stage version, the singing of Deanna Durbin, Universal's 13-year-old singing marvel, is very fine. Miss Durbin is really the leading lady and the picture is almost a starred production. Family."

+ Wkly Guide D 5 '36

Trade Paper Reviews

"To Universal must go the acclaim of the whole picture industry for the production of 'Three Smart Girls,' not because it will turn out about the best gross of the year or the month; but because of the production of a great story; not because of the great assembly of stars; but because Universal has taken a story of little consequence and, through fine writing, acting, direction, and production, has made one of the best picture of the year. The picture has scenes, dialogue, acting, with a cast of players many of them unknown but who will be plenty known after the picture gets out. The three smart girls of the picture are Deanna Durbin, Nan Grey and Barbara Reed, all newcomers, all from the Universal stock company and all certain to go places, particularly Miss Durbin, who is assuredly the greatest find of the year... [She] is one of the most astonishing personalities to come to the screen in a long time. She can act, sings gloriously and is most pleasant to look at."

+ Hollywood Reporter p2 D 1 '36
+ Motion Picl Daily p6 D 1 '36

"Favored with unusual showmanship in production, direction and story, the trio of in-genues in Universal's 'Three Smart Girls' distinguishes this as one of the outstanding and surprise pictures of the season. Without discounting the other featured players the girls will get highest critical and popular acclaim for entertainment which will delight any audience and go to anyone exhibitor. Smartly said to create initial momentum, the picture should roll up handsome grosses... Sensational is the projection of the results. Deanna, her freshness and charm, Miss Durbin, in her screen bow. With astute handling to exploit the gifts and grace displayed by Miss Barre, Miss Grey and Miss Durbin, this youngster, still in her teens, will quickly reach the film pinnacle."

+ Variety (Hollywood) p3 D 1 '36
TRAITOR. Puritan 53min Ag 29 '36
Cast: Tim McCoy. Frances Grant. Carl Hackett
Director: Sig Neufeld
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency S 10 '36

Trade Paper Reviews
"Plenty of action pervades this Western in which stalwart Tim McCoy plays the role of a Texas Ranger. . . Picture will please action fans."
+ Film Daily p13 N 6 '36
+ Motion Pic Daily p8 N 5 '36

"McCoy's Westerns have been of good standard. This is no exception. Estimate: okey."
+ Phila Exhibitor p40 O 15 '36

"Not the usual Western . . . Stage-coaches are up-to-date Detroit models, haciendas have clean glass windows and cowboy garb is natty. Plenty of riding, thought in spite of the advances. Okay for a dual bill. . . Plot gets blurred toward the end which is somewhat of a letdown. Otherwise handled in even manner."
+ Variety p19 N 4 '36

TROUBLE AHEAD. Atlantic 75min S 17 '36
Director: Monty Banks
A dialogue film produced in England. "It tells of the annoyances that beset an American film idol, lured to London by an enterprising press agent to make a film for a producer who wants to make a screen star out of a blonde cutie in whom he is interested." (N Y World-Telegram)

Audience Suitability Ratings
"This trite story has a most obvious ending. General patronage."
— Nat Legion of Decency O 1 '36

Newspaper and Magazine Reviews
"We hope the reciprocal trade agreements will not encourage importation of tired little productions like this. . . Gregory Ratoff does his best to save the proceedings. Family."
+ Christian Science Monitor p17 O 31 '36

"Perhaps the most completely uninspired photoplay since the early flicker days is 'Trouble Ahead,' so jarring an importation of cinematic cliches that even a fervent interpretation by Gregory Ratoff of a rôle of the sort he does best cannot save it from almost immediate oblivion."
J. T. M.
— N Y Times p26 S 21 '36

"It is a shambling and bogus little weakling too feeble to withstand Broadway competition. It adds little to the stature of British film production, and will not, I feel safe in predicting, cause any uneasiness to any candidates for the best film of the year." William Boehnel
— N Y World-Telegram p16 S 21 '36

Trade Paper Reviews
"Produced in London by Pathe, this importation is light, pleasant entertainment as program pictures go. Though never rising to its potential heights, which sounder production and sharp supervision would have attained for it in capable Hollywood hands, it has frequent moments of charm in its late sequences that effectively play upon patrons' romantic emotions."
+ Film Daily p7 O 19 '36

TUGBOAT PRINCESS. Columbia 88min O 15 '36
Director: David Selman
"The differences between two tugboat captains are settled by an orphan girl and their rivalry is changed to a friendship."
Nat Legion of Decency

Audience Suitability Ratings
"The picture is a routine job and a bit too familiar to be continuously interesting. But Walter Kelly, forsaking his Virginia judgship to go to sea provides amusing interludes, and Edith Fellows and Valerie Hobson play well."
T. J. Fitzmorris
+ — America p14 N 14 '36

"An unpretentious story . . . is told with sympathy and understanding. . . Good acting, capable direction and a simple, heartwarming story are combined in a pleasant and interesting film. Family."
E Coast Preview Committee
+ — Fox W Coast Bul N 21 '36

"General patronage."
— Nat Legion of Decency N 5 '36

"A. Y & C: fair."
— Parents' M p16 Ja '37

"Family."
— Sel Motion Pic p11 D 1 '36

Tugboat Princess. Daily Variety P 9 '36

Trade Paper Reviews

TUNDRA. Burroughs-Tarzan 78min Ag 15 '36
Cast: Del Cambre
Director: Norman Dawn
See issue of September 29, 1936 for other reviews of this film

Audience Suitability Ratings
"Scenically beautiful and abounding in thrilling adventure, the picture will hold the interest of the entire family. . . Many interesting scenes of wild animal life add to the educational as well as the entertainment value of the picture. Excellent for type. Family."
— Calif Fed of Business Nat Legion of Decency Women's Clubs

"Excellent for schools because of pictures of wild life though not exactly accurate as to scenes or the tundra. Family. Good. DAR

"This film has entertainment values. . . Details of Alaskan life seem at times hardly authentic but the picture is thoroughly enjoyable for the romance from beginning to end."
— Nat Soc of New England Women
**TUNDRA—Continued**

"Superb, realistic photography, excellent shots of wild animals in their natural habitat, and a story full of drama and suspense add to the dramatic conclusions. The picture proceeds and becomes familiar with the adventures of 'the lying doctor' and his two bear cub companions, Tom and Jerry, who are forced, by circumstances, to make a momentous decision, the action of the piece which proves alluring, it is also the really beautiful photography, so clear and natural one could almost smell the frisson in the air." Marguerite Tazelaar

**N Y Herald Tribune** p33 D 3 '36

"'Tundra' is not a bad film for children. It might well have been adapted from a juvenile book, perhaps one called 'The Bear Cub Twins,' or 'How Tom and Jerry Helped the Doctor Escape.' It is a good yarn, a varied story, with no pretense at acting or plot....[It consists of] a long and varied series of well photographed, well directed outdoor thrills." Eileen Creeiman

**N Y Sun** p33 D 8 '36

"[It] is a series of awesome glimpses of the Norwegian wilderness, which has been woven into a not too intrusive story. The producers have succeeded in producing a remarkable document of the Alaskan wilds. As the doctor, Del Cumbre's calm performance during the weeks of isolation is a welcome departure from the crazed frenzy that Hollywood usually demands of its stranded men." J. T. M.

**N Y Times** p31 D 3 '36

"'Tundra' has isolated moments of fine photographic beauty and others of considerable excitement. The film is, of its kind, first rate entertainment. [It] is well worth seeing." William Randel

**N Y World-Telegram** p33 D 3 '36

**Trade Paper Reviews**

"As a pictorial exposition, 'Tundra' has plenty to offer, but as entertainment it proves little except that the Alaskan environment is bad land to pick out for hitch-hiking. May help on a dual bill in a pinch, though the audience is probably lengthwise and handicaps. The main actor is given miserable lines and seldom gets the opportunity to prove anything but his lengths. That Big Bear takes it all is that it fails to measure up to preceding epics of this type. It lacks sustained action; the most dramatic and thrilling episodes are left hanging in mid-air. The picture is checkful of highly improbable feats and escapes, even the splendid photography and intimate shots of wild animals fail to offset it... Production has been generously budgeted and some scenes where he stumbles onto the epidemic-swept village, with only skeletons perched in the various houses, are a ghastly and interesting novelty. As is the phoney flight with a band of dogs." + Variety p13 D 9 '36

**TWO IN A CROWD.** Universal 85min Ag 30 '36

**Cast:** Joan Bennett, Joel McCrea, Elisha Cook, Jr., Alison Skipworth

**Director:** Alfred E. Green

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

**Audience Suitability Ratings**

"That the halves of a thousand dollar bill should bring two young strangers together for no more exciting adventure than a stock horse race is the cruel tragedy of this picture. In grinding it out to its last, weatherbeaten reel, the producers have spoiled forever a perfectly good idea. Thus, the race solution is wearing rather thin and has no place in credible drama." T. J. Fitzmorris

**Christian Century** p1343 O 7 '36

"Mediocre. Mature and 14-18." D'AR

"Family." E Coast Preview Committee

"The story drugs a great deal of the time and lacks a coherent central plot. Altogether a few of the humorous situations call for a laugh, the majority seem forced, lack spontaneity, and fall rather flat. 12-16: passable; 8-12: no." Women's Unlv Club, Los Angeles

**Fox W Coast Bul S 26 '36

"An improbable story, filled with absurd complications and far-fetched situations, which is redeemed by the laughs furnished by Henry Armetta, Andy Clyde, Nat Pendleton and Donald Meek. Family," Am Legion Auxiliary

"This is a weak and unconvincing story with casts that are simply not made for laughs. Adults: good; 14-18: poor; 8-14: no." Calif Cong of Par & Teachers

"This well-acted and smoothly directed comedy is a well mixed formula of comedy, romance and mild excitement. Amusing, Mature," Calif Fed of Business & Professional Women's Clubs


"A mediocre picture with an unethetical plot and too many episodes in which the comedy element is slapstick and the atmosphere generally unwholesome. Waste of time. Mature," S Calif County Fed of Women's Clubs

**Fox W Coast Bul O 24 '36

"This entertaining, rather unusual comedy is enhanced by many clever situations, pleasing characterisations and good direction. Family-mature." Gen Fed of Women's Clubs (W Coast) O 19 '36

"A cheerful picture with a good deal of fun in it which could have been improved by cutting out some of the scenes and by developing the humour in the takes which remained. Very well acted, especially in the smaller parts. Good, clear sound and adequate photography. Suitability: family; suitable for children over 10." + Mo Film Bul p155 S 30 '36

"Adolescents 12-16: passable; children, 8-12: no." Motion Picture Review Digest
"The plot is a bit complicated which makes the story drag at times, but there are plenty of amusing situations and a light comedy touch is retained throughout, Family."

"This is an entertaining comedy, perhaps somewhat too lengthy but with a 'different' story, light, frothy dialogue and slow-moving but capable direction. A spirit of justice and fair play pervades the entire production. Family."

- Nat Council of Jewish Women O 14 '36

"A and Y: passable; C: little interest." Parents' M p44 N '36

"Family."

Sel Motion Pict p11 O 1 '36

Newspaper and Magazine Reviews

"Two in a Crowd" is rampant with whimsy, hifalutin' dialogue and incredible situations.... The horse, whose name does not appear in the cast, is easily the most competent actor, though Andy Clyde, Donald Meek and Reginald Denny, are occasionally amusing." — Boston Transcript p6 S 18 '36

Christian Science Monitor p13 S 19 '36

"Two in a Crowd" with Joel McCrea and Joan Blondell is a Runyonque idea as a starter, but it worries them thin trying to build it into a feature-length picture. ... We were almost prepared with it as we were with the interminable trailer the Warners introduced to herald the arrival of 'Anthony Adverse.'" — ET Sapont

"N Y Times p25 O 5 '36

"A typical variation of 'Broadway Bill,' 'It Happened One Night' and other films of this genre, 'Two in a Crowd' is lightweight and amiable entertainment with no great punch." William Boehnel

— N Y World-Telegram p17 O 5 '36

News-Wk p27 S 26 '36

"G-men, gangsters, show business and a horse race have all been crammed into a yarn that never develops a focal point. In an effort to include every ingredient that's ever been dubbed box office, cohesion has been replaced by structural chaos. ... Alfred Green is a talented director, but after all a man needs more than just a capable cast if he's to turn out a satisfactory film." Herb Sterne

— Script p10 O 17 '36

Trade Paper Reviews

"Slovenly, scenario and indifferent dialog job condemn what might have been a bright comedy to the inferior half of the duals and defeat the efforts of a number of competent players to pull a promising idea over the handicap of bad writing. ... Writing is worse than inexpert; it's clumsy." — Variety p15 O 7 '36

UNDER YOUR SPELL.

20th century-Fox 62min N 6 '36

Cast: Lawrence Tibbett, Wendy Barrie. Gregory Ratoff, Arthur Treacher

Director: Otto Ludwig Preminger

Music & lyrics: Arthur Schwartz. Howard Dietz

Music Director: Arthur Lange

"Story hinges on the activities of opera star, Tibbett, who tires of publicity as the price of fame and hides away in New Mexico, where he was born, leaving behind him a batch of contracts that his manager made. One contract in particular, entered into with a self-willed and spoiled wealthy society girl to sing at a party in order that she may win a silly bet, causes all the trouble." Variety (Hollywood)

Audience Suitability Ratings

"Lawrence Tibbett's singing is the highlight of the picture. Family. Am Legion Auxiliary

"Lawrence Tibbett's voice is brilliantly recorded and Wendy Barrie is excellent in a comedy role, as is also Arthur Treacher. The story is only so good as you like Lawrence Tibbett. Family." Calif Cong of Par & Teachers

"This picture, weighed down by artificial situations and hackneyed plot, is wholly lacking in distinction except for the glorious singing of Lawrence Tibbett." Calif Fed of Business & Professional Women's Clubs

FOX W COAST BUL N 14 '36

"Lawrence Tibbett is given every opportunity to display his magnificent voice in this charming but light musical comedy. Enjoyable entertainment for all but a particular treat for music lovers. Family." Gen Fed of Women's Clubs (W Coast) N 2 '36

"Judged from the musical viewpoint, this photoplay is delightful. Mr. Tibbett uses every opportunity to sing. The story, however, is trivial and the direction lacks distinction. Nevertheless, just the one scene of Mr. Tibbett as Mephistopheles is sufficient reason for the production." S. M. Mullen

— Motion Pict & Family p5 N 15 '36

"Mr. Tibbett's voice was never better, and he shows infinite talent as a comedian. The film is one of the best of the musical productions, perhaps because it is not overloaded with fantastic selections, so often dragged in to display the singer's virtuosity. Adolescents, 12-16: good; children, S-13: yes." — Variety Pict R p10 N '36

"The glorious voice and histrionic ability of Lawrence Tibbett, and the comedy of Gregory Ratoff and Arthur Treacher cannot save this picture from mediocrity. The producers seemed
UNDER YOUR SPELL—Continued

overwhelming to make use of Mr. Tibbett's voice since he is such a convincing performer of otherwise very poor picture. Lawrence Tibbett dominates it from the start with his superb voice. The direction, as a whole, is rather heavy and spotty, and too much time is spent in setting the scenes. . . . Wendy Barrie's picturesque beauty and obvious artistry are wasted on a role entirely unsuited to her. . . . To the writers of the screen play. . . . goes credit for clever and spirited handling of a trite and usual theme. Given bad material to start with, they improve it with dialogue that helps to make the plot lighter and more laughed at comedy situations that got laughs from the audience every time. John Christensen—Hollywood Spec p13 N 7 '36

"By some unaccountable mishap, perhaps the strangely inept music of Arthur Schwartz or the mediocre lyrics by Howard Dietz, perhaps the well-worn theme by Vonberg Verdi or Leoncavallo, the new Lawrence Tibbett film, 'Under Your Spell,' has been conceived to run on the limbo of a second-hand clothing store. The picture itself is not nearly as black as that fortuitous circumstance has painted it, however, Mr. Tibbett has himself so plotted it through his own personalising of his voice that as just as good an account of himself vocally, in spite of the words and music, as he did in 'Metropolitan.' His manifest weakness as a screen artist has always been his essential incongruity in the conventional 'romantic' context."—Bosley C. Crowther—N Y Times p15 N 7 '36

"It is difficult to write with any degree of persuasiveness about 'Under Your Spell' . . . because even the most casual references to its plot likely offend your sensitiveness. Even so, 'Under Your Spell' possesses a really skilful physical production, has a certain freshness and original style to energize it a considerably more entertaining photoplay than you might suspect from a brief outline of its central theme."—N Y World Telegram p15 N 9 '36

"Movies, just movies." John Mosher—New Yorker p117 N 14 '36

"Lawrence Tibbett's first picture of the year is a very different concoction from any prepared for him in the past. While allowing a dash of opera for the arial lovers among the popular baritone's fans, the producers have provided a tuneful score, a swift, light comedy to roam through, and a chance for Tibbett to be himself. . . . Heh takes to the new type of vehicle with the greatest alacrity. With the best possible cast, anyone could wish, he is both personable and humorous in the role of Lawrence Tibbett in motion pictures."—News-Wk p41 N 7 '36

"Just to hear Lawrence Tibbett sing is worth the price of about six double features, but it does seem too bad that a fellow of his standing shouldn't be provided with a better story and a superproduction. . . . This fragile story is shot in jerky sequences and directed rather unnecessarily—until the last reel where it picks up and finishes with a bang. . . . If Lawrence Tibbett ever gets a story wherein he can complete a love story without abandon, he will panor the country. . . ."—Rob Wagner—Cliff Transit p11 N 7 '36

"'Under Your Spell' represents a determined effort to sell Lawrence Tibbett, whose appeal has hitherto been limited to music lovers, to the cinemasses. . . . Instead of warmed-over grand opera, the musical accomplishment consists mainly of popular airs. Unfortunately, the unpretentiousness intended to endear 'Under Your Spell' to large numbers of cinemaddicts is not enough to ensure it a second rating on double-feature programs."—Time p37 N 16 '36

Trade Paper Reviews

"Lawrence Tibbett's singing voice was never more magnificent—Gregory Ratoff never came closer to stealing a picture—Arthur Treacher was never more vociferously hilarious. Tibbett battles gaily through the rest of the unimportant story. Family."—Box Office p85 N 7 '36

"Lawrence Tibbett's glorious singing gives this picture its entertainment value. In addition there is the comedy by Gregory Ratoff and Arthur Treacher. The story itself, however, is light, weighty and hardly worthy of Tibbett's talents. In foreign markets it may mean more, due to the Tibbett voice and the easy going mood maintained. . . . In covering up on the weak story he is forced to sing too often. . . . The plot's real weakness is its lack of forceful situations."—Film Daily p11 N 4 '36

"Tibbett will have more popular appeal in this, with his very good music, good singing for his attention with his singing. His voice, of course, is tops, with music lovers certain to enjoy the picture. Able support is given him by a competent cast but the result will depend entirely on the Tibbett's draw."—Picture Exhibitor p7 N 16 '36

"Featherweight musical striving to present Lawrence Tibbett in a light, racy story with results summing up on the weaker side. Flynn yarn offers slim opportunity for any histrionics, even for comedy, and singing demands don't fit in any too snugly. . . . Direction by Otto Ludwig Preminger is spotty, not overcoming any of the story's shortcomings. . . . A sturdier story would serve his direction better. This is his first really long direction task."—Variety p12 N 18 '36

"'Under Your Spell' is a decidedly well-balanced class production. While naturally aimed to capitalize on Lawrence Tibbett's voice, picture contains a down-to-earth story and fast hokum comedy, cleverly balanced to satisfy all types. . . . The production value and colorfully mounted, it should do okay. . . . Tibbett is excellent. At his very best in his sing-songs, numbers, does well in the romantic sequences and lighter comedy moments."—Variety (Hollywood) p3 O 31 '36

IAVAAN POJKE. Europa 93min O 9 '36

Cast: Edvard Person, Nils Wahlborn. Tollef Zellman, Karin Ekelund

Direction: Thure Bornemisza

Swedish dialogue film produced in Sweden without English sub-titles. Also known as Our Boy. "It is the tale of a maid seeking the father of a child who was carried by another man and when the father of the child appears, amusing situations develop." (Film Daily)

Audience Suitability Ratings

"So full of talk that it could only interest someone acquainted with the language. . . ."—Wkly Guide O 31 '36

++ Exceptionally Good; + Good; + Fair; + Mediocre; Poor; --- Exceptionally Poor
The Gen
Contrary
Canadian
America.

Nat
NY
Film
•

William
Boehnel

N Y
World-Telegram
p20
O 14
‘36

Tade
Paper
Reviews

"It is an
amusing
film."

"This
lengthy
Swedish-made
film
follows
the
general
pattern
of
pictures
made
in
that
country,
excepting
that
it
is
more
tedious,
more
talkative
and
less
active
than
its
predecessors.
Supposed
two-star
Edward
Per
it
offers
the
unapposed
center
of
the
spotlight
as
he
wanders
through
what
is
basically
a
monologue.
At
times
the
audience
thought
other
or
his
word-gargling
fanny,
a
commendable
point
in
such
a
monotonous
production."

Variety
p23
O 21
‘36

VALENTIN IS THE WORD FOR CARRIE.
Paramount
109
min
O 2
‘36

Cast:
Gladys
George.
Arlene
Judge.
John
Howard.
Dudley
Digges.
Harry
Cary.
Isabel
Jewell

Director:
Wesley
Ruggles

Based
on
the
novel
of
the
same
title
by
Barry
Hendfled.
It
is
the
story
of
a
woman
of
no
questionable
morals
whose
life
is
altered
and
rejuvenated
by
the
unconventional
adoption
of
an
orphaned
boy
and
a
girl
found
in
a
train
wreck.

Audience
Suitability
Ratings

"This
film
is
an
excellent
example
of
Hollywood's
salvaging
powers.
Contrary
to
the
noisy
assertions
of
obstructionists
and
die-
hards,
the
process
of
cleaning
up
has
once
again
proved
this
a
more
aesthetically
but
not
absolutely.
Stripped
of
all
that
was
questionable,
the
touching
story
of
Carrie
Snyder
is
there
in
approaching
a
depth
and
sympathetic
impression
on
the
spectator.
There
is
can
be
no
quarrel
with
the
treatment
of
this
production,
but
the
nature
of
the
story
makes
it
obviously
unsuited
for
young
audiences."

T. J. Fitzmorris

+ America p24 O 10
‘36

A:
very
good;
Y:
unsuitable;
C:
no.

Christian
Century
p1479
N 4
‘36

An
outstanding
production.
Adults
&
young
people.
Am
Legion
Auxiliary

This
dubious
screen
material
is
presented
with
a
poor
production
value
which
lessens
its
offense.
Adults:
interesting;
S-18:
no."

