When's Your Birthday?
(With apologies to David Loew — Joe E. Brown and R.K.O.)

COVINA THEATRE
104 North Citrus Avenue
Covina, California

Bill Knotts, Manager.

Joe Blair,
Hollywood Review,
Hollywood, California

Dear Joe:

Just to celebrate my birthday today, am
enclosing a check for 1 year’s subscription,
and I don’t know of any better birthday
present I could give myself.

Best of Luck.

Bill Knotts

4-20-37
Food For Thought In Exhibitor Letters

Film producers, stars, directors, writers and the various studio employees should realize that the prosperity of this industry is dependent almost entirely upon a consistent stream of box-office hit pictures. The Exhibitor can in no way return money to Hollywood that does not come into his box-office. If distributors increase his rental costs to more than the pictures themselves are capable of drawing, the Exhibitor will soon go broke and close his theatre—thus choking off the one revenue producing source which stars, directors, executives and studio employees are absolutely dependent upon for their salaries and existence. Motion Pictures can only be made so long as they bring back revenue to Hollywood. A season of hits and Hollywood is flush with money. Consistent flops and the axe begins to fall.

HOLLYWOOD REVIEW appealed to its Exhibitor-subscribers for suggestions on product improvement because during the past four months there has been a dearth of box-office product. Showmen responded nobly and in our two previous issues, we reprinted many of their letters. Paragraphs drawn from some of the letters, nuggets of gold if Hollywood would only make use of them, are as follows:

"Pictures which are box-office in New York will not always be box-office in Padooka. But almost without exception, a picture that pleases Padooka will also please New York."

"Musical comedies with a good plot and story are always acceptable providing that of course they have good talent, but just because a musical has plenty of talent, music and dancing is no reason why it will be successful unless it also has a good story behind it."

"I cannot see an excuse for any major company trying to make "B" or "Z" pictures. If they will aim at the top pictures, they will have enough of the lower grade films."

"The movie industry is way behind other industries at the present time; it should be riding on high with big pictures following one another all year around, Summer included. Admission prices are lagging because of this lack of suitable product."

"Producers should realize that by far and large the general theatre patronage will be increased through the production of better pictures. Cramming a pair of "D" pictures down a patron's throat often spoils an otherwise good customer."

"Value of picture product in our situation is as follows: Story value 1st; Star value 2nd; Title value 3rd; Setting 4th. Outdoor pictures go over great; Costume pictures are flops."

"We contend that pictures not good enough for an "A" house are not good enough for a "B" house. The man who goes to a "B" house because he hasn't the money to go to the "A" house, might some day become a patron of the "A" house if you do not kill his desire to attend the movies."

"Good pictures build business and poor pictures tear it down. We pay for many pictures and leave them in the cans rather than inflict them on the public."

"The producers should "come down to earth" with their pictures. We all know that Will Rogers' pictures went over well because they were simple and "down to earth," "MR. DEEDS GOES TO TOWN" is another example. They should go in more for human interest characters, place more attention on the cast than on the background."

Verily, I say, there is food for thought in Exhibitor letters!
### HOLLYWOOD MOVIE PICTURE REVIEW

**Page 3**

**PREVIEWS OF CURRENT RELEASES**

**Key to Ratings**

<table>
<thead>
<tr>
<th>Box-Office Rating</th>
<th>Production Cost Rating</th>
<th>Artistic Rating</th>
<th>Censorship Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA</td>
<td>A</td>
<td>H</td>
<td>C</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td>B</td>
<td>C</td>
<td>A</td>
<td>F</td>
</tr>
<tr>
<td>C</td>
<td>D</td>
<td>G</td>
<td>I</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>F</td>
<td>J</td>
</tr>
<tr>
<td>E</td>
<td>F</td>
<td>G</td>
<td>K</td>
</tr>
</tbody>
</table>

**YOU CAN'T BEAT LOVE**

**RKO-RADIO**

**Swell Comedy Programmer, Has a Nice Romance, Plenty of Laughs, Well Written and Directed.**


**THE CAST**

Jimmy Hughes, PRESTON FOSTER, Trudy Olson, JOAN FONTAINE, Jay C. Flippen, HERBERT HURST, Clarn Bruner, WILLIAM BRISBANE, Butch Meaffairs, PAUL HURST, Chief Brennan, BERTON CHURCHILL, Og wrench, CHARLES PAGE, Mayor Olson, FRANK M. THOMAS, Pretty Boy Jones, HAROLD HUBER, Dolly Westall, GURO LEWIS, May Smith, BERNICE FOX, BARBARA PEPPER.

**RATING: B, F. H. K. O. a.**

**The Story:** Taking a dare, play boy-lawyer, Foster, is announced as candidate for mayor. He falls in love with Joan Fontaine, the daughter of Thomas, his opponent, Believing that the chief of police, Churchill, and Page are both crooked politicians, he sets out to prove it. Foster exposes the gambling racket and causes to be arrested, Churchill and Page, at the same time exonerating Thomas, Foster withdraws in favor of Mayor Thomas, He and Joan make up their political and love differences.

**COMMENT:** This is better than average programmer. The romantic interest is excellent. The story is well written and splendidly produced. As the plot unfolds, it builds interest and closes with a quite logical and satisfactory finish. Preston Foster and Joan Fontaine are more pleasing and both score with excellent performances. Supporting players give a fine account of themselves with Paul Hurst, Herbert Mundin, Paul Guilfoyle, Bradley Page and Berton Churchill, standing out perceptibly with their acting. Richard Lane is extremely effective in a brief but highly important comedy role. Screen play by Maxwell Shane and David Silverstein makes the most of Olga Moore's original story, while Christy Cabanne's direction is highly commendable. Credit also goes to Robert Sisk for fine production supervision. Photography, sets and recording are top notch.

**Advertising:** Play up reasonably strong cast names. Also title, which should prove attractive and worthwhile in street bally-hoo. Merchants for cooperative page, stressing fine wardrobe for both men and women. Window displays, styles and latest fashions. Tie up with bakery shops to display elaborately decorated cakes. Hold political debate for limiting speakers to brief period. Title in four large card signs, using four pretty girls for street stunt. — JOE BLAIR.

**THE LADY ESCAPES**

(forever "Escape from Love")

20th Century-Fox

**BADLY PRODUCED FILM. STORY IS WEAK, SILLY & POORLY DIRECTED. WILL DO NO HARM THAN BUILD BIZ.**


**THE CAST**

Linda Ryan, GLORIA STUART, Michael Milton, MICHAEL WHALEN, Irene Blanchard, GEORGE SANDERS, Faith Baldwin, CORA WITHERSPOON, Reggie Farnworth, GERALD OLIVER-SMITH, Dorothy Barrie, JUNE BREWER, Judge, HOWARD HICKMAN, Drole, JOSEPH TOLL, Antonio, DON ALVARADO, Monsieur Cheval, MAURICE CASS, drones, FRANKLIN PANCEBORN, Uncle George, TOM RICKETS.

**RATING: C, F. I. L. Q. a.**

**The Story:** Weary of the extensive preparations for his marriage to Gloria Stuart, Whalen pulls a fast one by having the judge really marry him at the wedding rehearsal. Soon after the first anniversary, Whalen persuades Gloria to get a divorce, saying they are unsuited to each other. He even offers to help her find a husband to succeed her. After a long and fruitless search, Gloria is saved from scandal by her husband... Gloria begs to take her back and they start over again.

**COMMENT:** This is one of the worst pictures to come off the 20th Century-Fox lot in a long time. It puts to shame the fine production standard set by Darryl Zanuck. To Exhibitors who are compelled to play this, it will do more harm to their patronage than any semblance of good. Cancel it out if possible and avoid complaints and clientele disgust. The story is provokingly silly, ill-conceived and has many poorly directed scenes. A gymnastic appeal and many of the situations will irritate patrons beyond endurance. The two leading players, Michael Whalen and Gloria Stuart perform capable enough, but their talents are totally sacrificed to such an extent that one or two more films of this caliber and they are through as name values. Based on the casting of one is either unsuited for their roles or are terrible actors. June Brewer's work, for instance, is "hammy" and extremely unconvincing. Gerald Oliver-Smith's English accent, which was not easily understood, and his mannerisms were neither entertaining or funny. Although the photography and sets are of exquisite taste, the recording and assembling of material represents a poor job of picture making.

**Advertising:** Over-selling of a weak picture has its reactions but to those who wish to exploit this one, emphasis upon the marital wrangling and discontented wives might serve a purpose. Tie-ups luggage concerns, church lines, merchants for wedding outfits, florists for corsages. Arrange honeymoon itinerary for bridal couple. Admit free on opening day, couples celebrating their 1st wedding anniversary.—JOE BLAIR.