Calif
Cong
of
Par
&
Teachers

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

"Excellent.
This
very
human,
engrossing
picture
is
difficult
to
evaluate. ([It is] expertly
produced,
skillfully
enacted,
with
no
offensive
scenes."
Sensational
exploitation
in
this
picture
would
make
its
emotional
appeal
insidious;
dignified
advertising
will
keep
it
acceptable
for
adults."

DAIL

"The
melodramatic
 Conclusion,
in
which
the
heroine
personally
directs
a
jail
break
and
receives
a
prison
term
for
her
part
in
it
strains
the
story's
plausibility
and
definitely
weakens
it.
Certain
fine
distinctions
in
ethical
values
make
this
a
film
for
mature
audiences
only."

Nat
Soc
of
New
England
Women

This
picture
provides
much
food
for
thought.
Mature.

Women's
Council
of
Church
Women

Fox
W
Coast
Bul
S
26
‘36

"The
production
is
slow
paced
depending
much
on
dialogue
but
holds
the
interest
throughout,
the
subject
matter
having
been
handled
in
good
taste
at
all
times.
... An
hour
of
interesting
and
thoughtful
entertainment.
Mature."

Gen
Fed
of
Women's
Clubs
(W
Coast)
S
16
‘36

"Mature."

Jt
Estimates
S
15
‘36

Reviewed
by
H. M. Le
Sourd

Motion
Pic
&
Family
p8
N
15
‘36

"Very
good.
Adults."

+ Motion
Pic
Guide
D
36

"There
is
nothing
in
the
treatment
to
offend
good
taste.
..."Here
is
novel
and
challenging
subject
matter.
... The
first
half
of
the
picture
is
exceptionally
well
done.
The
latter
half
is
not
so.
"The
initiative
and
direction
avoid
pitfalls
of
sentimentality,
and
unobtrusively
retain
the
vigor
and
dramatic
flavor
of
the
original.
Great
performances,
12-16:
unsuitable;
children,
8-12:
no."

Motion
Pic
R
p10
O
36

"Those
who
read
and
enjoyed
this
popular
novel
will
be
assured
that
this
picture
is
faith-
ful
in
both
theme
and
flavor
to
the
original,
baring
some
minor
changes
in
the
ending.
Able
direction
may
counsel
the
most
of
a
fine
script
with
dialogue
that
has
been
good
and
clever.
Adults."

+ Nat
Council
of
Jewish
Women
S
9
‘36

"Adults."

Nat
Legion
of
Decency
O
1
‘36

"A
&
Y:
interesting
and
thought-provoking
entertainment;
C:
mature."

Parents' M
p32
D
36

"Mature."

Sea
Motion
Pic
p4
O
1
‘36

"Mature."

Wkly
Guide
O
3
‘36

Newspaper
and
Magazine
Reviews

"The
first
half
of
the
picture
is
utterly
be-
guiling.
The
youngsters
are
as
unlike
the
reality
picture
would
suggest
as
could
be
imagined.
When
the
children
are
grown
up,
the
attention
is
inclined
to
relax.
This
final
series
of
jail
time
in
Carrie's
unsuccessful
efforts
to
arrange
a
jail-
break
are
somewhat
implausible.
Whatever
the
vagaries
of
the
plot,
however,
Miss
George
keeps
all
Carrie's
actions
on
a
plane
of
real-
ity."

M. E. F.

Boston
Transcript
p3
O
31
‘36

"In
transferring
the
story
to
the
screen
there
has
fortunately
been
no
attempt
to
change
the
nature
of
the
story...
Gladys
George,
who
plays
the
role,
gives
to
the
truthfulness
that
carries
it
along
unqualified
by
the
emotionalism
of
the
opening
scenes,
into
a
regeneration
of
these
later
changes.
There
are
ears
in
it,
but
there
is
a
glow
in
it
too,
for
it
is
a
valiant
story,
and
one
that
is
well
worth
a
tear
or
two."

Laura
Ellston

+ Canadian
M
p37
N
3
‘36

"[It] is
a
sincerely
moving
drama,
especially
in
the
early
scenes.
Later
the
film
runs
ground
on
melodramatic
shoals.
On
the
whole
a
taste-
ful
production,
thoroughly
well
cast.
Adults
&
young
peers.
..."

Christian
Science
Monitor
p15
N
7
‘36

"There
is
not
enough
entertainment
in
the
story
to
warrant
a
running
time
of
one
hour
and
fifty
minutes.
The
leading
part
is
played
by
a
starred
actress,
unskilled
in
portraying
emotions
in
such
an
intimate
medium
as
the
screen.
... The
book
... had
an
exceedingly

+ + Exceptionally
Good;
+ Good;
+ Fair;
+ Mediocre;
+ Poor;
+ Exceptionally
Poor.
VALIANT IS THE WORD FOR CARRIE—Continued

large sale owing to the charming literary style in which the story is told. This romantic film, although
motion picture can not be made by such a simple method as photographing the skeleton of the tells the story of a misplaced valiant soul. A
book, not its bones, that makes it popular. ... The
Paramount displays more bravery than wisdom in
motion picture writing. The only portions of the
valiant soul, and the flesh of the fable are rich in film possibilities and they have been ably exploited in the
screen. Claude Binyon has followed the original's
method and he has cluttered his adaptation with
unnecessary dialogue. 'Valiant Is the Word for
Carrie' is such excellent and engaging entertainment for much of the time that its lack of unity and
sympathy become grave faults.

Howard Barnes

+— N Y Herald Tribune p21 O 8 '36

'The words 'ponderous' or 'static' or 'cumbersome' or 'pedestrian' might very easily be substituted for 'valiant' in 'Valiant Is the Word for Carrie' through the addition of a dignified and sober dramatic transcription of the novel of the same name, its pace is so lethargic, that it destroys much of the sympathetic and understanding treatment that the director and star have brought to the interpretation of character. Despite the sincerity of Wesley Ruggles' direction, 'Valiant' is only a fair to middling film. William Bozick

+— N Y World-Telegram p33 O 8 '36

Reviewed by John Mosher
New Yorker p95 O 17 '36

'Carrie' makes great demands; Miss George troups to such advantage that she is able to dominate every split-second of the hour-and-

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

fifty-minute unrelenting. The Breen office, surprisingly enough, permitted this adventure of a fancy lady to pass its portals with fewer extractions than usual. Claude Binyon's adaptation job is smooth; the dialogue has naturalness, ably entices poignancy from the heart in honest style. It is a fine thing to see Wesley Ruggles' good taste in handling a subject considerable in essence, but did not seem quite up to the task of a pictures with strong emotional appeal. I do not mean that it is not worth seeing.'

Hollywood Spec p11 S 26 '36

'Miss George will win you as the ex-careless Carrie here as definitely as Belle Bennett won you in 'Stella Dallas.' There is only complaint against this portrayal of valiant spirit. And it is long. '(3½ stars) Beverly Hills
Liberty p43 O 22 '36

'A progression of heroic heart-tugs. In the opening sequences of the film and in his direction of John Wray, Wesley Ruggles displays a talent for harnessed realism that is thoroughly wasted in light of the deluge of cheap emotionalism that follows. Film estimate: you'll love it or despise it.'

+— New Theatre p34 N '36

'There is enough material for at least three screen dramas in 'Valiant Is the Word for Carrie.' The original is a whole length. The only portions of the fable are rich in film possibilities and they have been ably exploited in the screen. Claude Binyon has followed the original's method and he has cluttered his adaptation with unnecessary dialogue. 'Valiant Is the Word for Carrie' is such excellent and engaging entertainment for much of the time that its lack of unity and sympathy become grave faults.

Howard Barnes

+— N Y Herald Tribune p21 O 8 '36

'This is a surprisingly tender and quiet tale, set very definitely in a mood probably taken from the sudden flash of melodrama at the end is the only unconvincing moment of the whole film. ... 'Valiant is the Word for Carrie' is well made, intelligent and sympathetic.' Eileen Creelman

+— N Y Sun p19 O 8 '36

'The cold, harsh, critical opinion is that the number in the title adds up to two hours, or about thirty minutes overtime for a truly effective presentation of the story rested in the simplicity, tenderness and wisdom of its earlier scenes. ... After such a start to the proceedings, we cannot avoid a feeling of disappointment when the picture treats of the family's problems after the children reach maturity in the story. The misfortune is that 'valiant' is only one of the words for 'Carrie'; another would be 'dis-proportionate.' The picture takes too long, although doing it well, to introduce a little which is not well done at all.' F. S. Nugent

p7 O 8 '36

'The words 'ponderous' or 'static' or 'cumbersome' or 'pedestrian' might very easily be substituted for 'valiant' in 'Valiant Is the Word for Carrie' through the addition of a dignified and sober dramatic transcription of the novel of the same name, its pace is so lethargic, that it destroys much of the sympathetic and understanding treatment that the director and star have brought to the interpretation of character. Despite the sincerity of Wesley Ruggles' direction, 'Valiant' is only a fair to middling film. William Bozick

+— N Y World-Telegram p33 O 8 '36

Reviewed by John Mosher
New Yorker p95 O 17 '36

'Carrie' makes great demands; Miss George troups to such advantage that she is able to dominate every split-second of the hour-and-
production standpoint highly commendable and dependable entertainment. ‘Valiant is the Word for Carrie’ is in its own right and its exploitation possible only off the season’s standout pictures... [It] is an offering of fine emotional appeal and impeccable character from a tale which has been lifted from films only [because of] Ruggles’ intelligence and courage.” Variety (Hollywood) p3 S 18 ’36

W

WALKING ON AIR. RKO 65min S 11 ’36
Cast: Gene Raymond, Ann Sotherton, Jessie Ralph, Henry Stephenson
Director: Joseph Santley
Music & lyrics: Bert Kalmar, Sid Silvers.
Music director: Nathaniel Shilkret
See issue of September 28, 1936 for other reviews of this film

Audience Suitability Ratings

“The only variations on an old theme are provided by the radio setting and by the method adopted to prevent the marriage, which is too ridiculous to be funny, and by the songs which are tuneful and well rendered, the acting is not subtle, but it is adequate to the demands of the story, and pleasant music runs through the film. These and the good technical qualities cannot conceal the commonplaces of the story, but they make it possible to accept them again. Suitability: family.” Variety p17 S 18 ’36

“innocent farce comedy concerning a wilful girl whose father tries to prevent an unsuitable marriage. Each tries to outwit the other, and the ensuing entanglements and absurdities combined with rather attractive music make acceptable entertainment of the lighter type. Adolscents, 12-16: good; children, 8-12: unobjectionable.” + Motion Pict R p8 S ’36

“A Y and C: gay comedy with music.” Parents’ M p11 N ’36

Newspaper and Magazine Reviews

Time p26 S 21 ’36

Trade Paper Reviews

“Thick plot and uninspired writing make this a risk as a solo, but it can hold its own on a dual bill in good company and get most of the laugh situations proven by long test. Most of the humor was pumped out of the bogus French count idea long ago and four scenarios and an author do not appear to have been able to give much novelty other than throwing some of the action into a radio station.” Variety p17 S 16 ’36

WANTED: JANE TURNER. RKO 65min D 4 ’36
Cas: Lee Tracy, Gloria Stuart, Judith Blake, John McGuire
Director: Edward Killy

“Story involves activities of postal department sleuths who succeed in tracing down a major offender after some hair-raising and dramatic incidents.” Variety (Hollywood)

Audience Suitability Ratings

“Exciting in spots, this story furnishes thrills when United States postal inspectors pursue and capture a gang of criminals. This picture will be good as a program filler. Family, but not for excitable children.” Am Legion Auxiliary

“The result is a fairly entertaining picture, with good suspense, clever dialogue, and some interesting post office interior settings. Adults & 11-18: Fair; 8-14: no.” Calif Cong of Par & Teachers

“The part that the postal inspection department plays in the detection of criminals gives this picture some novelty; in other respects it is a typical fast moving gangster film. There is some good photography and interesting sound effects in the scenes showing the use of monotonous repetition to persuade a stubborn witness to confess.” Variety Calif Fed of Business & Professional Women’s Clubs

“Family, but mature for children. Good.” DAR

“Good entertainment is furnished in a production which has much excitement and humor to recommend it. Adults & young people.” E Coast Preview Committee

“Mature audiences.” Nat Soc of New England Women

“A detective story with an original twist, snappy, fast moving and lively. Entirely free from drinking. Mature.” S Calif Council of Fed Church Women

“Mature.” Film World Coast Bul N 21 ’36

“Mature audience.” Gen Fed of Women’s Clubs (W Coast) N 10 ’36

“This is an interesting melodrama with a new and fascinating insight into the workings of the postoffice department. Lee Tracy in the leading role is most acceptable and Gloria Stuart is charming. Good direction, suspense maintained throughout. Family.” + Nat Council of Jewish Women N 11 ’36

“General patronage.” Nat Legion of Decency N 26 ’36

“A & Y: good murder mystery; C: possible.” Parents’ M p66 Ja ’37

“Mature.” Sel Motion Pict p8 D 1 ’36

Newspaper and Magazine Reviews

“Better than average comedy thriller, although one or two interludes of comic padding do not help the pace. Adults & young people.” + Christian Science Monitor p11 N 28 ’36

“Nothing outstanding, but nevertheless an exciting fast moving program picture that will break no box-office records, but will help carry an expensive major picture and will provide a good evening’s entertainment.” John Christensen

“— Hollywood Spec p11 N 7 ’36

“A tightly directed, coherent melodrama, ‘Wanted: Jane Turner,’ is currently at the Globe with an ideally suited cast acting out a postal service story that draws upon the famed depredations of the late Ira–William Crowley and Killer Cunniff for its inspiration and goes right on back to William Cowper for its atmospheric touches. The return of Lee Tracy to this type of thing, after a year or so of comparative idleness, is probably just the shot in the arm the postal service cycle in Hollywood needed.” J. T. M.

“— N Y Times p24 N 30 ’36

“Tracy, Miss Stuart and Guilfoyle do their best to convert this stereotyped narrative into meritorious entertainment, but their expert performances suffer from the weakness of the plot and the characterizations. The plot never quite succeeds in working itself up to any high pitch of excitement and as a result becomes less satisfactory as entertainment.” William Boehnel

“— N Y World–Telegram p7a N 28 ’36

++ Exceptionally Good; + Good; — Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
WANTED: JANE TURNER—Continued

"Melodramatic high-jinks rashly directed by Edward Killy who has turned out a top-ranking picture with a winning story. It is expertly handled and possesses no end of thrills."—Herb Sterne

+ Script p11 N 21 '36

Trade Paper Reviews

"Packed with thrills, gangsters and gunplay, plus a typically fast-talking, good-humored performance by Lee Tracy, this picture has but one fault—it's six months late. Varying from the run-of-the-mill G-men films in that the postal department replaces the sleuth of the murder of a mail truck driver, it is a well-balanced, skillfully directed production whose success as a program feature is only diminished because of the dropping-off of interest in the 'war against crime' saga. Family."—Box Office p85 N 7 '36

"[It is a] well-paced and nicely rounded melodrama of unrelenting fashion in which Post Office Department tracks down violators of its services. The dialogue and characters are true to life and thrilling and sordid happenings are deftly counterbalanced by humor."—Film Daily N 30 '36

"This is an exciting melodrama of the postal inspectors, well written, plotted and acted. As it stands it is above most of the stuff turned out for the usual program trade."—Hollywood Reporter p8 O 27 '36

+ Motion Pict Daily p11 O 30 '36

"Made in the best melodrama vein, okey for the thrill houses this keeps moving all the way, should prove satisfactory for action followers."—Philia Exhibitor p52 N 15 '36

"Cliff Reid has needed a wheezy cops-and-robbers theme with just enough mounting and prodigious violence to make it into a program picture on the duals... Film is held together chiefly by the experience of Lee Tracy and Clara Stuart, plus pretty decent management at the hands of Director Killy... The plot is as old as Robins' barn, but in sparing over-strenuous blasts of gunfire, etc., in favor of an overlay of mild gagging, mixed with legitimate situations, a few new twists are acquired."—Variety (New York) L 25 '36

"Radio has a better-than-average comedy melodrama in 'Wanted: Jane Turner.'... Picture is nicely mounted and contains some excellent dialogue which is directly responsible for heavy chuckles... Production as a whole is nothing pretentious but has that something that gives entertainment... is a picture to a house that didn't know it was coming on the screen. 'Wanted: Jane Turner' was a complete surprise and the audience liked it."—Variety (Hollywood) p8 O 27 '36

WE WHO ARE ABOUT TO DIE. RKO 80min B


Director: Christy Cabanne

Based on the biography of the same title by David Low. A young man is framed by a gang of payroll thieves, who make it appear that a holdup and murder are his work. The condemned man is framed as a program picture on the duals and sent to join the tragic company of those awaiting the gallows. Meanwhile, his sweetheart has enlisted the sympathy and interest of a shrewd police detective and an intensive hunt is begun. Clues are slow in coming and there is little that can be done. There is evidence to secure a stay." (Hollywood Reporter)

Audience Suitability Ratings

"[It is] a morbid and depressing picture. Matter of taste for adults."—Am Legion Auxiliary

"The subject is presented with strength and realism, but the picture has a tendency to arouse undue sympathy for the criminal element by stress on the terror visited upon one innocent victim among thousands of the guilty. Adults."—Calif Cong of Par & Teachers

"This picture can hardly be classified as entertainment. It will quickly build up audience resistance due to the fact that it resembles the earlier gangster films. As presented here, the melodramatic entertainment fails of its effect for the reason that it is so sensational and illogically treated that whatever deterrent there is in the story has been definitely lost in its transmission to the screen. In controversial subjects of this kind, so little emphasis is put on the constructive side of the question, that it becomes almost a justification of the crime, rather than an effort of an outraged public to suppress and punish guilty prisoners. There is a dangerous precedent being established when this particular book by this particular author is purchased for the screen: it would seem a deliberate attempt to cash in on unpleasant notoriety. Not recommended for any audience. Adults."—Calif Fed of Business & Professional Women's Clubs

"A preachment, somewhat exaggerated, against capital punishment, this arouses sympathy for even the most ruthless criminals, and is much too morbid for entertainment. Adults. Good."—DAR

"A disturbing and controversial film with an appalling, if necessary exposure of prison conditions. A tense and harrowing story."—Nat Soc of New England Women

"No touches of horror of the men in their last hours of life are left to the imagination in this grippingly convincing picture which could hardly appeal to any but a mature audience."—S Calif Council of Fed Church Women

"While the circumstances of the case may lead to some sympathy for the production is handled in good taste. Mature."—Mrs T. G. Winter

Fox W Coast Bul N 7 '36

"The direction is impressive, light and shadow effectively used. An exceptionally well chosen cast in which each member makes a worthy contribution. In all an unusual and interesting picture. Adults & young people."—Gen Fed of Women's Clubs (W Coast) O 26 '36

"The film is unique in that the prison scenes seem more realistic and true than those in other films on the subject. They are immensely powerful and the production should have great interest for adult audiences. Adolescents, 12-16: no, too emotional; children, 8-12: no."—IR Movie Mine O 30 '36

"It is stark, virile, moving drama revealing life as complex, not a simple matter of good and bad; and provides food for thought. An able cast is directed brilliantly by Christy Cabanne. Adults only."—Nat Council of Jewish Women O 25 '36

"Adults."—Nat Legion of Decency N 19 '36

"A & Y: good; C: mature."—Parents' M p46 Ja 37

"Adults. Harrowing."—Sel Motion Pict p1 D 1 '36

Newspaper and Magazine Reviews

"Quite a powerful picture, one that will keep your attention on the screen. Just how many of us wish to sojourn in a cinematic shadow of death to see the fate of those who permitted themselves to be delivered with that meticulousness which robs scenes of their conviction. Christy Cabanne's treatment develops the power of the story material. The picture opens with an exceeding clever construction of a crime to
point the finger of suspicion at an innocent man, and it ends on a bleak note devoid of cleverness here redolent of old and ineradicable decay. Mr. Mr. Lamson, with the trained aid of scenarist John Twiet; accomplishes a motion-picture sermon that is a grave and unconvincing political trifle. Wisely, too, the writers have avoided mawkish sentimentality. The use of grimness effectively, the prison scenes are unusually factual. Whole sequences are virtual invocations of the mind of a menacing caged and helpless awaiting death. The terrors through which he passes are shown without any pointless suspense.

Lit Digest p22 N 7 '36

Trade Paper Reviews

"This is powerful gripping drama. Although it is an indictment of self-seeking politicians and the prison system, it never becomes a preachment. John Twiet has fashioned a screenplay that has ample comedy relief, although practically all the action is laid in 'Death Row' and other parts of a state penitentiary."

Film Daily p7 O 23 '36

"The picture is a sombre and powerful portrayal of the methods in Death Row, with an appealing appeal, though by implication only, against capital punishment. On its merits as dramatic entertainment it will win considerable acclaim and will carry the heavy end of double bills to substantial returns."

Hollywood Reporter p4 O 5 '36

"[It] will get most attention from the males. Of an exploitable nature, what it does will depend on the handling... Melodramatic to an extreme, written by David Lamson, who served time in the death house before he was freed, the show is intensely saleable.

Phil Exhbitior p33 N 1 '36

"Now comes to the screen one of the most powerful. convincing preachments ever tossed against unscrupulous politicians, circumstantial evidence and policemen. What it is. is only on conviction, regardless of fact. 'We Who Are About to Die' is at once a powerful drama and a great sermon, devoid of any eye only on conviction. From the exhibitor's viewpoint, it should spell big profits. The book of the same title and the troubles of its author have been widely publicized. The picture will have a splendid word-of-mouth advertising value after its first performance and will be a money maker."

Variety (Hollywood) p3 O 5 '36

WEDDING PRESENT. Paramount 80min O 9 '36

Cast: Joan Bennett, Cary Grant, George Bancroft, Conrad Nagel

Director: Richard Wallace

Based on the short story of the same title by Paul Gallico, the film turns the romance of two erratic reporters, who delight in annoying their city-editor by silly, practical jokes and irresponsibility. A quarrel separates them but a series of innane pranks brings them together again."

Gen Fed of Women's Clubs

"This improbable story is banal and slow-moving despite a few humorous situations. Mature."

Hollywood Spec p8 N 7 '36

"This is a hodge-podge of gags and wild and improbable situations, but will furnish plenty of laughs for anyone wanting to be entertained—but not too serious."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature."

DAR

"Adults." Nat Soc of New England Women

"The picture is amusing but possesses almost no ethical value. Mature." S Calif Council of Fed of Women's Clubs

Fox W Coast Bui S 19 '36

"[It is] a frothy, ridiculous farce. The picture is interestingly photographed but this able cast merits very much better story material."

Gen Fed of Women's Clubs (W Coast)

S 8 '36

"Adults."