**THERE GOES MY GIRL**

**RKO-Radio**

**ARTIFICIAL-WITNESS NEWSPAPER STORY WITH GENE RAYMOND-ANN SOTHERN TEAM BREATZING ALONG TO CLIMAX END.**


**THE CAST**

Jerry, GENE RAYMOND, Conne, ANN SOTHERN, Dume, GORDON JONES, Whaler, RICHARD LANE, Fete, FAY BENKS, Rethburn, TEDDY PAGE, Margot Withn, JOAN HENDRICKS, Margot Withn, JOAN HENDRICKS, Mrs. Andrews, MARLA SHELTON, Burn, ALEC CRAIG.

**RATING: B, F. K. H. Q. a.**

**The Story:** Ann Sothern and Raymond, reporters on rival papers, have their wedding ceremony disrupted by a murder. Raymond leaves Ann flat when she insists on chasing the culprits. When she finds out the murder was a hoax instigated by Editor Lane, she takes to Raymond. Both are sent to work in another city on murder case, and Raymond says thumbs down on Ann, but when she is wounded he writes her story for her. Again Lane is cleverly spoils Raymond's "lapse" on the noon and this time the wedding "takes."

**COMMENT:** This picture has some dull moments and also some lively ones. The newspaper story is quite artificial and some of the sequences greatly exaggerated, but for the younger generation, Gene Raymond and Ann Sothern romping through their work, will please and entertain. There is a fair romantic interest, some clever gags and interest maintained throughout. Performances by Gene Raymond and Ann Sothern are excellent while supporting players Richard Lane, Joan Woodbury, Alec Craig and Frank Jenks, stand out in order named. Photography, sets and recording above ordinary.

**Advertising:** Play up team of Gene Raymond and Ann Sothern. Opportunity for stage wedding—also use bride and groom characters. Title placed for street stunt. Spanish Dancer for stage act. Displays of luggage, florists, portable typewriters, and fashion stils. Also opportunity for fashion show in running a cooperative page. Men's furnishings display, using stills of Gene Raymond. Also merchants tie-up on title.—JOE BLAIR.
BEST PICTURES OF THE WEEK

MONOGRAM'S NEW WESTERN STAR
Jack Randall, Monogram's new western star, starts work this week on "Riders Of The Dawn", first picture of his new series of 8 musical westerns for Monogram release. The story is an original by Robert Emmett and is being directed by Robert N. Bradbury, who is also Associate Producer. Randall is said to be a clever rider and an excellent singer of cowboy songs.

TAKEN FOR A RIDE
Rosemary Lane, who plays opposite Dick Powell in "Varsity Show," current Warner Brothers musical, receives a free ride on camera "dolly" following a scene in which Director William Keighley guided the players through their parts. In addition to Powell, other cast players include Lee Dixon, Fred Waring, and Scotty Bates.

LOVE'S OLD STORY
Richard Dix accepts Fay Wray following differences in Columbia's new picture, "Once A Hero," which Harry Lachman directed. The story, an original by Miles Connolly, is quite romantic and has plenty of excitement. The strong cast of players in support, includes Franklin Pangborn, Victor Kilian, Granville Bates, Ward Bond and others.

TOPPER! WAKE UP!
Cary Grant endeavors to arouse Roland Young so that his dream girl, Constance Bennett, can be envisioned. The trio romp through Hal Roach's biggest M.G.M. comedy picture which is set for July 9th release. Supporting players include Billie Burke, Alan Mowbray, Eugene Pallette and others. Norman McLeod directed the picture.

TITLE! "SHE'S NO LADY"
B. P. Schulberg has chosen this title for his current Paramount production, in which John Trent and Ann Dvorak co-star. The story is an original by James Edward Grant, with screen play by George Bruce and Frank Partos. Charles Vidor who has directed Trent in three previous films is seen next to the camera set-up.
EXHIBITORS' PRAISE CONTINUES AS OTHER THEATRE MEN WRITE IN

So valuable have Exhibitor's letters proven of interest to Hollywood readers, we have decided to devote unlimited space to the reprinting of constructive comment from theatre men in the field.

In inviting Exhibitor-subscribers to write in constructive suggestions for product improvement, we hardly expected the industry to be turned upside down with the contents of one issue. If only a minor portion of Hollywood read the comment and as small an improvement as 10% resulted, it would be a step in the right direction, and encouragement for future efforts on our behalf.