Jt Estimates S 15 '36

"The production is not in the best of taste on account of its reliance on practical jokes for its humor, but will entertain those who are not too fastidious. Adults."

Calif Fed of Business & Professional Women's Clubs

"Spirited, +

Hollywood Reporter p4 O 3 '36

"[It] is the maddest farce of the year. I warn you that to enjoy the picture as I did, you have to go crazy and concede that its impossibilities are quite possible. If you can view it from that angle, you are in for an hour and a quarter of genuine, fast moving fun... An extended review of a picture so out of line is quite impossible. It is too mad for analysis, but it is a class of entertainment the screen could stand. It is often frequently funny, but there is nothing half-way about it; if you do not think it is good, you will think it is awful."

Hollywood Reporter p32 S 23 '36

"Newspaper work has taken it on the nose from the cinema on more than one occasion this season, but 'Wedding Present,' at the New Criterion, reaches a new high in factual distortion. We do not wish to destroy the 'movie' myth about journalism, but we suggest that the situations of the photo-play are implausible, dissociated, undramatic, prepos- terous and dreary. The film is not fortunate in its principals. Cary Grant plays the crazy reporter turned editor in a lackadaisical man- ner, neutering most of his lines and acting more like a dramatic caricature than a charac- ter. If he is not walking through his lines in this new series, we have never seen a more frequent boredom. Joan Bennett, for her part, does little to stay the complete demoralization of [the] plot. It makes you wish that a little slower and better story could be done."

Christian Science Monitor p15 N 7 '36

"[Wedding Present] is a bit of light-hearted entertainment. It is the brightest of this pretty little theater has enjoyed in several weeks. It tells a slightly goofy yarn about two slightly goofy people, who have just had a little more of a little madder, it would have been much funnier. This is a picture that needed the crackle of high tension pace, the sparkle of first-rate farceurs. It has not these."

- Howard Barnes

N Y Herald Tribune p20 N 18 '36

"Wedding Present" is a bit of light-hearted entertainment. It is the brightest of this pretty little theater has enjoyed in several weeks. It tells a slightly goofy yarn about two slightly goofy people, who have just had a little more of a little madder, it would have been much funnier. This is a picture that needed the crackle of high tension pace, the sparkle of first-rate farceurs. It has not these. Richard

- Richard

"Adults."

Spec Reporter S 26 '36

"Spirited, refreshing entertainment for family."

Am Legion Auxiliary
WEDDING PRESENT—Continued
Wallace's direction, competent enough, here lacks any touch of brilliance, and his cast is a little too gentle for these pleasant lunatics. ... "Wedding Present" is a farce bereft of the romantic farce, with several genuinely jolly moments. Eileen Creelman
- - - Variety p22 N 19 '36

"Paul Gallico's magazine story ... was perhaps not exactly art, but it was a masterpiece compared to the film version which bears the same name. The situation is far from being transparent to the people, Mr. Gallico, who is also responsible for the screen story, makes them seem even more painful invention of a smash hit climax than they did on the printed page." B. R. C.
- - - N Y Times p31 N 19 '36

"Many strange films about newspaper people have come out of Hollywood since some one first decided that reporters are a gay, dashing, romantic lot, but none quite so bewildering as 'Wedding Present.' [It] insists on being furiously and monotonously whimsical. However, say this much for it at least, it begins on a high note and continues it through to the bitter end. But the things the audience must listen to and watch during its unreeling are something else again." William Eyestone
- - - N Y World-Telegram p29 N 18 '36

"Two star reporters ... dash about Chicago and New York in a farce that sweats over its laughs and трудiscing through just enough to warrant the effort." - - News-Wk p60 N 14 '36

"Cinema newspaper people, merely drunken souls a few years ago, have here, tops all each other's efforts in irresponsibility. Currently newshawks on the screen are, with few exceptions, physically incapable of running the mills lunatics. 'Wedding Present' turns a couple of these creatures loose to follow the blissful liquidation of the tempest. The result, however, insulting to the dignity of the trade, is efficacious and at times uproarious comedy." - + Time p71 O 26 '36

Trade Paper Reviews

"Striking a high note of popular appeal, this one should get much favorable word-of-mouth publicity. With five gags, it moves smoothly and swiftly. Family." - - Box Office p35 N 7 '36

"As a laugh-loaded gyp piece of lunacy, B. W. Schulberg's comedy should be swell entertainment for any regular audience. The start may be slow, but proceedings pick up quickly, and before you know what hit you, it's a mad pace with plenty of goofy happenings, but it's all very enjoyable." - - Film Daily p11 S 24 '36

"This featherweight flight into the stratosphere of lunacy is a flip and frolicsome farce in the current moon-struck mode and it will make a diverting hour for a wide audience. With Joan Bennett and Cary Grant heading a capital cast, it stands a bright chance in single-bosomed note and it will certainly be good office." - - Hollywood Reporter p3 S 19 '36

"Estimate: pleasing comedy." - - Phila Exhibitor p35 O 1 '36

"It takes the final reel to save this one from developing into a complete void of entertainment. But even that final reel hasn't enough wallop to put 'Wedding Present' in the running for serious consideration. About the only persons who give the impression that they feel they've really got something in 'Present' are Cary Grant and Joan Bennett. They try hard, but the combination of story, direction and whatnot is pretty much against them." - - Variety p25 N 25 '36

"Slow to start and laboring over the intended laugh lines in the earlier sequences, the farcical doings get up steam after the first two reels and come through in a burst of hilarity to run up average for excellent box office business. Intended laugh lines in spots hamper both Miss Bennett and Grant, but when they're given clear sailing, Miss Bennett, peer romp through farcical and satirical episodes with gusto and play several outstandingly novel gags in newspaper office for sustained laughs. Screen play gives them too long maintained and unvaried saracisms in effort to sustain antagonism." - - Variety (Hollywood) p3 S 19 '36

WHITE HUNTER. 20th century-Fox N 27 '36
Director: Irving Cummings

"[It] is the story of a former Under Secretary in the British War Office, who has had to flee to Africa to escape arrest for the innocent part played in a munitions contract scandal engineered by the girl he thought he loved and her wealthy lover." N Y World-Telegram

Audience Suitability Ratings

"It is simply a variation on a too familiar theme but Mr. Baxter, June Lang and Wilfrid Lawson play their parts convincingly and the photography has been handled with telling effect." T. J. Fitzmorris
- - - American Weekly p240 D 12 '36

"General patronage." - - Nat Legion of Decency D 3 '36

"Family." - - Sel Motion Pict p12 D 1 '36

"A brooding intensity to the story that is effective, and the wild animal atmosphere of the African wilds. Family." - - Wkly Guide N 28 '36

Newspaper and Magazine Reviews


"As Irving Cummings long ago established himself as a capable director, I refuse to believe the film has turned in a superior picture. 'White Hunter' may be assembled to better advantage. The fact that Irving asked for the termination of his contract with the producers after he had seen the picture, may be involved in some way with the slow pace it maintains. The individual scenes are directed capably, but the dialogue is ham-handed and no fault can be found with the performances as a whole, but the cutting leaves much to be desired. ... The story is purely negative. ... In every picture we have some meaningless close-ups, but not quite so many as 'White Hunter' contains. It is cutting which becomes ridiculous, particularly in the case of June Lang, a youngster who is nice looking in a negative sort of way, but whose facial expression can not compete with the heavy dose of white makeup which gives her the appearance of wearing a mask. ... Warner's ability is wasted in a picture with so little to recommend it." - - Hollywood Spec p10 D 5 '36

"It is neither an exciting nor dramatic safari that one is taken on in 'White Hunter.' The wild animal life of the Dark Continent has rarely been used to such poor advantage, however, in bolstering up the story, that the human players, they mark time in a rather embarrassing manner, struggling with vaguely defined situations and trying to hold up the central role Warner Baxter is more gung ho than amorous, but he does more than his share in keeping some semblance of suspense and movement in the work. Wilfrid Lawson over-accentuates his impersonation of a munitions maker. ... June Lang, on the other hand, does an extraordinarily inept job with the role of the heroine. She neither succeeds in making the part credible nor in charming you with her
personality. She showed little promise in 'Road to Glory.' In 'White Hunter' she shows even less promise.

+ N Y Herald Tribune p18 N 25 '36

"The new Criterion, which deserves much better pictures than it is getting, hasn't great regard for 'White Hunter.' The names in its cast prove that Twentieth Century-Fox meant well by its production. Somehow, in the making, a lot of the ingredients, and probably in the writing, this goodwill was defeated. The plot is mechanical, the direction artificial, even the acting of Eileen Creelman—" 

- N Y Sun p30 N 27 '36

"The Continent of Africa is being used so incontinent of late to buttress a number of saggingly secondary films that the hardened reviewer who gets wind of a safari being organized in some newly arrived picture may be excused for assuming that it is probably going out in search of a plot. The one uncovered by Mr. Zanuck's Central Avenue beaters in 'White Hunter' is very small game indeed, and the old California veldt it is scored in, could hardly lack less goodwill if it were covered with filling stations. A secondary film, as a rule, is tougher on its villain than on its hero, and therefore it is peculiarly enheartening to observe how nobly Wilfrid Lawson not only bears up under the effort to succeed in bringing to the screen a new 'sner.'" 

B. R. C.

+ N Y Times p39 N 26 '36

"[It] is by no means uninteresting—it is a melodramatic and exciting intrigue and adventure—but nevertheless, manages to be generally unexciting and lacking in interest. Why, frankly, I can't tell. All the shot and staple elements of melodrama are here, but they mix into something quite bumbly and unpalatable. Perhaps it is because the narrative is carelessly fabricated, because the dialogue is commonplace and because the direction is uninspired." 

William Bocheil

+ N Y World-Telegram p14 N 25 '36

News-WK p22 D 5 '36

Trade Paper Reviews

"Warner Baxter deserves better film fare than this flimsy, hackneyed story. Excellently played throughout by Baxter and Patrick. Despite the fact the cast, the production emerges as a poor adventure yarn with but few breathless moments. Family." 

+ Box Office p21 D 5 '36

"Intrigue and romance pervade this fairly entertaining story which has Africa as its locale. Fans of the game are no doubt pin-pointed about authenticity of settings, will find its melodramatic sequences exciting and interesting, particularly a leopard's attack on Warner Baxter... [There are] numerous shots of the colorful beasts inhabiting the Dark Continent, and one such shot taken from an airplane shows enough fauna to fill many zoos. It is these views which give to the film enough real atmosphere to make one forget the un-African backgrounds of remaining footage." 

+ Film Daily p3 N 25 '36

News-WK p22 D 5 '36

"Where an adventure story is indicated, one in which the emotional conflict is of equal range with the conflict with nature, this one will do as an hour's fair entertainment. Warner Baxter's role will generally be disappointed. The play, lacking a grand climax, has several small climaxes, which are approached tediously. Nothing is convincing and what were intended as dramatic moments are so thoroughly stereotype they lose most of their punch." 

+ Hollywood Reporter p27 O 3 '36

+ Motion Pic Daily p14 N 27 '36


+ Phila Exhibitor p11 N 1 '36

"'White Hunter' is one of those films which, after unspooling a few glimpses of the cast and the South African veldt, leaves nothing to the audience. The anticipation of the fine partnership of Warner Baxter and June Lang don't back up the vaunted strength. Story is just one of those things, and the cast works as though it had a pretty clear idea of this situation; with the exception of Baxter, who turns in a steady chore somewhat superior to his assignment. Everything turns out as per expectation. That's what will confine the picture to the dancest." 

- Variety p38 D 2 '36

"While this tries its level best to be thoroughly melodramatic 'White Hunter' is crammed with ancient film technique and emerges as a weak box office offering. A moth-eaten story, camouflaged with up-to-date trimmings, the film is neither thrilling nor romantic and attempted comedy fails to register. Multitudinous fans of Warner Baxter will be disappointed with this one as entertainment. However, Baxter gives as fine a performance as possible, considering the material."

- Variety (Hollywood) p3 N 30 '36

WHITE LEGION. Grand national $1min O 13 '36

Cast: Tala Birell. Ian Keith. Ferdinand Gottschalk

Director: Karl Brown

"Tell's the work of five medical scientists sent by the government to try to stamp out an epidemic. An officious Senator from Washington and his willful daughter are quarantined and forced to go through all the agonies and trials of the affair along with the doctors." 

Films Daily

Audience Suitability Ratings


Parents' M p46 Ja '37

Trade Paper Reviews

"Sincere, impressive and absorbing, this dramatic tale of the courageous battle waged by a few heroic souls against the dread yellow fever germ will interest all who appreciate serious films. The romantic interest, however, is slight and the grim story is unrelieved by lighter touches, which may detract from its appeal to general audiences. Adults."

- Box Office p27 O 24 '36

"This one opens with a long sequence of yellow fever patients in a run-down hospital on Panama during construction of the Canal, with close-ups of one patient after another going through the agonies of fever. Interceded by the attendant delirium. From then on the production is unrelieved with anything that serves adequately to offset the depressing theme and the tragedy inherent in the subject matter. The general handling of the theme is heavy and uninspired. It is a director's picture in the sense that the director also is the author, which probably explains a lot."

- Daily p3 O 17 '36

"As much as it hurts and disappoints to have to report that this picture based on a high-minded theme, reflects credit on its producer and biographer in its delineation, it must be recorded that said producer 'hasn't done right by our Nell.'... This picture, inadequately done [does not] appeal to mass audiences. One cannot be certain, but it is perhaps that topics of disease and death do not fall into the realm of entertainment. The 'White Legion' will do as a filler on dual programs."

- Hollywood Reporter p3 O 23 '36

+ Motion Pic Daily p2 O 19 '36

"Well made, with the same selling angles as 'Pasteur,' this is worth attention. Players all turn in good performances. Estimate: interesting program can be sold." 

+ Phila Exhibitor p55 O 1 '36

+ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; Exceptionally Poor
WILD BRIAN KENT. Principal-20th century-Polygram N 17'36
Cast: Ralph Bellamy, Mae Clarke, Helen Lowell, Stanley Andrews.
Director: Howard Bretherton.
Based on the novel Re-creation of Brian Kent by Harold Wright. "Ralph Bellamy is a wastrel polo player, dropped by his team into the middle of the wheat and cattle country. Penniless, he is befriended by Mae Clarke and Aunt Helen Lowell, and in return for the favor, promises to raise the necessary three thousand dollars to save the cattle to market and the wheat harvested." (Hollywood Reporter)

Audience Suitability Ratings
"A slow moving melodrama of little interest to anyone except children. Family." Am Legion Auxiliary.

"The country settings and the threshing machine in action are interesting. The production qualities are fair. Adults & 14-15: fair; 8-11: interesting." Calif Cong of Par & Teachers.

"Ralph Bellamy is too polished an actor for this type of picture as are other members of the cast. R-1. Family." Calif Fed of Business & Professional Women's Clubs.

"Mature & 14-18. Mediocre." DAR.

"Very natural acting and notably beautiful photography of the wheat and cattle country are the highlights of this otherwise undistinguished film. Family." Nat Soc of New England Women.

"A quick-moving Western drama with beautiful scenery. Interesting to all who like a picture of this type. Family." S Calif Council of Church Women.

"Fox W Coast Bul N 25 '36
This Western is nicely photographed, fairly well directed and acted and has plenty of action. Family." + — Gen Fed of Women's Clubs (W Coast) D '36

"Fair. Adults & young adults." + — Motion Pict Guide D '36

"In the picture there are no outstanding scenes or dramatic incidents. The only appeal is to those who are interested in seeing a typical Harold Bell Wright story on the screen. Adolescents, 12-16: passable; children, 8-12: no interest at all. + — Motion Pict R p9 N '36

"A poorly edited filming of an obvious melodrama with adequate players cast as leads, but overdrawn characters in the supporting roles. Typical. The very good suspense of the fire and racing episodes is the only redeeming feature. Family." + — Nat Council of Jewish Women N 16 '36

"General patronage." Nat Legion of Decency N 26 '36

"A & Y: passable; C: little interest." Parents' M p16 Ja '37

"Family." Sel Motion Pict p8 D 1 '36

Trade Paper Reviews

"Aimed to please the Harold Bell Wright-Ralph Bellamy fans, this film hits its target, and is satisfactory fare, for any dual. Bellamy and Mae Clarke give their usual good performances. Family." + Box Office p27 O 24 '36

"[It is] satisfactory program fare for the action buff. + — Film Daily p13 O 22 '36

"[It fails to elicit much of the excitement inherent in the novel and will find its appeal in the subsequent-run houses and in the neighborhoods where Wright's novel output has been most popular. Sol Lesser's production has everything in it but the exciting ingredients which should characterize a true Western picture." + — Hollywood Reporter p5 O 17 '36

"The show is okey for the small towns, neighborhoods, twin bills. The players turn in satisfactory performances, but the structure and the scenic backgrounds also helping." + Phila Exhibitor p36 N 1 '36

"Harold Bell Wright story has little to commend, other than the fact that it is a fair duet. Ralph Bellamy and Mae Clarke both are miscast. Miss Clarke is hardlyfetching as a country lass and Bellamy is offside trying to be funny or social. Of the old gaslight drama school, it unwinds slowly." + — Variety (Hollywood) p3 O 17 '36

WINTERSET. RKO 75min N 20 '36
Director: Alfred Santell.
Music: Maurice De Pachk.
Musical director: Nathaniel Shilkret.

Based on the stage success of the same title by Maxwell Anderson. "The picture opens briefly with the railroading to the chair of a high-minded radical for a crime that he did not commit. He leaves an infant son and the boy grows to manhood possessed by the urge to clear his father's name. Drifting into New York on a rainy night he is drawn, as if by some invisible power, into the sordid circle that hides his true identity behind his prayer. Drawn there also is the judge who condemned his father, now broken in mind by the 15-year-old memory of his deed." (Hollywood Reporter)

Audience Suitability Ratings

"Maxwell Anderson's hard-bitten prize-winner comes to us in more frankly melodramatic terms in this screen version than in the stage play, and that is to say it has found its true level of theatre. It is a tensely engaging film, splendidly acted throughout, by Margo and Burgess, the obvious sort to offset its social indignation. Further, it has been relieved of its pretentious poetry and a happy ending has been contrived, so that no hindrance to popular success remains... this is not at all a pleasant film, its plot being relentless and unrelieved until the concluding moments, but it can be recommended to unflinching adults as a superior piece of work." J. Fitzmorris + — America p216 D 5 '36

"A; outstanding; Y & C: harrowing, unwholesome." Christian Century p1079 D 9 '36

"Distinguished is the screen presentation of Maxwell Anderson's tragic play with music, light and shadow intensifying its somberness... Thought-provoking fare for adults." + — Gen Fed of Women's Clubs (W Coast) N 21 '36

"Grim, gripping drama, stark realism, and absorbing intense interest mark the production of this screen version of a very successful stage play. Surrounded by many of the original cast, Burgess Meredith and Margo give portrayals in the roles they created on the stage. Adults." + — Nat Council of Jewish Women N 25 '36

"[It is] an unforgettable production. The whole film is greatly enhanced by the authentic atmosphere of the background and the excel-
MOTION PICTURE REVIEW DIGEST

"[It is] a gripping story, unusual in its social implications... Fine acting gives many deeply moving moments to the picture, which has distinctly best celluloid character in the film, aside from John Carradine's brief moment as Romagnoli, in the Track Roberts of Edward Clannell.... Burgess Meredith's Mio is brilliant, expressive, embittered—a boy who sneers at the world that has done him wrong... The settings are beautiful and authentically executed according to the playwright's intentions, although they lay the screen production open to the criticism that it is static in the same way that a picture can be... fondly on its darkly glistening cobblestone backgrounds. The most inevitable criticism of the production, however, will probably be caused by the changed ending. It cannot be gainsaid, however, that a feeling of the triumph and the sense of the struggle is retained through the climax, whether or not it was devised as a bow to the box office." — J. T. M. DeGroot

"[It is] a stirring, superbly acted, bitter and eloquent photoplay... Mr. Anderson, you will remember, wrote his play for the most part in a tragedy house, giving it a limited appeal to a typically harrowing Elizabethan tragedy finale... While the photoplay resorts to a happy ending—the alternations have in no way detracted from the majesty and splendor of the original. 'Winterset' remains in screen form a beautifully written, nobly imagined, dynamic drama... Alfred Santell's direction is extraordinarily good, as is the screen play itself... The entire cast is brilliant. To single out any of the players for special commendation would be unfair, but just to mention Anthony Moscovitch in his bravura role, and the acting of the remainder of the cast is superlative. An exception must be made in the cases of Burgess Meredith, Margo, Eduardo Clannell, John Conoff, James Edward Ackerman, Maurice Moscovitch and Stanley Ridges, all of whom are superb." — William Boehnel

"Just as a picture, 'Winterset' is superb, a great, sombre pleasure. As a picture, the story is more effective than it was as a play, because James M. Morgan's screenplay exactly the same. That the movies can do on the grand scale. It's a beautiful piece of work. I think that you can say it's a splendidly written and directed piece of work in other ways, too... The public that wants its under-standing, its straight may be disappointed. Perhaps this film's not the kind that would win a lot of money for the R.K.O. people, but that's its own business... I, for one, found that I liked the film than I did the play. If I like the film because its acting is so forceful, I will be disappointed by the box-office results. Against the stone of the Bridge, prays to the 'bright, ironical gods.' — John Mosher

"[It is] one of the finest films to come out of Hollywood this year. But artistic merit is rarely the specific for anemic box-office receipts. 'Winterset,' though as a 'critically successful,' depends on the critics and on word-of-mouth advertising to marshal its audiences. As a screenplay, its intelligence and depth, 'Winterset' is uniquely successful—even if its commercial fate must rest in the laps of those bright, elegant gods.' — William Boehnel

"Exceptionally Good; + Good; — Fair; — Mediocre; — Poor; — Exceptionally Poor"
WINTerset—Continued
happy ending is more logical and far less melodrama, although Mr. Armstrong's handling is visibly less exciting than the stage production. The chief actors, Burgess Meredith and Margo, whose screen characterizations are critically
leave a great deal to be desired in their film
characterizations. I found 'Winterset' tedious, static and uninteresting, a decision which may set
me apart from my fellows, but after serious reflection I am unable to any honest admit to any honest enthusiam on behalf of Alfred Santell's production."
R. S. Ames

"Winterset" transferred to the screen by Producer Pandro S. Berman with such hon-
esty, intelligence and skill that it better its original. By abbreviating some of Author An-
derson's less appropriate flights of poetry, An-
thony Veiller, who wrote the screen play, im-
proved the highlights of the script, brilliantly
directed by Alfred Santell, is a production that
is sure to be listed among the best pictures of the year. That 'Winterset' will fail to ap-
peal to the cinema's mass audience is likely. As
an investment for RKO it can therefore be measured mainly as an introduction to the cinema
public of several new faces. Margo's—which
are the film's chief asset—have apparently not
been transferred to the stage cast, but from
Stanley Clavering's production we are warranted
in looking for a better job than what Minnie
delivers a horrifying bit. Family.