We are now more firmly convinced than ever that the most valuable service any trade publication can give to both Hollywood and Exhibitors is to provide a direct contact between the two. Thus, as often as Exhibitors write in, space will be given over to the reprinting of their letters. Of course, we do not expect huge results from one or two campaigns or a series of letters, but we are of the belief that the constant hammering will bring final results. No one in executive command can countenance a system continually turning out pictures which Exhibitors insist are of little value to their box-office.

We invite all of Hollywood to read our Exhibitor letters, and we extend an invitation again to theatremen to keep up the good work by sending in their suggestions. Every issue of HOLLYWOOD REVIEW receives an almost 100% circulation around Hollywood Studios, being delivered to all important studio executives in addition to the subscription list, consisting of some of the most prominent stars, directors, writers and producers. Scores of our readers have time and again complimented us for our ability in gaining the confidence of the Exhibitor to such an extent that he will contribute such valuable letters as have already been printed. Therefore, the Exhibitor's Forum is open for all theatremen who care to join in the crusade for product improvement.

The following letter reached us this week:

PEMBER-PASTIME THEATRES
UNDER THE PERSONAL DIRECTION OF VINCENT DAILEY
Granville, New York.
5/21/37

My dear Mr. Blair:

I was going to write you when I sent in my subscription but was busy and again when I received your letter of thanks. I meant to write but just did not get at it and now after reading your issue of May 15th, I am getting down to my Corona at last.

First, I want to tell you that I have been reading your reviews for several years and you have all the other fellows in the trade paper field beat a mile. You give me in your reviews just what I want to know and in a way that I understand what it is all about. In your "Analyzing Product" you help me to date at pictures better than any other paper.

I hope that some producers will pay attention to the "Exhibitor Letters" in the May 15th issue but frankly, I have my doubts that they will for it has been my experience and also of others that you can't tell Hollywood anything. You may be interested in what I think of these letters.

HAROLD BERNSTEIN. Here is a "showman" who knows what it is all about . . . he is right in what he says about the teaming of comedians. Fox and Zanuck are the two today. He is right about M.G.M. . . . they are "slipping" . . . with all the stars, writers, directors, and money they have, they ought to be far in advance of all the other producers. He is right that Paramount could do better; that Warner pictures were very bad this season but their line-up for next season looks better . . . RKO seems to be coming up . . . He is also correct about United Artists. In reference to his lines about radio . . .

There is no question but that the stars keep people at home and away from the theatres, but I doubt if anything can be done about it as the stars want the money, so it seems to me that the producers are doing the best they can about this matter. He is also right about color in pictures. "Garden Of Allah" was a well acted and beautiful picture but it did not mean a thing at

my box office, but they packed in to see "The Trail of the Lonesome Pine." I don't agree with him about "B" pictures. I would rather play a good "B" picture than a lot of the so called specials. We can talk all we want to about "B" pictures but we have always had them and we always will—the trouble is that in the last two or three years, they have been giving us a lot of poorly directed, poorly written "B" pictures with players in them who are not stars and never will be stars, and will not draw at the old box office. By a good "B" picture, I mean one like Jane Withers in "Duel at Diablo." By a poor "B" picture, I mean Ralph Bellamy in "Wild Brian Kent".

Another subject that Mr. Bernstein takes up is TRAILERS. There is only one company that knows how to make good trailers, and that is Warner Bros. The great trouble with trailers is that they take up too much time with a lot of scenes that do not mean a thing unless the person knows the story and they spend too little time in selling the story. Next: Double features. It will be a long time before we get away from double features. The first reason is that people today are looking for bargains and second the producers make us buy so many features that the only way to get rid of them is to double feature. Third, there are so many features being made today that do not mean a thing at the box office . . . we don't dare run them alone, because we know in advance what a loss we will take. He is right in saying there are too many murder and mystery pictures . . . it has got so now that if my people think the picture is a "detective story" they stay home by the radio. I found out afterwards that a lot of them did not see "Nancy Steele is Missing" because they thought it was another mystery story. They don't want costume and they hate a lot of smart dialogue. They want . . . "One In a Million" . . . "Wake Up and Live" . . . "Fifty Roads to Town" . . . "Bando on My Knee" . . . "Theadora Goes Wild" . . . "Three Smart Girls" . . . "Great Guy" . . . "In His Steps" . . . "Rainbow On the River" . . . "Plainsmover" & "Texas Rangers." If I were a producer I'd let the other fellows make the "class" pictures and instead give the people what they show at the box office they want to see.