+ Box Office p29 N 21 '36

"This will rank with the really important pictures of the year. It will have a special appeal to those discriminating audiences. Alfred San-
tell has done a masterly job of directing and
produced a gripping picture... The acting is
flawless, with Burgess Meredith, of the stage
cast, scoring heavily. His performance is one of
the best of the parts, the sad, wretched, villain, who delivers a
horrible bit. Family."

+ Film Daily p9 N 17 '36

"Maxwell Anderson's grim and profoundly
moving poetic drama of the underworld... is
an artistic triumph. It's similarities to The
Indestructible Man will be widely realized, but its
value lies in its own complete personality. Its
scape at the box office is less certain. Universal
as its dramatic appeal, its portrait, is an astounding
undertaking. The director and cast and the
New York theater cast may yield only a
moderate money draw. But it is a truly great
picture and high honors are due its makers
for the daring contribution to the roster of modern
theatricals of the year."

+ Hollywood Reporter p3 N 13 '36

+ Motion Pict Daily p2 N 14 '36

"This is excellent class. Characters are intelli-
gent, dialogue literate, motivations sometimes
too obscure. Estimate: excellent class job, but
needs selling."

+ Phila Exhibitor p21 D 1 '36

"'Winterset' is not big box-office. It's a crit-
icle's picture and, as such, the box office
reaction will be favored through the kindly
press this RKO filmization... is bound to
receive. For the rank and file 'Winterset' will
be hit at certain locales; they may even wonder what it's all about. As an artistic
production it's tops. 'Winterset', if nothing else,
will be a noteworthy in its handling Burgess
Meredith cinematically, although this
highly capable, legendarily [stage] Juvenile has yet to assert his fullest film potentialities. His
next picture, or the one after that, will do the
trick. Whatever it is definite, box office
limber... Very nature of this drab melodilled interpretation of an ethereal stage theme—

which even in [stage] atmosphere confused
and confounded some patrons—is not conducive to
the popular box office atmosphere. Direc-
tively 'Winterset' is confusing. Prolog set in
the small town 16 years ago is disjointed. Gen-
erally speaking, the purpose is vaguely limned. Con-
celvably, it's an obscurity which may be cen-
sorially necessary, but lacking that definition, 'Winterset' is

Variety p12 D 9 '36

WITH LOVE AND KISSES. Melody 65min
Cast: Pinky Tomlin. Toby Wing. Kane
Richmond. Arthur Houseman
Director: Les Goodwins

"Pinky, a farm boy with a yen for com-
posing, hears a radio singer, Kane Richmond,
claim one of his songs. With the fifty dollars
he has borrowed on his cow, Minnie, he goes
to New York where he lands in jail and meets
Arthur Houseman." Film Daily

Trade Paper Reviews

"Pinky Tomlin delivers a number of his own
songs in the film, nec to which is a minor
star. His songs should catch the public's
fancy... Although unpretentious, the show
has a lot of entertainment, and
snacks up as one of the best independent pro-
ductions. The family and suburban trade
should find it much to their liking."

+ Hollywood Reporter p3 D 3 '36

"Although light and unpretentious, 'With
Love and Kisses' is an amusing enough com-
edy musical to satisfy the neighborhoods and
the sticks. It has sufficient entertainment for
the independent market but lacks punch and names to carry elsewhere... Tomlin sings sev-
eral songs in his distinctly individual manner
and Miss Wing contributes several numbers
her self, but the film is far from inferior. In-
cluding prevents them from putting over their
tunes as well as they might have with
improved sound."

+ Variety (Hollywood) p3 D 3 '36

WITHOUT ORDERS. RKO 65min O 30 '36
Frances Sage. Charley Grapewin. Vinton
Haworth

Director: Lew Landers

"The story... is built around the conflict
between a seasoned and resourceful commercial
air pilot and the weakening son of the owner
of the line, a brilliant stunt flyer but unfit for
responsibility. When the boy's adoring father
for his good intentions gives him charge of a transport the opposition
comes to a head. It is built up by the rivalry
of the two men for the hand of Sally Eilers, air
stewardess and trained as a pilot." Holly-
wood Reporter

Audience Suitability Ratings

"A: mediocre; Y: better not; C: no."

Christian Century p1574 N 25 '36

"Good. Mature audience & 11-18." DAR

Fox W Coast Bul O 24 '32

"The long suffering airlines are again given
bad publicity in this film. The photography
is very fine indeed, and there is no death
of action, however improbable it may seem. Adolescents, 12-16: questionable; children, 8-12: no.

- + Motion Pic R p10 O '36

"A film that gains momentum as it rushes toward a breath-taking climax. 'Family.'"

- + December O 15 '36

"A: improbable but exciting; Y: possible; C: no."

Parents' M p55 D '36

- "Family." "Sel Motion Pic p12 N 1 '36

"Some interesting characters, and the plot works up to an exciting climax. Family." "Wkly Guide O 10 '36

Newspaper and Magazine Reviews

"Sally Eilers makes this all appear wholly credible and the result is a very interesting picture, if one overloaded a bit with rhapsodic lines having to do with the safety of commercial aviation. It's just another picture that is capitalizing on the new vogue for flying, and, of its kind, it might be a lot worse. It is family fare." Laura Elston

+ - Canadian M p39 D '36

"There are some thrilling moments and good photography, but the film is not very believable. Adults: slow, young people." + - Christian Science Monitor p10 D 5 '36

"'Without Orders' is just another romantic melodrama about flyers. Some of the air shots in blizzards high above California's Sierras are picturesque and exciting, but the plot is so fantastic and surfeited with threadbare situations it is... Tack little tedious to stay the film through... Obviously manufactured as a thriller, the authors didn't bother to work out either plot or concrete characters. Moreover, the production appears to have been hasty, although the performers, especially Miss Eilers and Mr. Armstrong, do all they can to make the piece convincing." Marguerite Taze-Laar

+ - N Y Herald Tribune p20 N 5 '36

"Not exactly new in idea (it deals with that previously celebrated conflict between stunt and transport piloting) nor exactly revolutionary in treatment. Without Orders none of the less manages to be endurable and even fairly exciting asy-drama." B. R. "Some" p4 N '36

"Movies. just movies." John Mosher

New Yorker p177 N 14 '36

"The producers are inclined to rhapsodize over the safety of commercial flying, but soft-pedal, rather than exploit the interests of an exciting story which builds to a tuck-raising climax."

News-Wk p32 O 31 '36

"'Without Orders' contains one exciting sequence in which an airline stewardess takes over the controls of a transport plane in a storm... For the rest, one more minor-league investigation of air travel implying that this is an adventure rather than a convenience. 'Without Orders' is likely to arouse more indignation from airline executives than enthusiasm from lay audiences." Time p21 N 2 '36

Trade Paper Reviews

"Plenty of interest-sustaining action and some splendid air shots make this film, based on commercial aviation, good entertainment, depending rather unbelievably on story." + - Box Office p27 O 9 '36

"With thrills galore, this airplane picture should be meaty fare for the patrons who want excitement & you. "Low Landers, the director, has turned out a fast-moving, action-filled number. A newcomer, Vinton Haworth, who plays the pilot, in a part of the airplane operator, does a fine job in a difficult role, and much credit for his excellent performance should go to Landers." + - Film Daily p6 S 25 '36

"An exciting story of commercial aviation that goes straight to its melodramatic goal with pep punch and an undeviating straightforwardness that is refreshing. A well constructed screenplay and an honest and intelligent presentation lift it well above its limited budget, and, except for light name-draw, it would do some fancy soloing. As it is, it is good for solid satisfaction and profits on all dual levels." + - Hollywood Reporter p3 S 21 '36

+ - Motion Pic Dally p4 S 22 '36

"Estimate: program, best for neighborhoods. twin bills." + - Phila Exhibitor p38 O 1 '36

"By application of a commercial aviation background, this old-fashioned melodrama plot is brought up to date. But it's still the same old idea and the setting only provides a pair of atmospheric crutches for easier limping purposes. Picture is of secondary classification, both from entertainment and box office standpoint."

+ - Variety p14 N 11 '36

"Associate Producer Cliff Reid has turned out a film which, if properly exploited, will bring money into any exhibitor's till... Without Orders, with its airline background, should lend itself to profitable exploitation without heavy effort. Running only 68 minutes, it can be relied upon to carry anything else on a double." + - Variety (Hollywood) p8 S 21 '36

WIVES, NEVER KNOW. Paramount 70min S 25 '36

Cast: Charlie Ruggles, Mary Boland, Adolphe Menjou, Vivienne Osborne

Director: Elliott Nugent

A sophisticated novelist who preaches against marriage almost breaks up the household of a timid horticulturist.

Audience Suitability Ratings

"The idea that a wife must be allowed the privilege of forgiving her husband's misdeeds in order to be perfectly happy is amusingly exploited in this latest marital mix-up involving Mary Boland and Charlie Ruggles. Givens such a hilarious situation, these expert comedians could not fail to make the most of it and their brand of minor-comedy is continuously funny. It is, however, farce, that is best suited to an adult audience." T. J. Fitzmorris

+ - America p624 O 3 '36

"A: amusing; Y: mature; C: little interest." Christian Century p407 O 21 '36

"A well chosen cast and good direction make this a highly entertaining picture. Adults." Am Legion Auxiliary

Adults: good; 14-18: doubtful; 8-14: no. Calif Cong of Par & Teachers

"[It is] a hilarious farce. Excellent for type." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Adults & young people." E Coast Prevew Committee

"A comedy with some clever characterizations which evolve into lanyard farce with many laughs for adult audiences." Nat Soc of New England Women

"A definitely disappointing vehicle for the favorite of the comedy type; the picture is negative in ethical value and suitable only for adults." S Calif Council of Fed Church Women

Fox W Coast Bul O 3 '36

++ Exceptionally Good; + Good; ++ Fair; ++ Mediocre; Poor; --- Exceptionally Poor
WIVES NEVER KNOW—Continued

"[It] will provide many laughs for those who enjoy these comedians. Adults & young people."

Gen Fed of Women's Clubs (W Coast) S 23 '36

"A first-class mirth-provoking comedy in the best Ruggles-Boland style. The humour is adroitly handled by experts and will be enjoyed by thousands of couples who realise that a stage farce is far easier and pleasanter to live in than its opposite number. The dialogue is good and the actors seize on all its points. Suitability: adults & adolescents." + Mo Film Bul p178 O '36

"Good. Adults & young adults." + Motion Pict Guide D '36

"Considering the plot, the picture is handled with no vulgarity, it is an amusing farce lampooning pseudo-Freudian literature, and making the most of the absurd situations that arise when a silly wife tries to remodel her domesticated husband. Adolescents, 12-16: unsuitable material for children, S-12: no." + Motion Pict R p19 O '36

"Adults." Nat Council of Jewish Women S 21 '36

"Adults." Nat Legion of Decency S 24 '36

"A, Y and C: entertaining farce." Parents' M p41 N '36

"Adults & young people." Sel Motion Pict p11 O 1 '36

"Family." Wkly Guide S 19 '36

Newspaper and Magazine Reviews

"Plausibility is tossed to the four winds in the course of the farce-comedy, 'Wives Never Know.' Had this story been told in a less rowdy fashion, it might have resulted in a sedate piece of drollery; but Elliott Nugent, the director, and those responsible for the script, saw fit to risk everything for the sake of hilarity. And the picture does give the spectators many a good laugh." Mordaunt Hall + Boston Transcript p6 O 3 '36

"Adults." Christian Science Monitor p13 O 10 '36

"From Vivienne Osborne and Claude Gillingwater to Copper Edward Gargan, 'Wives Never Know' is enacted in princely fashion, thus making the roll-call complete. From producer to bit-player it is perfectly handled. See it." Paul Jaskie + Hollywood Spec p15 S 12 '36

"Constructed on a tried and true farce formula, this must have looked hilarious on paper. And it is fairly amusing on the screen, thanks chiefly to Adolphe Menjou who is fast becoming our favorite farceur. . . This will divert you—if your tastes are simple." (2 stars) Beverly Hills Liberty p44 O 31 '36

"The domestic establishment of Charles Ruggles and Mary Boland is holding what looks like a sacrifice auction sale, second-hand oddments of the old homestead—including a spare scene by Mr. Ruggles to his familiar timid-husband sequences, and the usual number of stock Bolandisms, are offered—at a considerable reduction in humour—tiller. The ambiguous, bargain-counter title, 'Wives Never Know.' The picture is merely an antiquated type of stage farce enacted before a camera. . . [It is] a series of almost wholly unamusing escapades." E. B. C. + New York Times p24 O 21 '36

"No permanent injury to the cinema has been accomplished by the production of 'Wives Never Know,' the amiable and inoffensive minor humor is laughable and the best of the staple elements of farce, it is pretty commonplace and tricky in plot, but there are also some funny moments and a good deal of excellent playing in it. The mixture results in fair-to-middling entertainment." William Boehnel + — N Y World-Telegram p23 N 2 '36

"Not intended to be exciting, 'Wives Never Know' is, however, funny in the way Mary Boland and Charles Ruggles manage to make their little situations characteristic of a married life. Adolphe Menjou is the figure who starts the trouble in this case. And it's a bright case, thanks to Mr. Ruggles. Boland is bright, too." John Mosher + New Yorker p90 N 7 '36

"[It is] unpretentious comedy." + — National RKO N 7 '36

"Comedy teams, when they're held together over a protracted period of time, tend to become monotonous. . . But Charlie Ruggles and Mary Boland are the exceptions that redeem the rule; the longer they co-star the greater they develop in the eyes of other's particular brand of humor. I won't presume to tell you that Mr. Ruggles and Miss Boland are funny. . . Scripters already know that . . . but just take a peek at the current vehicle to see how funny they can be." + Script p10 O 3 '36

Trade Paper Reviews

"A merry, mad, matrimonial mixup, this will be a riot with audiences who like their comedy straight with a dash of sophistication, and can hold their own in any situation. Family." + Box Office p63 S 19 '36

"[It is a] highly amusing comedy with Ruggles-Boland-Menjou scoring in domestic yarn of general appeal." + Film Daily p19 S 9 '36

"This new Ruggles-Boland comedy vehicle is a shining successor to 'Early to Bed.' It, too, is a hilarious farce concerned with domestic relations and it has an additional asset in the presence of Adolphe Menjou in another of the low-comedy roles to which he has recently been committed with so much success. The picture can safely be welcomed to the top rank of dual offerings, where it will have box office value beyond its predecessors." + Hollywood Reporter p3 S 3 '36

"Estimate: pleasing laugh program." + Motion Pict Daily p10 S 4 '36

"Light in story texture and unimportant as to plot, this domestic farce owes far more to the players and direction than to the author, who merely provided the pegs which two able farceurs hang their japes. But it is good entertainment once the premise is established and is kept moving at an agreeable pace." + Variety p19 N 4 '36

"Taking a theme almost as old as the theatre itself, Producer Harlan Thompson has given a different touch and new comedy to the ancient institution of wifely jealousy and turned out a rollicking farce. . . 'Wives Never Know' is not a pretentious picture, but it is one that can stand a good build-up from the exhibitor without fear of consequence." + Variety (Hollywood) p3 S 3 '36

A WOMAN REBELS. RKO 93min N 6 '36


Based on the novel Portrait of a Rebel by Nette Syrett. It is the story of a girl in England who, when refused against her father's domination and later against Victorian convention before the time of woman's emancipation.

+ — Exceptionally Good; + Good; + — Fair; + — Mediocre; + — Poor; + — Exceptionally Poor
**Audience Suitability Ratings**

**A:** excellent; **Y:** probably too mature; **C:** no.

**Christian Century** p1542 N 18 '36

"Charmingly pictured and dramatically developed, this strong, sui woman's right for adult rights. Katharine Hepburn gives a softly shining quality to the role in which she must adjust her childhood to the fine maturing of a woman of forty. Mature." Mrs. T. G. Winter

**Fox W Coast Bul N 7 '36**

"Katharine Hepburn was never more lovely than in this heart thrilling story of a woman who dared as desperately as she loved. Mature." Am Legion Auxiliary

"Outstanding. Katharine Hepburn gives a finely shaded performance except for the times when her own personality shines through too clearly and her decision becomes a little strident. The support players enter into the spirit of the production and the result is an outstanding and arresting picture. Adults." Calif Cong of Business & Professional Women's Clubs

"This [is a] beautifully photographed and smoothly directed picture in which Katharine Hepburn appears at her best. Adults 11-15; little interest; 8-14: no." Calif Cong of Par & Teachers

"A poignant, sympathetic role which Katharine Hepburn could have made stronger. Adults. Excellent." DAR

"An outstanding production, at times deeply poignant and always profoundly sympathetic. Adults & young people." E Coast Preview Committee

"An old plot, very sincerely acted and staged with notably careful attention to detail. Convincing and worth while for an adult audience." Nat Council of Jewish Women

"Rising to tense dramatic heights, with a distinguished cast, the whole is a gem of a production. Adults & young people." S Calif Council of Fed of Church Women

**Fox W Coast Bul N 21 '36**

"Mature" Gen Fed of Women's Clubs (W Coast) N 10 '36

Reviewed by H. M. Le Sourd

"This absorbing drama gives Miss Hepburn an opportunity for one of her finest portrayals. The supporting cast is a fine one each member adding a bit to the perfection of the whole. Adults.

+ Nat Council of Jewish Women N 3 '36

"Although sin is portrayed it is clearly, shown as sin and retribution follows. Adults."

Nat Legion of Decency N 5 '36

"A & Y: excellent; C: little interest."

Parents' M p46 Ja '37

"An outstanding production, at times deeply poignant and always profoundly sympathetic. Adults & young people.

+ Set Motion Pic N 13 '36

"A tense drama. . . Katharine Hepburn does a splendid piece of acting and the production is well directed. Mature."

+ Wky Guide O 24 '36

**Newspaper and Magazine Reviews**

"[It is an amalgam of most of the theatrical stencil of the Victorian era. Katharine Hepburn is playing with such resourceful subtlety that the character actually alive." M. E. E.

+ — Boston Transcript p4 N 7 '36

Reviewed by Laura Elston

Canadian M p88 D '36

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

"So highly polished is this record of a valiant Victorian lady in revolt that you may not immediately realize its phony qualities." Adults.

**Christian Science Monitor** p17 N 14 '36

"The picture is an engrossing social drama, in large part autobiographical, recital of incidents in the life of a woman, which is made convincingly by the intelligent direction of mid-Victorian era. Katharine Hepburn's performance is the most convincing of any player has contributed to the genre. There is an entire absence of the suggestion of extravaganzas in both voice and gesture which so marred previous appearances. She has never been a great box-office favorite, but her response to Sandrich's direction, of which picture should start her on the road to that distinction. . . The story does not give the picture its strength as entertainment. It opens well, the first sequence creating the necessary curiosity as to what will come next, but at least when it proceeds it seems too long to keep our interest from sagging with it."

+ Hollywood Spec p8 N 7 '36

"Pamela's passion play seems unduly long. Not that Miss Hepburn gives a bad performance, for she is a splendid heroine who bucks at convention and tradition. Probably it is a better characterization than she has contributed to Hollywood in some time."

(24 stars) Beverly Hills Liberty p44 D 12 '36

"Miss Katharine Hepburn's seemingly endless preoccupation with costume drama stumbles remarkably in "A Woman Rebels". Her chance for Miss Hepburn to be noble and brave, and once she has established those virtues, the film begins to slip downward. There is no doubt that 'A Woman Rebels' is an excellent period piece and that it gives Miss Hepburn's promising peek at Victorian England at its most exquisite. Also, Mark Sandrich, making his first deep-sea drama, has directed a picture, has studied it with an exceptionally shrewd bits of telling direction."

+ — Lit Digest p21 N 14 '36

"It is cunningly put together, ably acted and sometimes genuinely touching. If the idealized content of the play is generally obscured by an episodic and melodramatic romance, this was undoubtedly the intention of the producers. The Hepburn gives an appealing if not altogether believable portrayal of a young lady who is alternately shaking off the shackles of her sex and giving them back. The attractive Doris Dudley makes her screen debut. . . The part itself is so ill-defined that it would be charitable to consider Miss Dudley's cinematic talents, Mark Sandrich, in his direction, has ignored the preposterous aspects of the scenario, most of confused material in a good-looking production, chiefly, distinguished for Miss Hepburn's fine acting."

Edward Barnes

+ — NY Herald Tribune p23 O 30 '36

"As a portrait, frankly prejudiced, of the mid-Victorian era, 'A Woman Rebels' is amusing and exceptionally charming. As drama, it leaves something to be desired. It never, in spite of the extraordinarily vivid and detailed atmosphere (the picture gives an approach close to reality. . . 'A Woman Rebels' thanks mostly to the delightful atmosphere and to Mark Sandrich's direction, is interesting if not moving. It describes, with frequent bitterness but occasional light of comedy, an era the movies have left too long untouched." Eileen Creelman

+ — NY Sun p32 O 30 '36

"Aided by an excellent source book, Netta Syrett's 'Portrait of a Rebel,' and by a group of understanding players, [it has been] fashioned into a handsome period drama. . . Miss Hepburn has played every rebellious scene of it with a courage and a resolute spirit which kindles our admiration for Pamela. We have less respect for the stock dramatics. . . but this is merely by-play & theatrical."

**MOTION PICTURE REVIEW DIGEST** 151
A WOMAN REBELS—Continued
accompaniment to the larger theme, and we
may accept or reject it as melodramatic
presence, without discrediting the success of a
Victorian rebel. In any case, it has been
delicately inserted into the picture and need not
bore us by its familiarity. There is any number of
capable performances besides that of Miss Hepburn, which is one of her best.'
F. N. Nittby
+ N Y Times p27 O 30 '36

"Miss Katharine Hepburn, the cinema's First
Lady, is very successful in 'A Woman Rebels,'
"the notion is one of the best, but a
decrepit little things manufactured from all the
weather-beaten odds and ends known to the
trade. However, it is easy to
say Miss Hepburn's, Pamela, and Herbert Marshall is first-rate as her
fair admirer. In fact, everything
about the film is good except the narrative.'
William Boehnel
+ N Y World-Telegram p39 O 30 '36

"This is a rather sad little treatise on
Women's Rights' represents an effort to do, and
it rather seems to ask us to go over all that
problem again. Miss Hepburn is stateless and
couldn't if she tried. Of course. It's not
exciting." John Mosher
+ New Yorker p80 N 7 '36

"It is Katharine Hepburn's picture. Her
sympathy and skill go hand in hand to
gether the melodramatic incidents which compose
the story. In an age when the presence
of the emancipated woman is new, there is no longer
promises to snatch off their hats, a crusade for
women's rights might be expected to awaken
only academic interest. But, with Miss Hep-

burses us to expect. Her performance and
Margaret Sandrich's direction, are
more vital than that."
News-WK p49 N 7 '36

"A remarkable picture of the ugly Victorian
mores at their worst. It is hard for a present-
day audience to tolerate the amusings of such
depression, or the equally depressing aestheticism of such godawful clothes,
but it is a strong narrative story, acted to the
hilt and directed by Marg Murdock with
intelligence, taste and fine understanding.
Katharine Hepburn, the star, is
superb."-Rob Wagner
+ Script p16 N 7 '36

"Not since Jo in 'Little Women' has Kath-
ary Hepburn had a role that fits her immortal
abilities so snugly as Pamela in 'A Woman
Rebels.' Pamela is deserted, dramatically,
and left to create a lone portrait, without
framing background. This is bound to
sure you, is no fault of Miss Hepburn's. She
performs as valiantly as the script will allow,
and makes her Pamela a person of dignity and
courage. We might call this a moral victory
for Miss Hepburn.