So much for Mr. Bernstein's letter now . . . Mr. Paul Dietrich . . . He says less pictures, less shorts and single bills. Maybe he is right but he is not going to get what he wants. The producers make money on programs so they are going to keep on making them and a lot of them . . . and why should they stop making shorts when we have to buy them and do buy them in order to get their features. Do you know for example, that you cannot buy an event picture during the past two weeks of MARCH OF TIME? The letter from Chas. H. Barron has my OK from the top to the bottom . . . here again is a man who knows what it is all about. Mr. H. S. Nicholas brings up the matter of titles . . . Titles do mean a lot. "History Is Made At Night" is a good example of a very bad title and one that keeps people away from the box office. Why, oh, why can't the producers see this?

If I were a producer, I'd save a few dollars on one of the BIG pictures and spend it to have a few Exhibitors who are real "Showman" to come out to Hollywood and tell me what is wrong and what is right with my pictures. We all think we can run the other fellow's business better than he does, but we, on the other side of the fence see these fellows out in Hollywood make so many mistakes that we as a rule have to pay for, that we would just like to see if we could not do better. So much for tonight.

Good luck to you Joe Blair and to your HOLLYWOOD REVIEW.

Sincerely yours,
VINCENT DAILEY.

SHORTAGE OF PREVIEWS
Due possibly to the current studio strike and also to the withholding of many important pictures for preview until the arrival of delegates for two major sales convention meetings soon to be held in Los Angeles, there has been a shortage of pictures previewed during the past two weeks. However, as the saying goes, it's either a feast or a famine—we'll probably be swamped with previews in the next few weeks.
DEEP SOUTH

RKO 17 minutes. Picturesque. Cast: (Colored Players). Hall Johnson Choir, Clarence Muse, Willie Best, Daisy Bufford and Lon Law.\n
Negroes are singing as they work in the cotton fields. They all take the day off to attend the wedding of a young couple, after which they help build their log cabins, preparing a barbecue, then sing and dance until evening.

As a novelty and excellence for colored trade, and where negro stories are accepted, Choral Arrangements and Direction by Hall Johnson. Directed by Leslie Goodwyn. Story by George Randol.

SINGING IN THE AIR

RKO 19 minutes. Good. Cast: Diana Lewis, Edward J. Flanagan, Don Kerr, Kitty McHugh, Robert Keane, Harry Bowen and others. A commercial airline company, in developing an advertising scheme, broadcast from the air. Diana Lewis is the singing hostess, who obtains the opportunity to sing her fine voice, when recommended to the officials by the pilot. She makes good and rewards the pilot with her kisses.

A well written story is nicely directed and has some good singing and music. The air plane sequences should prove a draw. Some comedy. Best for adult trade. Directed by Jean W. Yarbrough. Story by Eddie Moran, John W. Yarbrough and Charles Roberts. Musical Director Roy Webb.

THE WRONG ROMANCE

RKO 18 minutes. Very Funny. Cast: Leon Errol, Vivian Oakland, Barbara Pepper, Maxine Jennings, Diana Gibson, Harry Bowen and others. A wife, in trying to solve the solution of a story for her wife, is asked to write a letter to the "Hearts" column of her husband's newspaper. He thinks she is writing about him so he decides to make her jealous. He hires a chorus girl to stage an act before his wife and the act proves too realistic. And it all ends up with the wife throwing the girl out, to the great relief of her husband.

A laughingly comedy, with Leon Errol in leading role. Best for any program. Directed by Leslie Goodwyn. Story by Leslie Goodwyn and Charles Roberts.

RHYTHM ON THE RAMPAGE

RKO 19 minutes. Comedy with Music. Cast: Ted Florio and his Orchestra, Barbara Pepper, Tom Kennedy, Paul McLarey and others. When Florio refuses to see Barbara Pepper, who has a crush on him, one of the musicians impersonates Florio and meets her. He gets into a lot of trouble with her because of her boy friend just escaped from prison. When the orchestra is about to depart to play at a benefit, Kennedy jumps into the bus and lands back in prison, where the boys play for the inmates.

A slap stick comedy, with excellent music by Ted Florio and his orchestra. Directed by Jean W. Yarbrough. Story by Harold Tarchis.

BAD HOUSEKEEPING

RKO 18 minutes. Riotous Comedy. Cast: Edgar Kennedy, Franklin Pangborn, Vivian Oakland, Harrison Greene, Nellory, Al Harman and others. Kennedy and his wife decide that the other's job is the easier, so they trade places for the day and Kennedy stays home to keep house. He practically runs the house, besides beating up the piano tuner, Pangborn. In the meantime, his wife bundles things at the office and brings home a process server whom Kennedy is trying to dodge. After that, the two decide to stick to their own jobs.

This is an exceedingly funny comedy with some very laughable sequences. Will please everybody. Directed by Edgar Kennedy a wiz in his usual portrayals. Directed by Leslie Goodwyn. Story by Leslie Goodwyn and Monty Collins.

SWING FEVER

RKO 18 minutes. Musical Novelty. Cast: Billy Gilbert, Jack Norton, Christine McIntyre, Bud Jamerson and Eloise Rawlitzer. A fellow who has lost his health because his sweetheart broke their engagement all on account of his dislike for music, is taken to the doctor who has a new method of curing ills. The doctors, nurses and interns use music, all kinds and types, to cure ailments. Nothing helps this patient until his sweetheart, a nurse, appears in the musical number. His cure is swift and complete.

This is an exaggerated comedy, laid amid expensive looking settings. Billy Gilbert is effective as the slightly natty doctor. Directed by Jean W. Yarbrough. Story by Benne Russell. Screen Play by Charles Roberts and Gay Stevens.

Frances Dee

By JOE PEARSON

Frances Dee, one of the most popular young actresses in Hollywood, encountered none of the difficulties that usually beset a newcomer to pictures. Unknown and unheralded, there was no fanfare, no big newspaper and magazine stories. She set to work quietly, unobtrusively—a school girl on a lark, and rather thrilled with it all. Since then she has risen from sweet, unsophisticated, obscure college girl to a charming, scintillating actress. A very rare beauty that measures up to the exacting standards of Hollywood pulchritude. Yet in spite of the feminine charm and quiet sophistication, she still has the same daintiness and wholesomeness that she cannot successfully conceal.

Frances was born in Los Angeles, daughter of Frank M. Dee, a civil service expert. When she was 7, and her family moved to Cincinnati; they remained there until she was 10; moved to Washington, and then to Chicago. A few months later. There Frances entered the Shakespeare Grammar School on the South Side. She was graduated into the Hyde Park High School, rose to vice-president of the senior class there, and played the feminine lead in the senior play. Then she entered the University of Chicago as a liberal arts student. Two years later she escaped from the vacation atmosphere of the University of Chicago, and her recent work by Joe Pearson.

A friend told her that Fox was about to do a campus picture and would need co-eds. So Frances, with no film experience whatever, naively applied. The hard-boiled casting director took one look at her and her sweet untouched beauty, her lack of innocence and unworldliness won him over. An instant hit a gruff, "You gotta be registered at Central," he gave her a job.

Soon she was getting bits. She won a screen test and a stock contract at Paramount; was elected Wampus Baby Star, and one day attracted the attention of Maurice Chevalier in the Studio Commissary. He took one look at her and decided she was just the girl to play opposite him in "The Man From Paris." Since then, Frances has been a top ranking feature actress. Among her pictures, have been "Follow Thru," "The Man from Wyoming," "Monte Carlo," "Along Came You," "An American Tragedy," "The Night of June 13," "Finishing School," "Little Women," "Silver Chord" and her current assignment "Souls At Sea," in which she plays opposite Arthur Lake in one of the top list in pageantry.

It was while making the "Silver Chord" that Frances met handsome, six foot Joel McCrea, and without hardly waiting for an introduction, he asked her how soon she could arrange to become Mrs. McCrea. Frances saw in Joel her ideal, and was willing, but the studio publicity department wasn't. However, it takes a little more than a studio publicitv department to keep a man from the woman he loves, so, when Frances went to Connecticut on location, Joel followed and they were married.

When they are not working they live on their ranch 40 miles out in the San Fernando valley surrounded by high mountains, as peaceful, picturesque and tranquil a spot as can be found in California, or any place else under the sun. The scenery is spectacular, the early American furniture, flower gardens, patios, stables, and everything about the ranch fits their quiet personalities and bespeaks their good taste. When Frances isn't playing tennis with Joel, swimming, or riding horseback over cool shady mountain trails, she is busy about the house, looking after the gardens or playing with her two husky sons, David Thomas and Joel Dee.