Stage p18 D '36

"Ever since Katharine Hepburn set the cine-
ma industry by the ears with 'Little Women,'
her employers have been trying doggedly to
discover just what elusive factor is added to
the stock formula of Lavender & Old Lace, made
that picture so sensational success. 'A Woman
Rebels' is a film that presents an answer.
If the element was the revolt of a young girl
against convention, that the experiment is
conducted with painstaking care only make it
the more apparent that the hypothesis is faulty.
. Marked by none of the vitality of its pre-
decessors in Katharine Hepburn's Victorian
series, 'A Woman Rebels' is saved from complete
mediocrity by the well-nigh-modulated performance
and the admirable feeling for
background and atmosphere implicit in Marg Murdock's
direction."
Time p16 N 9 '36

Trade Paper Reviews

"This problem play of the mid-Victorian era
will have to lean heavily on the popularity of
Katharine Hepburn for its returns. Although
sincerely and convincingly enacted and bol-
stered by brilliant direction, the story is much
too heavy and slow to have a general appeal to
the average moviegoer. The result.

+ Box Office p35 N 7 '36

"This picture is obviously for adult audiences,
mature both physically and mentally, but the
picture is so carefully produced and directed
that there is never anything which could be
called 'objectionable.' Hepburn scores heavily
in the dual role of the 'Rebel,' and her ac-
ting at all times is of the highest caliber."
+ Canadian Moving Pict Digest p15 N 15 '36

"Here is a feminine film that the ladies of all
degrees and ages will revel in. It gives
Katharine Hepburn her most poignant and
sympathetic role. All things in the picture with it will bring joy to a showman's heart
and shekels to his box-office. Can't miss with
the [ladies] from Fifth or Tenth avenues, and
from all the avenues and crossroads from here
to the Coast."
+ Film Daily p7 O 28 '36

"A picture of superlative merits and some
great defects, this narrative vehicle for
Katharine Hepburn adds to her personal laurels and can probably be counted a
better than average Hepburn business. Its appeal
is largely to women. (It) takes the form of a
fictional biography, and as such it has
continuity of design and passages of moving
beauty, but lacks the suspensive power of
lightly-twined drama. In this character Miss
Hepburn has, perhaps, her most fitting role.
From the girlhood episode to the moving end
she commands sympathy and admiration. It is
an impressive portrayal."
+ Hollywood Reporter p3 O 28 '36
+ Motion Pict Daily p12 O 26 '36

"Well made, directed, photographed, this be-
longs in the high group of successful
stories. Although there is a class tinge, the
appeal should be universal."
+ Picture Exhibitor p33 N 1 '36

"Just so-so. Not the best and not the worst of
the Hepburn starring series. It offers the
press agents lots of openings for stunts, but
the story, as developed, is rambling and with-
out cumulative sock. While individual seg-
quences are attractive the picture in general is
pretty lifeless. It will get by on the strength of
Miss Hepburn's star rather than any merit in the story. . . .
All the characters ultimately become more
sticks in a make-believe picture. Miss Hep-

burn in a series of fetching Victorian fashions which reveal her doing Dietrich poses for
this character."
+ Variety p18 N 4 '36

"Katharine Hepburn, Herbert Marshall and
an excellent support triumph immeasurably
over an elaborate and complicated story of truc-
structural difficulties. Result is spotty and
loosely episodic, with strong emotional scenes alternat-
ing with academic statement of woman's estate
in mid-Victorian England and considerable
dialogic preachment alongside the tragic
elements of the sustaining love story. Picture
will probably not hurt Miss Hepburn, nor will
it help her very much. It will ring up no record grosses, but it does promise a substan-
tial business at the class houses. It is
preponderantly Hepburn's picture."
+ Variety (Hollywood) p3 O 23 '36

Y

YELLOW CRUISE. French motion picture
Tmin N 15 '36

Director: Andre Sauvage

Music: Paris Opera Orchestra

This is a camera record of the third Citroen
Central Asia Expedition of eight thousand miles
made in 1931-32 under the leadership of the

++ Exceptionally Good; + Good; + Fair; ++ Mediocre; - Poor; — Exceptionally Poor
famous French explorer Georges-Marie Haardt who died during the expedition. "Over the route which Marco Polo rote on camelback, through the deserts of Kazakhstan and the snow deserts of Tibet, in forgotten lamaseries, and along the corpse-strewn streets of Shanghai, the cameras clicked and the microphones listened." (News-Wk)

**Audience Suitability Ratings**

"General patronage.

**Nat Legion of Decency D 10 '36**

**Newspaper and Magazine Reviews**

"Yellow Cruise' . . . conveys a great deal of information about the other side of the earth and [is] heartily recommended. . . . (It) is a travel picture, following the third Citroen-Haardt expedition from Beirut to Peking—that is to say, over the Himalayas and through some of the most interesting countries in the world."

Mark Van Doren

+ Nation p677 D 5 '36

"(It) offers some remarkable scenes. For those who love adventure, or for the scholar, there are wonderful glimpses of Kurdistan in 'The Yellow Cruise.'" Marguerite Tazelaar

+ N Y Herald Tribune p18 N 19 '36

"The pictorial record of the odyssey, photographed with technical painstaking and an eye to the unusual . . . has been edited into a remarkable travel film by Léon Poirier: one which . . . definitely rescues the cinema travelogue from the ho-hum class." J. T. M.

+ + N Y Times p31 N 18 '36

"Couched in beautiful photography and colorful costumes after incident of great excitement, 'The Yellow Cruise' . . . is a graphic realization of man's inextinguishable curiosity about far-away places and his insatiable thirst for adventure. . . . The melodramatic nature of the accomplishment, is recaptured in haunting photography and in sequences that illustrate graphically the dangers and hardships the expedition experienced. . . . It is at once a film for educational and adventure entertainment." William Boehnel

+ + N Y World-Telegram p29 N 18 '36

"Subscribers to the National Geographic . . . will run in droves to see [it]. . . . Quite a trip! Scenery, landscapes, odd little natives. You may note that 'Kashmir 2' looks well on an automobile license, and you may thank your stars you're not in that part of the world where you have to protect your eyes with veils of yak hair." John Mosher

+ New Yorker p77 O 3 '36

"(It) is a sound film which the most conserva- tive Hollywood press agent would dub 'colossal.' . . . The picture is no dreamy travelogue. It is an exciting and beautiful record of a journey to legendary lands."

+ + News-Wk p27 S 19 '36

**Trade Paper Reviews**

"This camera record of the Citroen-Haardt expedition into little-known parts of Central Asia will prove splendid film fare for art theatres and for selected audiences. The photog-raphy gives many vivid closeups of unusual native types and pictures numerous scenic vistas and long shots, the narration is clear and concise and the musical accompaniment effectively creates the necessary mood. Family."

+ Box Office p63 O 17 '36

"This is one of the most unusual travel pictures ever filmed. . . . (It) affords unusual views of these little-known countries, their agriculture, architecture, etc. The photography is breathtakingly beautiful. In crossing the countries, the expedition used special motor tractors, and made its way under tremendous difficulties at times."

+ Film Daily p10 O 30 '36

"This is an expedition film which is more likely to have performed an overgrown travelogue. For sheer pictorial effects it tops everything ever before attempted. . . Intelligent movie- goers will receive this picture with open arms. For the others—doubtful appeal. The only criticism that might be offered would be the poor sound recording of the Paris opera orchestra, and fuzzy photography at the start of the film."

+ Hollywood Reporter p4 My 9 '36

+ Motion Picr Daily p7 My 7 '36

"Scientific, detailed, 'The Yellow Cruise' offers a valuable contribution to the cinematog-raphic literature on geography, exploration, but in its present form has its intensely interesting passages marred by too separated, lengthy exposition of details. . . Cut to about three reels, 'The Yellow Cruise' would probably make a wonderful travelogue, but in its present form— with English narrative, English sub-titles where on-the-spot French was recorded—it is usable only in foreign, art houses where the clientele is geographically, exploring minded."

+ Phila Exhibitor p34 D 1 '36

"This is a travelog of much higher than average mettle, but well-nigh ruined for the American market by inept handling and editing. . . Even as is, intrinsic merit should make it a good bet for the arties. Had it been properly edited, however, it might have qualified as a feature for regular channels. . . Great deal of the footage is highly interesting and different from the usual run of thin stuff. Photography is unusually good and there is an interesting (though noisy) accompanying musical score. Lecture is in English with the speaker an un-credited Englishman. Good idea, his not being credited: there's no credit due; it's one of the picture's few weaknesses. He has a dull, tiring voice and an astonishingly constant misconception of diction. About a third of what he says is inaudible. His whole style is shaky in the cutting; it's inexpertly done and there isn't enough of it; taking out 15 or 20 minutes would help a lot."

+ + Variety p15 N 25 '36

**YELLOWSTONE.** Universal 62min Ag 30 '36

**Cast:** Henry Hunter, Judith Barratt. Andy Devine. Ralph Morgan

**Director:** Arthur Lubin

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

**Audience Suitability Ratings**

"A: hardly; Y and C: little value."

+ Christian Century p135 O 14 '36

"Direction and dialogue are undistinguished; some attractive scenery is shown and the hot water scene is an interesting highlight. . . . The cinema's lethal weapons. Foster, a tragic and pathetic example of a man who has suffered and less much by his bad fortune is well played by Ralph Morgan. Suitability: adults & adolescents."

+ + M Film Bul p175 O 36

"Fair. Family-mature."

+ Motion Picr Guide D 36

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

"A murder melodrama laid in beautiful Yellowstone Park. This piquant combination will not be enjoyed by those who like the beauty of nature unmarred by bandits and sudden death. Most audiences, however, will enjoy the rather adroit interweaving of love and mystery against the superb background of falls, geysers, and high mountain trails. Adolescents, 12-16: matter of taste; children, 8-12: no."

Motion Pict R p9 S '36
"A and Y: mediocre; C: doubtful."
Parents' M p44 N '36

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor O 3 '36

Trade Paper Reviews

"Far-fetched tale handicapped by the rather poor showing of Henry Hunter and Judith Barret in the leads, this emerges as weak second-feature farce. Family."
— Box Office p19 S 26 '36

"Fine Yellowstone Park background is enjoyable highlight of fairly good melodrama."
+ — Film Daily p3 S 19 '36

"Outside of a couple of fantastic sidelights on natural science, this [mystery] hits the deep-end in interest. With the scenic and underground phenomena of Yellowstone Park serving as the background, the narrative staggers along minus suspense, excitement or logic. 'Yellowstone' is strictly of minor dual rating, and can be counted on for anything but support."
— Variety p16 S 23 '36

++ Exceptionally Good; + Good; +— Fair; —+ Mediocre; — Poor; —— Exceptionally Poor
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Under the names of the leading actors and actresses will be found the productions in which they have taken part.

Under the director's name will be found a list of the films which he directed.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.

From this dark stairway (Murder of Dr Harrigan)

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Frazier, Robert
Never too late
Frederick, Pauline
My marriage
Ramona
French, Charles
Western courage
Fritchie, Barbara
Thunder mountain
Wild mustang
Froman, Jane
Stars over Broadway
Frost, Philip
Berooge
Furness, Betty
All American chump
Here comes Cookie
Magnificent obsession
Mister Cinderella
President's mystery
Three wise guys
Gable, Clark
Cain and Mabel
Love on the run
Mutiny on the Bounty
San Francisco
Wife versus secretary
Gabriel, Lynn
Heart of the west
Gael, Josseline
Les Misérables
Gale, June
Heroes of the range
Riding avenger
Swifty
Gale, Roberta
No man's range
Gallagher, Richard 'Skeets'
Polo Joe
Galland, Jean
Le Barbier de Seville
Gallaudet, John
Alibi for murder
Gambarelli, Maria
Here's to romance
Garat, Henri
Amphitryon
Garbo, Greta
Anna Karenina
Gardner, Joan
Forget me not
Man who could work miracles
Garzan, William
Alibi for murder
Blackmaller
Flying hostess
Man hunt
Milky way
Navy born
Sky parade
Garraga, Martin
Lawless border
Garriick, John
Woman alone
Gateson, Marjorie
Gentleman from Louisiana
Three married men
Gaye, Gregory
Charlie Chan at the opera
Gaynor, Janet
Ladies in love
Small town girl
George, Gladys
Valiant is the word for Carrie
Geray, Steve
Dance band
Gerrard, Gene
Mister Hobo
Scandals of Paris
Glacchetti, Musco
Crooked love
Giacchetti, Gino Franco
Gruzza, la Sposa Garibalda
Gibson, Diana
Dangerous waters
Gibson, Hoot
Cavalcade of the west
Feud of the west
Frontier Justice
Last outlaw
Lucky terror
Powdersmoke range
Riding avenger
Swifty
Gibson, Wynne
Come closer, folks
Crouching beast
Girard, John
Secret agent
Gigli, Beniamino
Forgot me not
Gilbert, John
Pirate party on Catalina Island
Gillingwater, Claude
Prisoner of Shark Island
Ticket to paradise
Girardot, Etiennette
Half angel
Gish, Dorothy
Wanted men
Gleason, James
Big game
Don't turn 'em loose
Ex-Bradford
Murder on a bridge path
Plot thickens
Wife only human
Yours for the asking
Gleason, Russell
Condemned to live
Wellington Pike goes west
Gloria, Leda
Il Cappello a tre Punte
Godard, Paulette
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Gog, Gregory
Der Kampf
Gombell, Minna
Miss Pacific Fleet
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Gombo
Son of Mongolia
Goodner, Carol
Music hath charms
Student romance
Gordon, C. Henry
Hollywood Boulevard
Love letters of a star
Gordon, Del
Last of the Clintons
Wild mustang
Gorshin, Anatol
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Gottschalk, Ferdinand
White legion
Gould, William
Desert guns
Trigger Tom
Wildcat Saunders
Goya, Mona
Juggernaut
Grable, Betty
Collegiate
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Grabley, Ursula
Annette in paradise
Graves, Paul
Bengal tiger
Hot money
Isle of Fury
Mr Cohen takes a walk
Graham, Margaret
Countertieft
Crime over London
Criminal lawyer
Make way for a lady
Night waitress
Three musketeers
Trouble and triumph
Two in the dark
Granach, Alexander
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Last outpost
Pirate party on Catalina Is.
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Suzy
Sylvia Scarlett
Wedding present
Grant, Frances
Born to fight
Cavalry
Traitor
Granville, Bonita
Song of the saddle
These three
Grapewin, Charley
Without orders
Gray, Gilda
Rose Marie
Gray, Lawrence
Dizzy dames
Timber war
Greet, Clare
Murder in the red barn
Greetiel, Jacques
La Porteuse de Pain
Grey, Anne
Just my luck
Grey, Nan
Crash Donovan
Sea spotters
Three smart girls
Grey, Shirley
Mystery of the Marie Celeste
Griffith, Gordon
Blazing justice
Grossmith, George
Girl from Maxim's
Groves, Fred
Wolves of the underworld
Grundgens, Gustaf
Liebeherr
Guilfoyle, Paul
Winter set
Guitry, Sacha
Paster
Guitty, Madeleine
Ciboulette
La Porteuse de Pain
Gulino, Giuseppe
Gesuzza la Sposa Garibal-
dina
Gun, Judy
Last Journey
Private secretary
Gwenn, Edmund
All American champ
Anthony Adverse
Bishop misbehaves
Mad holiday
Sylvia Scarlett
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Hans, Dolly
Broken blossoms
Hackett, Karl
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Desert phantom
Traitor
Haden, Sara
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Laughing at trouble
Little Miss Nobody
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Hale, Alan
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Hale, Sonnie
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Haley, Jack
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Pigskin parade
Poor little rich girl
Hall, Henry
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Hall, Porter
General died at dawn
Too many parents
Hall, Thurston
Case of the missing man
Lone wolf returns
Man who lived twice
Roaming lady
Shakedown
Theodora goes wild
Three wise guys
Hall, Warren
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Hall, William
Flying hostesses
His significant brute
Halliday, John
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Fatal lady
Hollywood Boulevard
Nineteenth fingers on
Peter Ibbetson
Hamilton, Margaret
Moon's our home
Hanley, Jimmy
Born for glory
Hanson, Lars
On the sunny side
Hardie, Russell
Down to the sea
Harvester
Killer at large
Nero Wolfe
Harding, Ann
Lady consents
Peter Ibbetson
Witness chair
Hardwicke, Sir Cedric
Nine days a queen
Pig of old Drury
Harley, Oliver
Bohemian girl
Our relations
Hare, J. Robertson
Jack of all trades
Harker, Gordon
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Harlow, Jean
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Riffraff
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Wife versus secretary
Harrigan, Nedda
Charlie Chan at the opera
Harrigan, William
His family tree
Harris, Mildred
Never too late
Hart, Gordon
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Hart, Teddy
Three men on a horse
Harley, Paul
Two hearts in harmony
Harvey, Lillian
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Harwood, John
Once in a million
Hatton, Raymond
Arizona raiders
Hawkins, Jack
Pig of old Drury
Haworth, Vinton
Night watchman
Without orders
Haydon, Julian
Longest night
His son comes home
Hayes, Bernadine
Absolute quiet
Judgment book
Trigger Tom
Hayes, George
Call of the prairie
Heart of the west
Hopalong Cassidy returns
Hayward, Louis
Feather in her hat
Luckiest girl in the west
Hayward, Richard
Lucky of the Irish
Healy, Ted
It's in the air
Longest night
Mad holiday
San Francisco
Sing, baby, sing
Speed
Henderson, Charles
Seeing Nellie home
Henry, Dizzy
Unknown ranger
Henry, Charlotte
Forbidden heaven
Gentleman from Louisiana
Hearts in bondage
Mandarin mystery
Return of Jimmy Valentine
Three kids and a queen
Henry, Louis
End of the trail
Henson, Leslie
Girl from Maxim's
Hepburn, Katherine
Mary of Scotland
Sylvia Scarlett
A woman rebels
Herbert, Hugh
Colleen
Love begins at twenty
Miss Pacific Fleet
One rainy afternoon
Sing me a love song
To beat the devil
We went to college
Hersholt, Jean
Country doctor
His brother's wife
Reunion
Sins of man
Hervey, Irene
Absolute quiet
Along came love
Charlie Chan in Shanghai
His night out
Hicks, Scovini
Scrooge
Hilliard, Harriet
Follow the fleet
Hinz, Werner
Making of a king
Hobbs, Halliwell
Changing of the guard
Hobson, Valerie
August week-end
Great impersonation
Thugboat princesses
Hodges, Horace
Three maxims
Hoerbiger, Paul
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Royal waltz
Hogan, Michael
Wolves of the underworld
Hohl, Arthur
Devil doll
Guard that girl
Lone wolf returns
Humphrey, Erskine
Supercharged
Holden, Gloria
Dracula's daughter
Holmes, Phillips
Chatterbox
Divine spark
General Spanky
House of a thousand candles
Holt, David
Straight from the shoulder
Trouble for two
Holt, Jack
Crash Donovan
Dangerous neighbors
End of the trail
Littlest rebel
North of Nome
San Francisco
Storm over the Andes
Homans, Robert
Easy money
Homolka, Oscar
Everything is thunder
Rhodes, the diamond master
Linden, Eric
Ah, wilderness
In his steps
Old hutch
Robin Hood of El Dorado
Voice of Eagle Ann
Lindsay, Margaret
Dangerous
Frisco kid
Isle of fury
Lady consents
Law in his hands
Personal maid’s secret
Public enemy’s wife
Lister, Bruce
Ourselves alone
Lister, Francis
Living dangerously
Livano, Boris
Dubovsky
Livingston, Robert
Three mesquittes
Lloyd, Alma
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Song of the saddle
Lloyd, Harold
Brilliant marriage
Kind lady
Lloyd, Harold
Milky way
Locchi, Pino
On hundred days of Napoleon
Locher, Charles
Charlie Chan in Shanghai
Locke, Katherine
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Lockhart, Gene
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Career woman
Times Square playboy
Lockhart, Kathleen
Brides are like that
Times Square playboy
Lockwood, Margaret
Beloved vagabond
Loder, John
Daredevils of the earth
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Ourselves alone
Lodge, John
Ourselves alone
Loebinger, Lotte
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Leitfus, Cecilia
Once in a blue moon
Logan, Ella
Flying hostess
Lombard, Carole
Hands across the table
Love before breakfast
My man Godfrey
Princess comes across
London, Tom
Guns and guitars
Long, Lotus
Last of the pagans
Longden, John
Thoroughbred
Lloyd, Pauline
Feather in her hat
Loring, Ann
Robin Hood of El Dorado
Loring, Michael
Postal Inspector
Lorre, Peter
Crime and punishment
Secret agent
Losch, Tilly
Garden of Allah
Lime-light
Longstreet, Marianne
On the sunnyside
Louise, Anita
Anthony Adverse
Brides are like that
Midsummer night’s dream
Personal maid’s secret
Story of Louis Pasteur
Love, Edmund
Garden murder case
Girl on the front page
Grand exit
Great impersonation
King Solomon of Broadway
Mad holiday
Seven sinners
Thunder in the night
Lowell, Helen
Wild Brian Kent
Lo, Myra
After the thin man
Great Ziegfeld
Libeled lady
Petitcoat fever
To Mary—with love
Whipsaw
Wife versus secretary
Lugozi, Betia
Invincible ray
Mystery of the Marie Celeste
Postal Inspector
 Lukas, Paul
Doddsworth
I found Stella Parish
Ladies in love
Three musketeers
Luke, Keye
Charlie Chan at the circus
Charlie Chan at the race track
Charlie Chan in Shanghai
Lund, Lucille
Prison shadows
Timber war
Lupino, Ida
Anything goes
Daredevils of the earth
Gay desperado
One rainy afternoon
Yours for the asking
Lyon, Ben
Dancing feet
Down under the sea
Frisco waterfront
Navy wife
McCoy, Tim
Aces and eights
Border caballero
Bulldog courage
Ghost rancher
Lightnin’ Bill Carson
Lion’s den
Outlaw deputy
Prescott kid
Rooarin’ guns
Traitor
McCrea, Joel
Adventure in Manhattan
Banjo on my knee
Barbary Coast
Come and get it
Splendor
These three
Two in a crowd
MacDonald, J. Farrell
Excessive story
Florida special
Shadows of the Orient
Stormy
Waterfront lady
MacDonald, Jeanette
Rose Marie
San Francisco
MacFarland, Spanky
General Spanky
Trail of the lonesome pine
MacGinnis, Niall
Luck of the Irish
Ourselves alone
McGlynn, Frank, Sr.
King of the Royal Mounted
Littlest rebel
McGowan, J. P.
Secret patrol
MacGregor, Malcolm
I’ll name the murderer
McGuire, John
Steamboat round the bend
This is my life
Wanted: Jane Turner
Your Uncle Dudley
Couch, Frisco
Bullets or ballots
Freshman love
Moonlight murdor
Snowed under
Stage struck
Three men on a horse
Mack, Betty
Hair Trigger Casey
Last of the Climpson
Toll of the desert
Mack, Helen
Milky way
Return of Peter Grimm
MacKay, Barry
Born for glory
Private secretary
McCoy, George
Killer at large
Public menace
Two-listed gentleman
McKinney, Florine
Cappy Ricks returns
Dizzy damsels
McLaglen, Cliff
Mystery of the Marie Celeste
McLaglen, Cyril
Daredevils of the earth
McLaglen, Robert
Bengal tiger
Bullets or ballots
Dr Socrates
Foreign legionnaire
Jailbreak
Man of iron
Smart blonde
Times Square playboy
MacMahon, Aline
Ah, wilderness
Kind lady
MacMurray, Fred
Bride comes home
Champagne waltz
Hands across the table
Princess comes across
Texas Rangers
Thirteen hours by air
Trail of the lonesome pine
McNaughton, Charles
Three live ghosts
Macrae, Arthur
Dusty ermine
McRae, Robert
Bunker Bean
Cappy Ricks returns
Madden, Jeanne
Stage struck
Madison, Noel
Easy money
Missing girls
Morals of Marcus
Place that kills
Magnani, Anna
Blind girl of Sorrento
Tempo Massimo
Maguire, Mary
Flying doctor
Makarova, T.
Seven brave men
Mala
Jungle princess
Maleyef, Ikor
Anna
Mallory, Boots
Powdersmoke range
Malvo, Gina
Jack of all trades
Mander, Miles
Three masked men
Mann, Allen
Shake Mr Shakespeare
Manners, David
Hearts in bondage
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Mannheim, Lucie
East meets west