Where they are both working they live in a quiet modest apartment in town. And whether working or not, Frances always rises early. On the days she is working she is always on the set at the appointed time, where she is gay, vivacious, humorous and has a smile for every one. She can be serious without being too serious. Intelligent without being intellectual, and laughs at trifles as easily as a high-school girl. There is no grease paint in either Frances' or Joel's families.

And, like some uncouth people, they do not have a suppressed desire to do, or be, other than what they are. There is no double-career jealousy among them. Instead, they take more of an interest in each other than they do in their own. When Frances talks about her home, children, career, what she really wants and hopes, she becomes very serious, fixing one with an earnest look. On being interviewed Frances is a little self-conscious, doesn't like to talk about herself or quash as so many young things of the screen do, and she abhors people who are obtrusive. small town scandal that is revealed by her.

To the McCraes their home and children come first, then their careers. They have few friends, but like their intimate friends a lot. Both have large families and they have as many friends outside the industry as they have in the industry. For years, Joel has been one of the aleutians to Hollywood, Monica Beach Club. And on sunny Sunday mornings while most of Hollywood is sleeping fitfully, you can usually find both Frances and Joel basking in the sunshine at the Beach Club.

In closing, let us add that they are our choice of the veritable personification of All-time All-American couple.

Editor's Note: Fictionalized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

:: READ HOLLYWOOD REVIEW ::
SUBSCRIBE TO THE TRADE PAPER
OTHER EXHIBITORS BELIEVE IN—IT IS FAST PROVING ITS IMPORTANCE TO THE INDUSTRY.
Announcing

SHOWMANSHIP

and

EXPLOITATION

Special Number

Issue of June 26, 1937

General Comment pertaining to the provision of Showmanship in the Production of Motion Pictures.


Hollywood Motion Picture Review
Purpose
To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

Explanation!
File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. Don’t form your opinion on any picture until you’ve read our review.

Contents
- Gouging Exhibitors continues
- This week in news
- Analyzing immediate product on 9 features
- Best pictures of this week
- Biography of Stuart Erwin

Reviews
- Parnell
- Midnight Madonna
- Talent Scout
- The Great Gambini
- Fly-Away Baby
- Last Train from Madrid
- Riding on Air

Michael Curtiz
- Directed
- "Kid Galahad"
- Current Warner Bros. release
- Now directing
- "Perfect Specimen"

For Warner Bros.
Gouging Exhibitors Continues!

EXHIBITORS stand for more gouging than do merchants in any other business. Take the trailer racket for instance. A majority of all the trailers released are made by the concerns themselves. Some are even assembled from scenes off the cutting room floor, while other trailers are prepared by advertising men who are trying to sell picture entertainment.

After a trailer is completed by one of our producing companies, it is turned over to National Screen Service to rent to the Exhibitor. Thus you have a situation of a theatreman buying pictures of a film concern, even though many of the films are played on percentage, then going next door to buy trailers, made by the very same concern, in order to advertise the product. Please explain the logic of an Exhibitor being compelled to play pictures on a percentage arrangement and then forced to pay several dollars extra on a flat rental for a trailer to sell the article. Considering the theatre holdings, overhead and running expense, the Exhibitor is receiving the worst of the present percentage arrangement split. It is common knowledge that the distributors forced this percentage arrangement upon the Exhibitor. All trailers and accessories necessary in advertising a picture, played on a percentage basis, should come free of cost to the Exhibitor or deducted from the gross receipts. An Exhibitor is a sap to stand for any unequitable situations.

Still pictures used by Exhibitors for advertising forthcoming product, in newspapers, lobby and window displays, cost him the general retail price of 10c to 15c each with few rebates. What a racket! The merchant pays for articles to sell the other fellow’s product. How many Exhibitors know that every studio in Hollywood mails out each week, free of charge to newspapers, magazines and syndicates, from 2000 to 5000—8 x 10 photographs in build up campaigns? (A great percentage of these hit the waste paper basket and are never printed.) Why don’t they give you Exhibitors free still pictures? Don’t they realize the easiest place to put over a star or sell a picture, is in the Producers’ Showcase (the Exhibitor’s Lobby)?