Thirty-nine steps

Manners, Sheila
Desert phantom

Kelly of the secret service

Lawless range

Moonlight on the prairie

Pigs that killed

Prescott kid

March, Fredric

Anna Karenina

Anthony Adverse

Dark angel

Mary of Scotland

Road to glory

Margaretson, Arthur

Bosh, Marion

Juggernaut

Mystery of the Marie Celeste

Margo

Winterset

Marion, Beth

Avenging waters

Between men

Everyman's law

For the service

Fugitive sheriff

Marlowe, June

Riddle Ranch

Marlowe, Hugh

If we couldn't have happened

Marlowe, John

Brilliant marriage

Marmont, Percy

Secret agent

Marquis, Margaret

Last of the Warrens

Marsh, Carolyn

Shake Mr Shakespeare

Marsh, Garry

When knights were bold

Marsh, Joan

Brilliant marriage

Dancing feet

Marsh, Mabel

Come closer, folks

Counterfeit

Crime and punishment

Lady of secrets

Marshall, Alan

After the thin man

Marshall, Everett

I live for love

Marshall, Herbert

Dark angel

Forgotten faces

Girls' dormitory

If you could only cook

Lady consents

Make way for a lady

Till we meet again

A woman rebels

Marston, Allen

Living dangerously

Martel, June

Fighting youth

Martin, Tony

Back to nature

Martini, Nina

Gay desperado

Here's to romance

Marx, Chico

Night at the opera

Marx, Groucho

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Marx, Harpo

Night at the opera

Mason, Roy

Border patrolman

Valley of wanted men

Massie, Raymond

Things to come

Matthews, Jessie

First a girl

It's love again

Matthews, Lester

Spy 77

Thank you, Jeeves

Too many parents

Mauch, Billy

Anthony Adverse

Maxwell, Edwin

Happiness C. O. D.

Mayerova, Vojtova

Young love

Maynard, Ken

Avening waters

Cattle thief

Fugitive sheriff

Heir to trouble

Heroes of the range

Lawless riders

Western courage

Maynard, Kermit

His fighting blood

Song of the trail

Timber war

Trails of the wild

Way out trooper

Mayo, Frank

Burning gold

Melodrama

Happiness C. O. D.

Kind lady

Messer, George

Tango

Mehaffey, Blanche

Wildcat Saunders

Mellette, Arthur

Lion's den

Melton, James

Sing me a love song

Stars over Broadway

Mendalle, Daniel

Maria Chapdelaine

Menjou, Adolphe

Out of the silent world

Merkel, Beryl

Three live ghosts

Meredith, Durges

Winterset

Merivale, Philip

Give us this world

Merkel, Una

Born to dance

Broadway melody of 1936

It's in the air

Riffraff

Spoede

We went to college

Merman, Ethel

Anything goes

Strike me pink

Messinger, Gertrude

Glazing justice

Metcalfe, Bradley

Millionaire kid

Michael, Gertrude

Forgotten faces

Last outpost

Make way for a lady

Return of Sophie Lang

Second wife

Till we meet again

Woman trap

Middleton, Charles

Song of the saddle

Sunset of power

Miljan, John

Criminal within

Gentleman from Louisiana

North of Nome

Milland, Ray

Big broadcast of 1937

Jungle princess

Next time we love

Return of Sophie Lang

Miller, Hugh

I give my heart

Miller, Walter

Fugitive sheriff

Ghost patrol

Night cargo

Mills, John

Born for glory

Nine days a queen

Milly

I love you only

Tempo Massimo

Milton, Billy

Music hath charms

Milton, Ernest

It's love again

Miranda, Isa

Passaporto Rosso

Mitchell, Frank

Music is magic

Mitchell, Geneva

Cattle thieves

Crime patrol

Lawless riders

Western courage

Mitchell, Grant

Next time we love

Parole

Seven keys to Beldane

Mitchell, Julien

Last journey

Mitchell, Thomas

Theodora goes wild

Mix, Art

Lucky terror

Mix, Ruth

Riding avenger

Mog, Albert

Eclasy

Molshi, Alessandro

Lorenzino de Medici

Monakoff, N.

Dubrovsky

Mong, William V.

Dark hour

Montalvan, Celia

Les Amours de Toni

Montgomery, Douglas

Everything is Thunder

Harmony lane

Montgomery, Robert

Petticoat jeer

Piccadilly Jim

Trouble for two

Moore, Carlyle, Jr.

Fugitive in the sky

Rood gang

Two against the world

Moore, Dennis

Down the stretch

Moore, Dickie

Little red schoolhouse

Timothy's quest

Moore, Grace

King steps out

Moore, Victor

Gold diggers of 1937

Swing time

Moran, Jackie

And so they were married

Vallant is the word for Carrie

Mordvinov, N.

Gypsies

Moreno, Antonio

Bohemian girl

Storm over the Andes

Moreno, Rosita

House of a thousand candles

Morgan, Frank

Dancing pirate

Dimples

Great Ziegfeld

I live my life

Perfect gentleman

Piccadilly

Trouble for two

Morgan, Gene

Alibi for murder

Morgan, Helen

Frankie and Johnny

Showboat

Morgan, Ralph

Condemned to live

General Spanky

Human rights

Little Miss Nobody

Yellowstone

Morley, Gaby

Le Bonheur

Morley, Karen

Devil's squadron

Littlest rebel

Thunder in the night

Morner, Stanley

I conquer the sea
Morris, Chester  
Counterfeit  
Frankie and Johnnie  
Moonlight murder  
Pirate party on Catalina Island  
They met in a taxi  
Three godfathers  
Morris, Margaret  
Desert guns  
Morris, Wayne  
King of hockey  
Morrison, Joe  
It's a great life  
Moscovitch, Maurice  
Winterset  
Mulray, Alan  
Fatal lady  
Four days' wonder  
Give us this night  
Ladies in love  
Miss 'em up  
Rainbow on the river  
Muir, Esther  
Racing luck  
Muir, Gavin  
Charlie Chan at the race track  
Muir, Jean  
Pirater Charlie Three  
Woman Counterfeit  
Second Rainbow  
King White Draegerman  
They Ladies  
Fatal Muss  
Desert Fast  
Wedding Dodge  
Private of Louis XIV  
Mundin, Herbert  
Tarzan escapes  
Muni, Paul  
Dr Socrates  
Story of Louis Pasteur  
Murat, Jean  
La Kermesse Heroique  
The second bureau  
Murphy, George  
Public menace  
Woman trap  
Murray, Charlie  
Dangerous waters  
Musco, Angelo  
Your troubles are mine  
Nace, Anthony  
A son comes home  
Nace, Ann  
Guns of the Pecos  
Here comes Carter  
King of hockey  
Nagel, Conrad  
Girl from Mandalay  
Wedding present  
Yellow cargo  
Napier, Diana  
For love of you  
Land without music  
Nares, Owen  
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Narof, N.  
Grain  
Nash, Mary  
Come and get it  
Natoli, Grete  
Scotland Yard mystery  
Student romance  
Nazarro, Cliff  
Romance rides the range  
Neagle, Anna  
Limelight  
Peg of old Drury  
Three maxims  
Neal, Margaret  
Fast bullets  
Newell, William  
Big show  
Happy go lucky  
Sitting on the moon  
Nissen, Greta  
Red wagon  
Spy 77  
Niven, David  
Dodsworth  
Palm Springs  
Thank you, Jeeves  
Nixon, Marian  
Captain calamity  
Dragnet  
Reckless way  
Tango  
Nolan, Doris  
The man I marry  
Nolan, Lloyd  
Counterfeit  
Devil's squadron  
15 Maiden Lane  
One-way ticket  
Texas Rangers  
You may be next  
Noland, Robert  
Revol of the Zombies  
Norriss, Edward  
Show them no mercy  
Novoseltzev, I.  
Seven brave men  
Novotna, Jarmla  
Oakie, Jack  
Big broadcast of 1936  
Champagne waltz  
Colleen  
Collegiate  
Florida special  
King of burlesque  
Texas Rangers  
Oakman, Wheeler  
Aces and eights  
Oberon, Merle  
Dark angel  
These three  
O'Brien, George  
Border patrolman  
Daniel Boone  
O'Malley of the Mounted  
Thunder mountain  
Whispering Smith speaks  
O'Brien, Pat  
Ceiling zero  
China Clipper  
Great O'Malley  
I married a doctor  
Public enemy's wife  
Stars over Broadway  
O'Brien-Moore, Erin  
Leavencworth case  
Ring around the moon  
Two in the dark  
O'Connell, Hugh  
Affair of Susan  
O'Connell, Peggy  
Too much beef  
O'Connor, Una  
Thunder in the night  
O'Day, Molly  
Lawless border  
Skull and Crown  
Offerman, George, Jr.  
Chatterbox  
Outlaw deputy  
Olin, Anna  
Razzen, Det Aar Jag Det  
Oland, Warner  
Charlie Chan at the circus  
Charlie Chan at the opera  
Charlie Chan at the race track  
Charlie Chan in Shanghai  
Charlie Chan's secret  
Oliver, Edna May  
Romeo and Juliet  
Oliver, Gordon  
Fugitive in the sky  
Olivier, Laurence  
As you like it  
I stand condemned  
Olsen, Moroni  
Farmer in the dell  
Grand Jury  
M'liss  
Mummy's boys  
Two in revolt  
Yellow dust  
Olsen, Olo  
Country gentlemen  
Ondra, Ann  
Knock-out  
O'Neal, Zelma  
Scandals of Paris  
O'Neill, Sally  
Too tough to kill  
O'Neill, Henry  
Pirater Charlie Graduate  
Osborn, Bud  
Outlaw deputy  
Osborne, Vi  
Let's sing again  
Wives never know  
Oscar, Heinz  
Seven sinners  
Osterman, Jack  
Wanted men  
O'Sullivan, Maureen  
Blithe misbehaves  
Devil doll  
Tarzan escapes  
Voice of Buggle Ann  
Ottiano, Rafaela  
Devil doll  
Owsman, Lynne  
Collegiate  
Jungle princess  
Poppie  
Three married men  
Owen, Regina  
Adventure in Manhattan  
Girl on the front page  
Love on the run  
Petticoat fever  
Rose Marie  
Yours for the asking  
Overley, Monroe  
Hideaway girl  
Mister Cinderella  
Ozerray, Madeleine  
Crime et Châtiment  
Page, Anita  
Hitch hike to heaven  
Page, Bradley  
Three of a kind  
Page, Dorothy  
King Solomon of Broadway  
Page, Lucille  
Moonlight and melody  
Pagnani, Andrea  
Il Serpente a Sonata  
Paley, Natalie  
L'homme des Folies Bergere  
Sylvia Scarlett  
Pallette, Eugene  
Easy to take  
Ghost goes west  
Golden arrow  
Luckiest girl in the world  
My man Godfrey  
Palmer, Kiki  
Wedding march  
Paola, Dria  
Blind girl of Sorrento  
Paolieri, Germana  
Lorenzino de Medici  
Parker, Cecilia  
Ah, wilderness  
Below the deadline  
In his steps  
Mine with the iron door  
Old hatch  
Three live ghosts  
Parker, Frank  
Sweet surrender
Pigeon, Walter
Big brown eyes
Fadie lady
Pilbeam, Nova
Nine days a queen
Piloto, Camillo
Alpine love
Pisu, Mario
Il Re Bursione
Pitts, Zasu
Affair of Susan
Hail holiday
Plot thickens
Bring me a love song
Thirty hours by air
Pola, Isabella
Alpine love
Polk, Oscar
Green pastures
Pons, Lily
I dream too much
Portman, Eric
Cardinal
Poslavsky, Boris
Peasants
Post, Guy Bates
Fatal lady
Till we meet again
Potel, Victor
Last of the Clintons
Powell, Dick
Colleen
Gold diggers of 1937
Save the women
Post, Gay Bates
Midsummer night's dream
Shape struck
Thanks a million
Powell, Eleanor
Born to dance
Broadway melody of 1936
Powell, William
After the thin man
Ex-Mrs Bradford
Great Ziegfeld
Lebelde lady
My man Godfrey
Powell, William
Under the man
Ex-Mrs Bradford
Great Ziegfeld
Lebelde lady
My man Godfrey
Pryor, Roger
Case of the missing man
Miss Murphy
$1000 a minute
Return of Jimmy Valentine
Sitting on the moon
Ticket to paradise
Purcell, Richard
Jailbreak
King of hockey
Quallen, John
Reunion
Quartermaine, Leon
As you like it
Quensel, Isaac
Raggen, Det Aer Jag Det
Quigley, Charles
Charlie Chan's secret
King of burlesque
Lady from nowhere
Quigley, Juanita
Devil doll
Quillan, Eddie
Gentleman from Louisiana
Mandarin mystery
Rabdan, Tzeven
Son of Mongolia
Racca, Corrado
One hundred days of Napoleon
Rain, George
It had to happen
She couldn't take it
Yours for the asking
Raglan, James
Flying doctor
Raiter, Luise
Great Ziegfeld
Raines, Claude
Anthony Adverse
Hearts divided
Last outpost
Ralph, Jessie
After the thin man
Runkle, Bean
San Francisco
Walking on air
Ratoff, Gregory
Here comes trouble
King of burlesque
Road to glory
Sing, baby, sing
Trouble ahead
Under your spell
Rawlinson, Herbert
Hitch hike to heaven
Ray, Charles
Just my luck
Ray, Rene
Crime over London
Passing of the third floor back
Raye, Martha
Big broadcast of 1937
Hideaway girl
Rhythm on the range
Raymond, Gene
Bride walks out
Love on a dream
Seven keys to Baldpate
Smartest girl in town
Walking on air
Reed, Barbara
Three smart girls
Red, Florence
Frankie and Johnnie
Reed, Philip
Klonlacle Annie
Regan, Phil
Broadway hostess
Happy go lucky
Laughing Irish eyes
Renado, Duncan
Lady luck
Rebellion
Renault, Madeleine
Maria Chapelleina
La Maternelle
Reviyer, Dorothy
Cowboy and the kid
Eagle's brood
Lady in scarlet
Reynolds, Craig
Case of the black cat
Here comes Carter
Jailbreak
Smart blonde
Rhodes, Erik
Criminal lawyer
One rainy afternoon
Second wife
Shakedown Spy
Rhodes, Jane
Forgotten faces
Rice, Florence
Blackmailer
Escape from Devil's Island
Guard that girl
Loneliest night
Panic on the air
Pride of the Marines
Superspeed
Sworn enemy
Voyages are trouble
Rice, Frank
Ivory-handled gun
Rice, Jack
Gasoloons
Rich, Irene
Forgotten women
Richards, Addison
Draegerman courage
Song of a nation
Trailin' west
Richardson, Ralph
Man who could work miracles
Things to come
Richman, Charles
In his steps
Richman, Harry
Music goes 'round
Richmond, Kane
Born to fight
Racing blood
Reckless way
With love and kisses
Richmond, Warner
Courageous avenger
Ridgely, Stanley
Winterset
Riley, Michael
Music goes 'round
Riscoe, Arthur
For love of you
Kiss me goodbye
Risdon, Elizabeth
King steps out
Risome, Gluditta
I love you only
Ritter, Tex
Song of the Gringo
Rivero, Julian
Riddle Ranch
Robert, Helène
Le Barbier de Seville
Robert, Lyda
Bill Tilles
Roberts, Beverly
China Clipper
Hot money
Singing kid
Sons o' guns
Two against the world
Robeson, Paul
Showboat
Robinson, Bill
In old Kentucky
Littlest rebel
Robinson, Edward G.
Barbary Coast
Bullets or ballots
Robson, May
Captain's kid
Rainbow on the river
Three kids and a queen
War versus secretary
Rodon, Francois
Pasteur
Rogers, Buddy
Dance band
Once in a million
Private party on Catalina Island
Rogers, Ginger
Follow the fleet
In person
Swing time
Top hat
Rogers, Jean
Conflict
Sirony
Rogers, Will
In old Kentucky
Steamboat round the bend
Rogoz, Jaromír
Ecstasy
Romantsev, Igor
Children of the revolution
Romero, Cesar
Is Maiden Lane
Love before breakfast
Nobody's fool
Public enemy's wife
Show them no mercy
Rookey, Mickey
Devil is a sissy
Down the stretch
Midsummer night's dream
Rosay, Françoise
La Kermesse Herouque
Pension Mimosas
Rosmini, Gian Paolo
Don Bosco
Ross, Shirley
Big broadcast of 1937
Hideaway girl
Roverol, Jean
Bar 20 rides again
Leavensworth case
Rowlee, Polly
Love letters of a star
Roy, Gloria
Charley Chan at the race track
Rub, Christian
Muder on a bridge path
Rudens, Dyk
Mystic mountain
Ruehmann, Heinz
Frasquita
Ruggles, Charles
Anything goes
Early to bed
Hearts divided
Wives never know
Runman, Siegfried
East of Java
Russell, Elizabeth
Girl of the Ozarks
Russell, Harett
Crime of Dr Crespi
Russell, Rosalind
Cris's wife
It had to happen
Rendezvous
Trouble for two
Under two flags
Rutherford, Ann
Comin' round the mountain
Doughnuts and society
Down under the sea
Harvester
Lawless nineties
Lonely trail
Melody trail
Orogon trail
Singing vagabond
Waterfront lady
Sage, Frances
Without orders
St, John, Al
West of Nevada
Sale, Chic
Gentleman from Louisiana
It's a great life
Man hunt
The man I marry
Samarin-Elsky, E.
Dubrovsky
Sauers, Joseph
Prescott kid
Savo, Jimmy
Once in a blue moon
Sawyer, Joseph
Special investigator
Saylor, Syd
Three mesquites
Scollo, Filippo
Passaporto Rosso
Schildkraut, Joseph
Garden of Allah
Schmelgen, Max
Knock-out
Schmidt, L. A.
Greater promise
Schmitz, Bruno
Der Kampf
Schneider, Magda
Kisses me goodbye
Liebelei
Schonraut, Hans
Knock-out
Schumann-Heink, Mme.
Ernestein
Here's to romance
Scott, Douglas
Easy to take
Scott, Fred
Romance rides the range
Scott, Margaretta
Things to come
Scott, Randolph
And sudden death
Follow the fleet
Go west, young man
Last of the Mohicans
So red the rose
Searl, Jackie
Gentle Julia
Sellen, Charles
In old Kentucky
Seward, Billie
Trails of the wild
Shagaida, S.
Frontier
Shang, Kwan-wu
Song of China
Shannon, Percy
Ellis Island
Show, Winifred
Broadway hostess
Case of the velvet claws
Satan met a lady
Smart blonde
Sons o' guns
Shea, Gloria
Dangerous intrigue
Shearer, Norma
Romeo and Juliet
Shepard, Elaine
I cover Chinatown
Sheridan, Ann
Fighting youth
Great O'Malley
Sheridan, Frank
Conflict
Sheridan, Gall
Hopalong Cassidy returns
Shilling, Marion
Cavalcade of the west
Gun play
Idaho kid
I'll name the murderer
Romance rides the range
Shirley, Anne
Chatterbox
Make way for a lady
M'iss
Steambout round the bend
Shkurat, S.
Frontier
Shoemaker, Ann
Sins of man
Shotter, Winifred
Petitcoat favor
Sidney, Sylvia
Pury
Mary Burns, fugitive
Trail of the lonesome pine
Silvers, Sidney
Born to dance
Simon, Michel
Lac Aux Dames
Le Bonheur
Simon, Simone
Girls' dormitory
Lac Aux Dames
Ladies in love
Sinebnikova, M.
Gypsies
Skipworth, Alison
Dangerous
Duck
Hard luck dame
Hitch hike lady
Princess comes across
Satan met a lady
Two in a crowd
White hunter
Slaughter, Tod
Murder in the red barn
ACTORS AND ACTRESSES — Continued

Sleeper, Martha  
From Many’s wonder  
Two sinners  
Smith, C. Aubrey  
Garden of All  
Little Lord Fauntleroy  
Lloyd of London  
Roméo and Juliet  
Smith, Pete  
Audioscopiks  
Schoenicker, Hans  
Annette in paradise  
Taylor, Gale  
Anthony Adverse  
Sosor-Barna  
Sissi of Mongolia  
Sothen, Ann  
Don’t gamble with love  
Grand exit  
Hell Ship Morgan  
My American wife  
Smartest girl in town  
Walking on air  
You may be next  
Sparks, Ned  
Bride walks out  
Collegiate  
Squinguel, Jose  
Pasteur  
Squire, Ronald  
Come out of the pantry  
Dusty ermine  
Squire-Warley, Emil  
Two hearts in harmony  
Sander, Lionel  
If you could only cook  
Meet Nero Wolfe  
Mr Deeds goes to town  
More than a secretary  
Music goes round  
Soak the rich  
They met in a taxi  
Standing, Sir Guy  
Annapolis farewell  
‘I’d give my life  
Lloyds of London  
Palm Springs  
Return of Sophie Lang  
Stanwyck, Barbara  
Anne Oakley  
Bambo on my knee  
Bride walks out  
His brother’s wife  
Message to Garcia  
Red salute  
Starrett, Charles  
Along came love  
Code of the range  
Giant defender  
Mysterious avenger  
Secret patrol  
Steele, Bob  
Cavalry  
Last of the Warrens  
No man’s range  
Powdertosome range  
Sundown Saunders  
Steele, Isobel  
I was a captive of Nazi Germany  
Sten, Anna  
Woman alone  
Stenri, Marie  
Blind girl of Sorrento  
Stephens, Harvey  
Tough guy  
Stehenson, Henry  
Charge of the Light Brigade  
Walking on air  
Stevens, Onslow  
Bridge of sighs  
Easy money  
Forced landing  
Three on the trail  
Yellow dust  
Stewart, Athole  
Jack of all trades  
Stewart, James  
After the thin man  
Born to dance  
Gorgeous hussy  
Next time we love  
Rose Marie  
Speed  
Stewart, Sophie  
As you like it  
Murder in the red barn  
Stiff, Maria Vincenza  
Don Bosco  
Stockfeld, Betty  
Beloved vagabond  
Stockwell, Harry  
Here comes the band  
Stolarov, S.  
Frontier  
Stone, Carol  
Freckles  
Stone, Dorothy  
Revolt of the Zombies  
Stone, Fred  
Farmer in the dell  
Grand jury  
My American wife  
Trail of the lonesome pine  
Stone, Lewis  
Don’t turn ‘em loose  
Shippmates forever  
Small town girl  
Suzy  
Sworn enemy  
Three godfathers  
Unguarded hour  
Stone, Paula  
Train ‘em west  
Treachery rides the range  
Stradner, Rosa  
One hundred days of Napoleon  
Stuart, Gloria  
Crime of Dr Forbes  
Girl on the front page  
Poor little rich girl  
Prisoner of Shark Island  
Professional soldier  
36 hours to kill  
Wanted: Jane Turner  
Stuart, Jeanne  
The shadow  
Stuart, John  
Abdi the damned  
Bad masked men  
Sullavan, Margaret  
Moon’s our home  
Next time we love  
So red the rose  
Summerville, George (Slim)  
Can this be Dixie?  
Captain January  
Country doctor  
Pepper  
Reunion  
Way Down East  
White Fang  
Swanstrom, Karin  
On the sunny side  
Swarthout, Gladys  
Champagne waltz  
Give us this night  
Rose of the Rancho  
Swickost, Joseph  
Caryl of the mountains  
Sydney, Basil  
Accused  
Crime over London  
Rhodes, the diamond master  
Taft, L. M.  
Greater promise  
Tablot, Lyle  
Boulder dam  
Broadway hostess  
Go west, young man  
Law in her hands  
Murder by an aristocrat  
Trapped by television  
Talley, Marion  
Follow your heart  
Talmadge, Richard  
Never too late  
Speed reporter  
Tamura  
Sweet surrender  
Tamiroff, Akim  
General died at dawn  
Jungle princess  
Woman trap  
Tashman, Lilyan  
Frankie and Johnnie  
Tauber, Richard  
Land without music  
Taylor, Forrest  
Too much beef  
Taylor, Kent  
Accusing finger  
Florida special  
My marriage  
Ramona  
Sky parade  
Taylor, Mary  
Soak the rich  
Taylor, Robert  
Broadway melody of 1936  
Gorgeous hussy  
His brother’s wife  
Magnificent obsession  
Private number  
Small town girl  
Thirkof, Boris  
Three women  
Tearle, Conway  
Desert guns  
Judgment book  
Tearle, Godfrey  
East meets west  
Last journey  
Thirty-nine steps  
Wolves of the underworld  
Teasdale, Verree  
Milky way  
Temple, Shirley  
Captain January  
Dimples  
Littlest rebel  
Poor little rich girl  
Tenen, Boris  
Grain  
Terry, Sheila  
Go get ‘em Haines  
Tester, Desmond  
Beloved vaude  
Nine days a queen  
Thomson, Beatrix  
Old curiosity shop  
Thomson, Kenneth  
Whispering Smith speaks  
Thorpen, Edward  
Game of Jai-alai  
Winter magic  
Thornike, Sybil  
Nine days a queen  
Thunder Cloud, Chief  
Annie Oakley  
Tibbett, Lawrence  
Metropolitan  
Under your spell  
Tibbetts, Martha  
Ranger court  
Unknown ranger  
Tobin, Genevieve  
Broadway hostess  
Case of the lucky legs  
Here’s to romance  
Snowed under  
Todd, Thelma  
Bohemian girl  
Two for tonight  
Toley, Sidney  
This is the life  
Tombs, Andrew  
Ticket to paradise  
Tomlin, Pinky  
Don’t get personal  
King Solomon of Broadway  
Paddy O’Day  
With love and kisses  
Tone, Franchot  
Dangerous  
Exclusive story  
Gorgeous hussy  
King steps out  
Love on the run  
Mutiny on the Bounty  
Suzy  
Unguarded hour  
Toomey, Regis  
Bulldog edition  
Shadows of the Orient  
Skull and Crown
Torrence, David
Captain Blood
Torr, Raquel
Red wagon
Tovar, Lupita
Old Spanish custom
Towy, Wendy
Invitation to the waltz
Tracy, Arthur
Lime light
Tracy, Lee
Criminal lawyer
Sutter’s gold
Two fisted
Wanted: Jane Turner
Tracy, Spencer
Fury
Libeled lady
Riffraff
San Francisco
Whipsaw
Travis, June
Bengal tiger
Big game
Case of the black cat
Ceiling zero
Earthworm tractors
Jailbreak
Times Square playboy
Treascher, Arthur
Case against Mrs Ames
Hard luck dame
Hearts divided
Hitch hike lady
Satan met a lady
Thank you, Jeeves
Under your spell
Tree, Dorothy
Bridge of sighs
Tree, Lady
Girl from Maxim’s
Trevor, Claire
Career woman
15 Maiden Lane
Human cargo
My marriage
Navy wife
Song and dance man
Star for a night
To Mary—with love
Trevor, Edward
Way Down East
Triquetra, Gabby
Les Misérables
Trux, Ernest
Ladies love hats
Tssarskaya, Emma
Grain
Twelvetrees, Helen
Frisco waterfront
Spanish Cape mystery
Thoroughbred
Tyler, Tom
East bullets
Last outlaw
Powdersmoke range
Roamin’ wild
Trigger Tom

Ulrich, Luis
Lieberle

Valli, Joe
Flying doctor
Vanel, Charles
Les Misérables
Van Riel, Raimondo
Crooked love
Varini, Emilia
One hundred days of Napoleon
Vaughan, Dorothy
Love begins at twenty
Veidt, Conrad
King of the damned
Passing of the third floor back

Velez, Lupe
Morals of Marcus
Venable, Evelyn
Happy go lucky
Harmony lane
North of Nome
Star for a night
Streamline express
Viarisco, Enrico
I love you only
Millaia Territoriale
Vincent, Alan
Love in exile
Vinson, Helen
King of the damned
Voitsik, Ada
L’homme des Folies Bergère
Waddington, Nils
Russen, Det Aer Jut
Varan Pojke
Youth of today
Wakefield, Hugh
Crimson circle
Forget me not
Walburn, Raymond
Accepts quiet
Mister Cinderella
They met in a taxi
Three wise guys
Walker, Ray
Brilliant marriage
Bulldog edition
Cappy Ricks returns
Crime patrol
Dark hour
Fighting coward
Music is magic
Walsh, Ray
Luck of the Irish
Walters, Luana
Aces and eights
Ride ‘em cowboy
Speed reporter
Walthall, Henry B.
China Clipper
Hearts in bondage
Last outlaw
Mine with the iron door
Tales of two cities
Walton, Douglas
Garden murder case
I conquer the sea
Mary of Scotland
Ward, Penelope Dudley
I stand condemned
Ward, Polly
Old curiosity shop
Ware, Irene
Criminal within
Dark hour
False pretenses
Federal agent
Happiness C. O. D.
O’Malley of the Mounted
Whisperin’, Smith speaks
Warner, H. B.
Along came love
Blackmailer
Rose of the Rancho
Warrener, Harold
Invitation to the waltz
Warwick, Robert
Return of Jimmy Valentine

Washburn, Bryant
Millionaire kid
Watson, Lucille
Bishop misbehaves
Wayne, John
Conflict
King of the Pecos
Lawless nineties
Lawless range
Lonely trail
New frontier
Oregon trail
Easy money
Winds of the wasteland
Wayne, Naunton
Kiss me goodbye
Weaver, Crawford
Legion of terror
Webster, Ben
Old curiosity shop
Welder, Virginia
Freckles
Girl of the Ozarks
Timothy’s quest
Trouble for two
Weissmuller, Johnny
Harzaan escape
Welden, Heyburn
Speed
Wells, Jacqueline
Bohemian girl
Night cargo
West, Buster
Moonlight and melody
West, Mae
Go west, young man
Konidike Annie
Westley, Helen
Banjo on my knee
Dimples
Halcyon
Splendor
Whalen, Michael
Career woman
Country doctor
The man I marry
Four little rich girl
Sing, baby, sing
Song and dance man
White Fang
Wheeler, Bert
Mummy’s boys
Silly Billies
White, Thelma
Never too late
Whiteman, Paul
Thanks a million
Whitman, Gee
Wild wings
Whitney, Eleanor
Rose Bowl
Three cheers for love
Timothy’s quest
Wick, Dorotha
Private life of Louis XIV
Wilcoxon, Henry
Crusades
Last of the Mohicans
President’s mystery
Woman alone
Wild, Lois
Caryl of the mountains
Singing cowboy
Wildcat trooper
Williams, Edward
Mystery of the Marie Celeste
Williams, Warren
Case of the lucky legs
Case of the velvet claws
Go west, young man
Hard luck dame
Satan met a lady
Stage struck
Times Square playboy
Widow from Monte Carlo
Williams, Walter
Muder in the red barn
Williams, Emil
Broken blossoms
Williams, Guinn
Gun play
Invitiation to the second
Muss ‘em up
Powdersmoke range
**ACTORS AND ACTRESSES**

- Continued

Williams, Herb
Willows, of the Rancho
Williams, Hugh
Last Journey
Williams, Roger
Cattle thief
Toll of the desert
Willis, Norman
Lady from nowhere
Wilson, Dorothy
Bad boy
In old Kentucky
Last days of Pompeii
Wilson, Frank
Green pastures
Wilson, Lois
Laughing at trouble
Society fever
Your Uncle Dudley
Wilson, Marie
King of hockey
Satan met a lady
Wilson, Toby
Forced landing
Hill Tillys
With love and kisses
Wingard, Karl G.
Ragman, Det. A. J.
Det. J.
Winninger, Charles
Showboat
Three smart girls
White Fang
Wispe, Ray
Last of the pagans
Withers, Grant
Lady be careful
Let's sing again
Skybound
Withers, Jane
Can this be Dixie?
Gentle Julia
Little Miss Nobody
Faddy O'Day
Pepper
This is the life
Whitecap, Cora
Ladies love hats
Labeled lady
Piccadilly Jim
Wood, Helen
Can this be Dixie?
Champagne Charlie
Charlie Chan at the race track
High tension
Woodbury, Joan
Bulldog coward
Fighting coward
Lion's den
Rogues' tavern
Song of the Gringo
Woods, Donald
Ise of Fury
Road gang
A son comes home
Song of a nation
Story of Louis Pasteur
Tale of two cities
White angel
Woods, Harry
Gallant defender
Heir to trouble
Heroes of the range
Lawless nineties
Silly Bilbies
Woolsey, Robert
Mummy's boys
Silly Bilbies
Worth, Barbara
Racing luck
Worth, David
Riddle Ranch
Wray, Fay
Come out of the pantry
Roaming lady
They met in a taxi
Wrestling talents were bold
Wuest, Ida
Annette in paradise
Wyatt, Charlene
Quaint is the word for Carrie
Wyatt, Jane
Luckiest girl in the world
We're only human
Wynham, Carol
Roamin' wild
Wynham, Joan
Juggernaut
Wynters, Charlotte
Calling of Dan Matthews
Ivory-handled gun
Yacanelli, Frank
Gun play
Lucky terror
Young, Elizabeth
East of Java
Young, Loretta
Crusades
Ladies in love
Private number
Ramona
Unguarded hour
Young, Polly Ann
Border patrolman
His fighting blood
Young, Robert
Bride comes home
Bride walks out
It's love again
Longest night
Red salute
Remember last night
Secret agent
Sworn enemy
Three wise guys
Young, Roland
Give me your heart
Man who could work miracles
One rainy afternoon
Unguarded hour
Younger, E.
Peasants
Youssef, Mohand
Itto
Yurka, Blanch
Tale of two cities
Zaichikov, V.
We are from Kronstadt
Zarubina, I.
Three women
Zellman, Tolle
Vaaran Pojke
Youth of today
Zhimo, Yanina
Three women
Zuskin, V. L.
Greater promise

**BOOKS (Adapted)**

Adams, S. H.
Gorgeous hussy
In person
Allen, H.
Anthony Adverse
Asbury, H.
Barbary Coast
Austin, F. R.
Drums (Last outpost)
Baldwin, F.
Moon's our home
Spinner dinner (Love before breakfast)
Wife versus secretary
Beaumont, G.
Making of O'Malley (Great O'Malley)
Benefield, B.
Valiant is the word for Carrie
Biggers, E. D.
Seven keys to Baldpate Booth, C. G.
General died at dawn

**BRENTANO, L.**
Melody lingers on
Brodie, J., & Gordon, A.
Beauty on the beat (Love on the run)
Bruss, K.
Maid of honor (Lady of secrets)
Buchan, J.
Thirty-nine steps
Bulwer-Lytton, E. G. E. L.
Last days of Pompeii
Burgess, G.
Two o'clock courage (Two in the dark)
Burman, B. L.
Steamboat round the bend
Burnett, F. H.
Little Lord Fauntleroy
Burnett, W. R.
Dr. Socrates
Burns, W. N.
Robin Hood of El Dorado
Campbell, R.
Tiger valley (Girl from Mandaly)
Cendrars, E.
Sutter's gold
Connolly, M.
Lady Smith (Palm Springs)
Cooper, J. F.
Last of the Mohicans
Cran, M.
Thin air (Stars over Broadway)
Curwood, J. O.
Country beyond
Song of the trail
Timber war
De Alarcon, P. A.
El Sombrero del Tesoro Picos (I Cappello a Tre Punte)
DeBenedetti, A.
Milizia Territoriale
Deeping, W.
Two black sheep (Two sinners)
Delmar, V.
Bracelets (Hands across the table)
Day never came (King of burlesque)
De Montepin, X., and Dornay, J.
La Forteuse de Pain
Dickens, C.
A Christmas carol (Srooge)
Old curiosity shop
Tale of two cities
Dostoevski, F. M.
Crime and punishment
Crime and punishment (Crime et Châtiment)
Douglas, L. C.
Magnificent obsession
Dumas, A.
Three musketeers
Du Maurier, G.
Peter Ibbetson
Eberhart, M. G.
From this dark stairway (Muder of Dr. Harrigan)
Muder by an aristocrat
Eden, R., pseud.
Dancing feet
Farnol, J.
Amateur gentleman
Forber, E.
Come and get it
Showboat
Finn, J.
Muder in the big house (Jailbreak)
Fitzsimmons, C.
Whispering window (Longest night)
Forester, C. S.
Born for glory
Fox, Jr., J.
Trail of the lonesome pine
Frappé, L.
La Maternelle
Furmans, J. C.
And sudden death [article]
Gardner, E. S.
Case of the caretaker's cat
(Case of the black cat)

Case of the lucky legs
Case of the velvet claws
Special investigator

Garth, D.
Cabin cruiser (Hideaway girl)

Gluck, S.
The last trap (Dark hour)

Gorman, H.

Suzy

Grant, J. E.
Green shadow (Muss 'em up)

Green, A. K.
Leavenworth case

Grey, Z.
Desert gold
Drift fence
King of the Royal Mounted
Nebraska.

Outlaws of Palouse (End of the trail)

Raiders of Spanish Peaks
(Arizona raiders)

Thunder mountain

Wanderer of the wasteland

Hamilton, H.
Banjo on my knee

Hamnett, D.
Maltese falcon (Satan met a lady)

Hardy, J. L.
Everything is thunder

Hatch, E.
My man Godfrey

Hemon, L.
Maria Chapdelaine

Hichens, R.
Garden of Allah

Hobart, V.
Ring around the moon

Hobhouse, A., pseud.
Hangover murders (Re- member last night)

Hubbard, E.
Message to Garcia

Hughes, R.
Canavan (It had to happen)

Hughes, R., and others
President's mystery

Hugo, V.
Les Misérables

Huston, V.
Tango

Jackson, H. H.
Hamamatsu

Jamison, Mrs. C. V.
Toinette's Phillip (Rainbow on the river)

Jesse, F. T.
Lightning strikes twice (Half angel)

Jope-Slade, C.
Forbidden heaven

Jordan, E.
Daddy and I (Make way for Baker lady)

Kantor, M.
Voice of Bugle Ann

Kelland, C. B.
Dreamland (Strike me pink)

Opera hat (Mr. Deeds goes to town)

Kellerman, B.
The tunnel (Transatlantic tunnel)

Kyne, P. B.
Born to fight

Cappy Ricks returns

Three godfathers

Kyeson, C.
Raw gold (West of Nevada)

Lamb, H.
Crusaders

Lanson, D.
We who are about to die

Lewis, S.
Dedworth

Main street (I married a doctor)

Lippincott, N.
Murder at Glen Athol
(Criminal within)

Locke, W. J.
Beloved vagabond

London, J.
Abyzmal brute (Conflicted)

White Fang

MacDonald, W. C.
Peake's smoke range

MacKenzie, C.
Sylvia Scarlett

Markey, G.
His majesty's pajamas
(Love in exile)

Mastrani, P.
La Cieca di Sorrento (Blind girl of Sorrento)

Maucham, S.
Narrow corner (Isle of fury)

Melville, H.
Tybee (Last of the pagans)

Merritt, A.
Burn, witch, burn (Devil doll)

Miller, A. D.
Come out of the pantry

Millin, S. G.
The life of Rhodes (Rhodes, the diamond master)

Milne, A. A.
Four days' wonder

Monroe, N. M.
Dr Samuel Mudd (Prisoner of Shark Island)

Moore, E.
Peacock feather (Pennies from heaven)

Morel, P.
Diamond Jim

Morris, G.
Tiger Island (East of Java)

Mulford, C.
Bar 20 rides again

Bar 20 Trail (Three on the trail)

Merger, H.
La vie de Bohème (Mimi)

Natali, M.
Tempo Massimo

Nicholson, M.
House of a thousand candles

Nordhoff, C. B., and Hall, J.
Men against the sea

(Mutiny on the Bounty)

Mutiny on the Bounty

Pitcairn's Island (Mutiny on the Bounty)

Norris, K.
Beauty's daughter (Navy wife)

Oppenheim, E. P.
Great impersonation

Ouida, pseud.

Under two flags

Palmer, S.
Case of the dangling pearl

(Pilot thicknes)

Mudger on a bridle path

Payne, S.
Tracks (Swifty)

Parrott, U.
Next time we live, or Say goodbye again (Next time we love)

Porter, G. S.
Freckles

Harvester

Powell, I.
Country boy (Man of iron)

Pushkin, A.
Dubrovskoy

Queen, E., pseud.
Chinese orange mystery

Omanarian mystery

Spanish Cape mystery

Reeves, T.
Glory hole (Dangerous waters)

Richards, L. E.
Captain January

Robert-Dumas, C.
Second bureau

Roche, A. S.
Case against Mrs Ames

Rogger, L. L.
The duchess (Princess comes across)

Roth, J.
Job (Sins of man)

Saxton, R.
Message to Garcia

Santley, J.
Murder in a Chinese theatre

(Mad holiday)

Saunders, L., pseud.
Snowed under

Sayre, G.
Sky fever (Flying hostess)

Sheldon, C. M.
In his steps

Shepard, K.
I will be faithful (Human doll)

Sherman, R.
To Mary—with love

Shuhov, L.
Enemies' paths (Grain)

Smith, E.
Red wagon

Spaak, C.
La Kermesse Heroique

Stone, F.
Farmer in the dell

Stuart, R.
Fer-de-Lance (Meet Nero Wolfe)

Strachey, L.
Eminent Victorians (White angel)

Sturt, D.
The shadow

Swift, J.
Gulliver's travels (New Gulfiver)

Syrrett, N.
Portrait of a rebel (A woman rebels)

Tarkington, B.
Boulder dam

Tennyson, A.
Charge of the Light Brigade

(Tolstoi)

D. N.
Anna Karenina

Turner, E.
One-way ticket

Vance, L. J.
Dickens

Van Dine, S. N.
Garden murder case

Wallace, E.
Crimson circle

Wallace, F.
Odds against honor (Big game)

W. O'Reilly of Notre Dame

(Beatle Bowl)

Webb, W. P.
Texas Rangers

Webster, M. C.
The man I marry

Weiman, R.
Witness chair

Wells, H. G.
Shape of things to come

(Things to come)

West, W.
Big Bend Buckaroo (Riding avenger)

Widegren, Gunner

(West)

Aer Jag Det

Wiggin, K. D.
Timothy's quest

Williams, B.
Small town girl

Williams, V.
Clubfoot (Crouching beast)

Wilson, C.
Empty saddles

Stormy
BOOKS (Adapted)—Continued

Wilson, H. L.
His majesty, Bunker Bean
(Wiker Bean)
Wodehouse, P. G.
Picaskey Jim
Thank you, Jeeves
Wright, H. B.
Alias Brian Kent (Road to glory)
Calling of Dan Matthews
Mine with the iron door
Re-creation of Brian Kent
(Wild Brian Kent)
Wyle, L. A. R.
Beather in her hat
Yardley, H. O.
American black chamber (Rendezvous)
Young, S.
So red the rose

DIRECTORS

Alessandrini, G.
Don Bosco
Alexandrite, R.
Cloistered
Allegret, M.
La Aux Dames
Archainbaut, G.
Hideaway girl
My marriage
Return of Sophire Lang
Thunder in the night
Arnstadt, L.
Three women
Azner, D.
Craig’s wife
Asquith, A.
I stand condemned
Atkins, T.
II Gauche
Auer, J. H.
Crime of Dr Creepi
Ayres, L.
Hearts in bondage
Bacon, L.
Cain and Mabel
Frisco Kid
Gold diggers of 1937
Sons o’ guns
Banks, M.
Trouble ahead
Barton, C.
And sudden death
Last outpost
Murder with pictures
Nevada
Rose Bowl
Timothy’s quest
Bauman, B.
Raagen, Det Aer Jag Det
Beaudine, W.
Forgotten women
Mr Cohen takes a walk
Two hearts in harmony
Beaumont, H.
Girl on the front page
Bennett, S. G.
Aveugling waters
Cattle thief
Fugitive sheriff
Heir to trouble
Heroes of the range
Ranger courage
Unknown ranger
Western course
Benoi-Livy, J.
Tito
La Maternelle
Bentley, P.
Music hath charms
Old curiosity shop
Scotland Yard mystery
Berkeley, B.
I live for love
Stage struck
Bernard, R.
Les Misérables
Bernhardt, K.
Beloved vagabond
Besozi, M.
La Canzone del Sole
Biberman, H. J.
Meet Nero Wolfe
One-way ticket
Billon, P.
Second bureau
Black, P.
Hot paprika
Blassetti, A.
Gesuza, la sposa Garmidina
Blystone, J.
Bad boy
Gentle Julia
Little Miss Nobody
Majnificent brute
Boleslawski, R.
Garden of Allah
Metropolitan
O’Shaunessy’s boy
Theodora goes wild
Three godfathers
Bond, R.
Forbidden heaven
Bonnard, M.
Miliza Territoriale
Wedding March
Bornebusch, A.
Skargaard-flirt
Vaaran Polje
Borzaage, F.
Desire
Hearts divided
Shipmates forever
Brubury, R. N.
Between men
Cavalry
Courageous avenger
Last of the Warrins
Lawless range
No man’s range
Sundown Saunders
Brahm, H.
Broken blossoms
Branner, P.
Youth of today
Bremen, H.
Living dangerously
Bretherton, H.
Bar 20 rides again
Call of the prairie
Eagle’s brood
Girl from Mandalay
Heart of the west
King of the Royal Mounted
Leathernecks have landed
Three on the trail
Wild Brian Kent
Brice, M.
Sweet surrender
Brigioni, G.
Passaporto Rosso
Brown, G.
Outlaw deputy
Postal Inspector
Sins of man
Brown, C.
Ah, wilderness
Anna Karenina
Gorgeous hussy
Wife versus secretary
Brown, K.
In his steps
White legion
Brown, M.
Forced landing
Browning, T.
Devil doll
Brunel, A.
Old Spanish custom
Buck, F.
Fang and claw
Burton, D.
Make way for a lady
Melody lingers on
Butler, D.
Captain January
Littlest rebel
Pigskin parade
White Fang
Buzzell, E.
Luckiest girl in the world
Three married men
Caban, C.
Another face
Criminal lawyer
Last outlaw
Storm over the Andes
We who are about to die
Cabr, E. L.
Confidential
Capra, F.
No deeds goes to town
Carruth, M.
Love letters of a star
Chaplin, C.
A.
Modern times
Chenal, P.
Crime et Châtiment
Christie, A.
Ladies love hats
Moonlight and melody
Clair, R.
Ghost goes west
Clemens, W.
Case of the velvet claws
Down the stretch
Here comes Carter
Law in her hands
Man hunt
Clift, D.
Mystery of the Marie Stelle
Clifton, E.
Skull and Crown
Wildcat trooper
Cline, E. F.
F-man
Congo is a great life
Coleman, C. C., Jr.
Code of the range
Legion of terror
Collins, A. G.
Nobody’s fool
Personal maid’s secret
Thank you, Jeeves
Widow from Monte Carlo
Collins, L.
Doughnuts and society
Down under the sea
Leavenworth case
Return of Jimmy Valentine
Spanish Cape mystery
Connelly, M.
Green pastures
Connolly, B.
Changing of the guard
Conway, J.
Lileted lady
Tale of two cities
Cooper, G.
The shadow
Wolves of the underworld
Corrigan, L.
Deerslayer
Cromwell, J.
Banjo on my knee
I dream to Damion
Little Lord Fauntleroy
To Mary—with love
Crosland, A.
Great impersonation
King Solomon of Broadway
Cruze, J.
Sutter’s gold
Two fisted
Cukor, G. D.
Romeo and Juliet
Sylvia Scarlett
Girls’ dormitory
Cummings, I.
Crime patrol
Girls’ dormitory
Poor little rich girl
White hunter
Curitz, M.
Captain Blood
Charge of the Light Brigade
Walking dead
Czinner, P.
As you like it
Dawn, N.
Tundra
De Courville, A.
Seven sinners
De La Falaise, Marquis H.
Legong
Del Ruth, R. 
Bordino to dance 
Broadway melody of 1936 
L'homme des Follies Bergere 
It had to happen 
Private number 
Thanks a million 
De Mille, C. B. 
Crusades 
The plainsman 
Deming, R. 
Crimson circle 
Desmond-Hurst, B. 
Ourselves alone 
Dieterle, W. 
Dr. Socrates 
Great O'Malley 
Hard luck dame 
Midsummer night's dream 
Satan met a lady 
Story of Louis Pasteur 
White angel 
Dilany, W. 
Broken toys 
Cock o' the walk 
Moving day 
On ice 
Three little wolves 
Three orphan kittens 
Douglas, O. 
General Spanky 
Dovjenko, A. 

Duvivier, J. 
Maria Chapdelaine 
Dwan, A. 
16 Maiden Lane 
High tension 
Human cargo 
Navy wife 
Song and dance man 
Drigan, E. 
We are from Kronstadt 
Edwards, H. 
Juggernaut 
Private secretary 
Scribe 
Ekck, N. 
Nightinscale 
Elvey, M. 
Transatlantic tunnel 
English, J. W. 
His fighting blood 
Enright, R. 
China Clipper 
Earthworm tractors 
Mias Pacific Fleet 
Sing me a love song 
Snowed under 
Epstein, M. 
Ito 
La Maternelle 
Ermier, F. 
Peasants 
Erskine, C. 
Frankie and Johnnie 
Etted, M. 
Alpine love 
Faralla, D. 
Little America 
Feyder, J. 
La Kermesse Heroique 
Pension Mimosas 
Fields, L. 
Streamline express 
Fitzmaurice, G. 
Petticoat fever 
Sunny 
Fitzpatrick, J. A. 
Sacred city of the Mayan Indians 
Floord, J. 
Everybody's old man 
We're only human 
Florey, R. 
Hollywood Boulevard 
Pay-Off 
Preview murder mystery 
Ship cafe 
Till we meet again

Ford, J. 
Mary of Scotland 
Prisoner of Shark Island 
Steamboat round the bend 
Forde, E. 
Country beyond 
36 hours to kill 
Your Uncle Dudley 
Forde, W. 
Born for glory 
Mourning the damned 
Land without music 
Forzano, G. 
One hundred days of Napoleon 
Foster, J. R. 
Love letters of a star 
Foster, N. 
I cover Chinatown 
Fox, W. 
Powdermoke range 
Racing lady 
Yellow dust 
Franklin, C. 
Touch guy 
Franklin, S. 
Dark angel 
Fraser, H. 
Cavalcade of the west 
Feud of the west 
Hair Trigger Casey 
Last of the Clintons 
Riding avenger 
Romance rides the range 
Wild mustang 
Wildcat Saunders 
Freeland, T. 
Accused 
Amateur gentleman 
Frenke, E. 
Woman alone 
Friedlander, L. 
Parole 
Stormy 
Froelich, C. 
Private life of Louis XIV 
Gallone, C. 
Divine spark 
For love of you 
Kiss me goodbye 
Garnett, T. 
Professional soldier 
She couldn't take it 
Gaslier, N. 
Last outpost 
Gerasimov, S. 
Seven brave men 
Gering, M. 
Lady of secrets 
Rose of the Rancho 
Goldblatt, M. 
Gypies 
Goodwins, L. 
With love and kisses 
Gordon, S. 
Lawless riders 
Green, A. E. 
Colleen 
Dangerous 
Golden arrow 
Here's to romance 
More than a secretary 
They met in a taxi 
Two in a crowd 
Griffith, E. H. 
Ladies in love 
Next time we love 
Grinde, N. 
Captain's kid 
Fugitive in the sky 
Public enemy's wife 
Grune, K. 
Abdul the damned 
Guazzone, E. 
Il Re Burlone 
Guiol, F. 
Mummy's boys 
Gultry, L. 
Pasteur 
Hale, A. 
Neighborhood house

Hale, R. 
Racing blood 
Hall, A. 
Annapolis farewell 
Give us this night 
Your's for the asking 
Hall, K. G. 
Thorougghbred 
Halperin, V. 
I conquer the sea 
Revolt of the Zombies 
Hamilton, W. 
Bunker Bean 
Freddie 
Murder on a bridge path 
Seven keys to Baldpate 
Hanbury, W. V. 
Crouching beast 
Scanda of Paris 
Hathaway, H. 
Go west, young man 
Header, M. 
Le Bonheur 
Herman, A. 
Blazing Justice 
Gun play 
Outlaws of the range 
Hill, B. 
Put on the spot 
Hill, R. 
Idaho kid 
Kelly of the secret service 
Men of the plains 
Prison shadows 
Rogues' tavern 
Too much beef 
West of Nevada 
Hill, S. 
Cardinal 
Hillyer, L. 
Dangerous waters 
Dracula's daughter 
Guard that girl 
Invisible ray 
Superspeed 
Hiscott, L. 
She shall have music 
Hitchcock, A. 
Secret agent 
Thirty-nine steps 
Hoavan, J. 
Accusing finger 
Arizona raiders 
Desert gold 
Holmes, B. 
Farmer in the dell 
Plot thickens 
Hopper, E. M. 
Hong Kong nights 
Hopton, R. 
Song of the trail 
Horne, J. 
Bohemian girl 
Howard, D. 
Border patrolman 
Conflict 
Daniel Boone 
Mine with the iron door 
O'Malley of the Mounted 
Thunder mountain 
Whispering Smith speaks 
Howard, W. K. 
Mary Burns, fugitive 
Princes comes across 
Rendezvous 
Hubbert, J. 
Jack of all trades
DIRECTORS—Continued
Humberstone, H. B.
Charlie Chan at the opera
Charlie Chan at the race track
Three live ghosts
Hutchinson, C.
Born to fight
Desert guns
Judgment book
Night cargo
Riddle Ranch
Ivanova, A. V.
Dubrovsky
James, A.
Lucky terror
Swiftly
Valley of wanted men
Jason, L.
Bride walks out
Love on a bet
Johnson, R. K.
I'll name the murderer
Reckless way
Skysound
Suicide squad
Jones, B.
For the service
Kane, J.
Guns and guitars
King of the Pecos
Lawless nineties
Lonely trail
Melody trail
Sagebrush troubadour
Tumbling tumbleweeds
Kanturek, O.
Student romance
Keighley, W.
Bullets or ballots
Green pastures
Singing kid
Special agent
Stars over Broadway
Kenton, E. C.
Counterfeit
Devil's squadron
End of the trail
Grand exit
Public menace
Killy, E.
Bunker Bean
Freckles
Murder on a bridge path
Second wife
Seven keys to Baldpate
Wanted: Jane Turner
King, H.
Country doctor
Lloyds of London
Ramona
Way Down East
King, L.
Bengal tiger
Dragerman courage
Road gang
Song of the saddle
Special investigator
Kirkwood, R.
Lawless border
Kirshnoff, D.
Mystic mountain
Korda, A.
Forget me not
Girl from Maxim's
Rembrandt
Koreh-Sablin, V.
Greater promise
Koster, H.
Three smart girls
La Cava, G.
My man Godfrey
She married her boss
Lachman, H.
Charlie Chan at the circus
Man who lived twice
Our relations
Lamac, C.
Frasquita
Knock-out
Lamont, C.
August week-end
Below the deadline
Bulldog edition
Dark hour
False pretenses
Grand slam opera
Happiness C. O. D.
Hitch hike to heaven
Lady in scarlet
Lady luck
Little red schoolhouse
Ring around the moon
Landers, L.
Night waitress
Without orders
Lanfield, S.
Half angel
Kiss of burlesque
Red salute
Sing, baby, sing
Lang, A.
Great Ziegfeld
Lang, F.
Fury
Lang, W.
Love before breakfast
Lara, C.
Ciboulette
Law, H.
Neighborhood house
Lederman, D. R.
Alibi for murder
Case of the missing man
Come closer, folks
Final hour
Hell Ship Morgan
Moonlight on the prairie
Panic on the air
Pride of the Marines
Too tough to kill
Law, W. V.
One rainy afternoon
Three musketeers
Leisen, M.
Big broadcast of 1937
Hands across the table
Thirteen hours by air
Leijes, J.
Young forest
Lein, J.
Land of promise
Leonard, R. Z.
Great Ziegfeld
Piccadilly Jim
LeRoy, M.
Anthony Adverse
I found Stella Parish
Three men on a horse
Lewyn, L.
Pirate party on Catalina Island
Lloyd, F.
Mutiny on the Bounty
Under two flags
Lo, M.
Song of China
Lord, D.
Trapped by television
Lovering, O.
Border flight
Drift fence
Sky parade
Wanderer of the wasteland
Lubin, A.
Frisco waterfront
House of a thousand candles
Two sinners
Yellowstone
Uncry, S. R.
Crooked trail
Desert phantom
Dungeon of the range
Ludwig, E.
Adventure in Manhattan
Fatal lady
Three kids and a queen
Lynwood, B.
Fire trap
Shadows of the Orient
Lytell, B.
Along came love
MacArthur, C.
Once in a blue moon
Soak the rich
McCarey, L.
Milky way
McCarey, R.
Millions in the air
Three cheers for love
McCarthy, J. P.
Song of the Grito
McDonald, F.
Big noise
Boulder dam
Broadway hostess
Isle of fury
Love begins at twenty
Murder by an aristocrat
Mugger of Dr Harrigan
Song of a nation
Treachery rides the range
MacMurray, J.
Fighting youth
McGann, W.
Brides are like that
Case of the black cat
Freshman love
Hot money
Man of iron
Polo Joe
Times Square playboy
Two against the world
McGowan, R.
Confront Justice
Too many parents
Machaty, G.
Ecstasy
Mack, R.
Shake Mr Shakespeare
McLeod, N.
Coronado
Early to bed
Here comes Cookie
Pennies from heaven
Manchester, H.
Royal Waltz
Malasomma, N.
Blind girl of Sorrento
Mamoulian, R.
Gay desperado
Mander, M. H.
Flying doctor
Morals of Marcus
Mannon, A. T.
I was a captive of Nazi Germany
Marin, E. L.
All American chump
Garner murder case
I'd give my life
Moonlight murder
Speed
Sworn enemy
Marshall, G.
Can this be Dixie?
Crime of Dr Forbes
In old Kentucky
Message to Garcia
Music is magic
Show them no mercy
Maslyukof, A.
Children of the revolution
Mason, H.
East meets west
Masson, L.
Le Barbier de Seville
Materrazo, R.
Il Serpente a Sonaglia
Mattioles, M.
I love you only
Mayo, A. L.
Case of the lucky legs
Give me your heart
I married a doctor
Petrified forest
Mays, G.
Kelly the second
Melford, G.
East of Java
Mendes, L.
Man who could work miracles
Menziez, W. C.
Things to come
Mersbach, P.
Invitation to the waltz
Milestone, L.
Anything goes
Miller, A.
Crooked love
Miller, D.
Fighting coward
Mintz, C.
Bon bon parade
Kannibal kapers
Molander, G.
On the sunnyside
Moore, V.
Drainet
Moser, F.
Mayflower
Murphy, R.
Don't gamble with love
Murphy, R.
Collegiate
Myerson, S.
The man I marry
Nattoli, M.
Tempo Massimo
Nelan, T.
This is the life
Neill, R. W.
Lone wolf returns
Neill, S.
Traitor
Neumann, K.
Affair of Susan
Let's sing again
Rainbow on the river
Newfield, S.
Aces and eights
Border caballero
Bulldog courage
Federal agent
Ghost patrol
Go get 'em Haines
Lightnin' Bill Carson
Lion's den
Racing luck
Roarin' guns
Timber war
Trails of the wild
Newman, E. M.
Steel and stone
Newmeyer, F.
General Spanky
Nicholls, G., Jr.
Big game
Chatterbox
Mlais
Return of Peter Grimm
Witness chair
Nigh, W.
Crash Donovan
Dizzy dames
Don't get personal
His night out
North of Nome
Nugent, E.
And so they were married
Splendor
Wives never know
Obal, M.
Annette in paradise
O'Connor, W.
Face that kills
O'Neill, M. G.
Wellington Pike goes west
Ophuels, M.
Liebeli
Palermi, A.
Your troubles are mine
Pearson, G.
Four masked men
Peddelty, D.
Lack of the Irish
Pember, C.
Wanted men
Pembroke, S.
Oregon trail
Pichel, I.
Guyman from Louisiana
Pichter, C.
New frontier
Singing vagabond
Plyof, I.
Anna
Preminger, O. L.
Under your spell
Preobrazhenskaya, O.
Grain
Pudshko, A.
New Gulliver
Ratoff, G.
Sins of man
Ray, A.
Everyman's law
Under cover man
Ray, B. B.
Caryl of the mountains
Midnight phantom
Millionaire kid
Roamin' wild
Speed reporter
Raymond, J.
Come out of the pantry
When knights were bold
Red, R.
House of secrets
Red, T.
Lady be careful
Reinhartd, J.
Captain calamity
Reinhartd, M.
Midsummer night's dream
Renoir, J.
Les amours de Toni
Riesner, C. F.
It's in the air
Roach, H.
Bill Tillyes
Roberts, S.
Ex-Mrs Bradford
Lady consents
Man who broke the bank
at Monte Carlo
Rogel, A.
Escape from Devil's Island
Grand jury
Roaming lady
You may be next
Rogers, C.
Bohemian girl
Rosen, P.
Bridge of sighs
Brilliant marriage
Calling of Dan Matthews
Easy money
Ella Island
It hadn't could have happened
Missing girls
President's mystery
Tango
Three of a kind
Rosmer, M.
Everything is thunder
Mister Hobo
Murder in the red barn
Roth, M.
Flying hostess
Rovensky, J.
Young love
Ruben, J. W.
Old hutch
Rifraft
Trouble for two
Ruggles, W.
Bride comes home
Vallant is the word for
Carrie
Salkow, S. M.
Four days' wonder
Samuels, H.
Fast bullets
Sandrich, M.
Follow the fleet
Top hat
A woman rebels
Santel, A.
Feather in her hat
Winterset
Santley, J.
Dancing feet
Harmony lane
Havster
Her master's voice
Laughing Irish eyes
Smallest girl in town
Walking on air
Waterfront lady
We went to college
Sauvage, A.
Yellow cruise
Saville, V.
First a girl
It's love again
Schnieder, E.
gypsis
Schoedsack, E. B.
Last days of Pompeii
Schunzel, R.
Amphitrion
Scotto, A.
Follow your heart
Sedgwick, E.
Mister Cinderella
Virginia Judge
Seller, L.
Career woman
First baby
Here comes trouble
Paddy O'Day
Star for a night
Setler, W. A.
Case against Mrs Ames
Dimples
If you could only cook
In person
Moon's our home
Seitz, G. B.
Absolute quiet
Exclusive story
Kind lady
Last of the Mohicans
Mad holiday
Three wise guys
Selander, L.
Boas rider of Gun Creek
Empty saddles
Ride 'em cowboy
Selman, D.
Dangerous intrigue
Gallant defender
Killer at large
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How to Use the Motion Picture Review Digest

Sample Entry

FURY. MGM 90min My 29 '36
Cast: Spencer Tracy, Sylvia Sidney, Walter Abel, Frank Albertson, Bruce Cabot
Director: Fritz Lang

"Tracy is peace-loving, hard working. He and Sylvia are engaged. On circumstantial evidence, Tracy is arrested as a kidnapper in a Middle-western village. Led by rowdies, the villagers storm the jail, bent on lynching Tracy. Unable to enter Tracy's cell, the mob dynamites the jail. Tracy is believed killed, but the explosion tears off his cell door and he escapes, although injured." Film Daily

Audience Suitability Ratings

"A sometimes horrific indictment against the abuse of law and order. In a clear, unbiased manner the social problems of lynching and mob fury are presented. Adults." + Nat Legion of Decency Je 11 '36

"No locality is indicated, and the plot is cleverly contrived not to arouse controversy and to avoid ultimate tragedy, but the case against lawlessness is presented with surprising force. . . Suggested for church use. Recommended to the Committee on Exceptional Photoplays. Family." + + Wkly Guide Je 6 '36

Newspaper and Magazine Reviews

"How to disturb an audience is of course a big problem in the cinema. Director Fritz Lang has been highly successful with the problem. . . One might say too successful, for 'Fury' is disturbing for the wrong reason: the problem it poses is entirely unresolved at the close. . . It is regrettable that [Director Lang] did not, or could not, make 'Fury' the first-rate tragedy it might have been." Robert Giroux + Nation p21 Je 24 '36

"Although the film becomes top-heavy with an individual plot in the final sequence, it remains a compelling and terrifying document. . . So magnificent is it in its unwavering denunciation of mob rule that one regrets that it has had to fall back on courtroom melodramatics and plot manipulation before it ends." Howard Barnes + N Y Herald Tribune p8 Je 6 '36

Trade Paper Reviews

"From directing, writing, acting standpoints, 'Fury,' is a topnotch job. For audiences, however, it may prove too dramatic for better than fair returns. . . Well done, it is however, a type picture that doesn't always realize its possibilities at the box office. Exploitation may aid it." + + Phila Exhibitor p22 Je 1 '36

Starting at the beginning, the title of this picture is Fury. The producing company is Metro-Goldwyn-Mayer. It is 90 minutes in length. It was released on May 29, 1936.

The list of principal players and the director will require no explanation.

Next comes a brief note describing the picture, its nature, and plot. Sometimes these notes are written by our staff. In other cases they are quoted from a published source. In such cases the source is given.

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

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

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

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

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.