Then there is the score charge heaped onto the Exhibitor. To improve or enhance the entertainment value of his film, the producer adds music. After he has agreed upon a percentage or flat rental deal, he levies on the score charge. Some pictures are individually scored by groups of musicians but a great majority of the pictures released today are scored from negative scores stored in vaults and used time and again—yet the Exhibitor is expected to pay the full score charge on every picture each time the distributor can level down on him. Several smart showmen are not signing contracts until the distributor waives all score charges, trailer rentals and many other extra gadget costs, especially on percentage pictures. This the dictator is doing in many localities. If he can do it for one showman, he can do it for others. Exhibitors stand firm. If the big concerns aren’t fair with you, buy one or two groups and then purchase every small concern’s product on the selective buying arrangement, i.e., you sign up for 20 or 30 pictures in a group and you have preference in choosing 10 or 15 and weeding out the bad ones.

By watching HOLLYWOOD REVIEW’S preview page, you won’t go wrong on booking your pictures! No amount of influence or pressure will cause us to waver in our determination to write honest reviews! There is such a thing as honesty in writing reviews, but what about accuracy? Keep a check on the accuracy of our reviews and you’ll find our batting average exceedingly high when it comes to calling the turn on both good and bad product.

**THIS WEEK IN NEWS**

Gregory La Cava has started cameras grinding on RKO’s “Stage Door,” with Ginger Rogers and Katherine Hepburn co-starring. The impressive cast of the Pandro S. Berman production also includes the names of Adolph Menjou, Gail Patrick, Constance Collier, Leland Hayward, and Marjorie Lord. The screen play of “Stage Door” is being written by Anthony Veiller from the Broadway hit of the same name by George S. Kaufman and Edna Ferber.

Clayton Binyon, author of the screen play for “I Met Him in Paris,” current Paramount release starring Claudette Colbert, will write the screen play of Carole Lombard’s next Paramount starring picture, “True Confession,” which Wesley Ruggles is scheduled to direct.

Virginia Field has been assigned one of the important feminine roles in “In Old Chicago” at 20th Century-Fox Studio. Tyrone Power and Don Amaker have the leading male roles. Henry King is scheduled to direct, with Kenneth Macgowan serving as associate producer.

“Alcatraz Island,” dramatic screen play centering around the famous penal institution in San Francisco Bay, has been placed in production at the Warner Bros.-First National Studios, with William MacBain directing.

Dick Purcell, Ann Sheridan and Mary Maguire form a trio of romantic leads in the film. Others prominent in the cast include John Litel, William Hopper, Gordon Oliver, Peggy Bates, George E. Stone and Addison Richards.

“Alcatraz Island” is an original screen play by Crane Wilbur.

Gene Lockhart, one of Hollywood’s most gifted character actors, is leaving Hollywood soon, having been cast in one of the prominent roles of the biggest musical spectacular, “Virginia,” which will hold forth all Summer at the Radio City Music Hall in New York City. Gene is currently enacting one of the main supporting roles in the Republic production, “She Didn’t Want A Sheikh,” a new Ramon Navarro picture which Irving Pichel is now directing for Republic.

Howard J. Green has been signed by Samuel Goldwyn to do the screen treatment for the forthcoming $2,000,000 musical extravaganza “The Goldwyn Follies.” Green will work with Bert Kalmar and Harry Ruby, song-writing team who are writing the “book” for the musical numbers. “The Goldwyn Follies” will be Goldwyn’s first technicolor production under his recently announced plan to make all his future pictures in color. Leigh Jason has been signed to direct the picture.

John Cromwell has been signed by Samuel Goldwyn to direct the Gary Cooper starring picture “The Adventures of Marco Polo.” The film which will go into production about the middle of June, will be from the script by Robert Emmet Sherwood, internationally famous playwright. Opposite Cooper will appear Sigrid Gurie as the Tartar Princess Kukachin.

Glenn Tryon will direct “The Facts,” Stuart Erwin’s second starring picture for Grand National. He will work with Arnold Houser at writing additional scenes and dialogue for the screen version of this Clarence Budington Kelland original story. Richard Rowland, who will produce “Face the Facts,” has set the starting date for early next month.

Spencer Tracy will co-star with Luise Rainer in M.G.M.’s “Big City,” to be produced by Norman Krasna, who wrote the original. Frank Borzage will direct. The story presents a foreign girl who arrives in the U.S. to make her fortune.
The Story: Gable, working to relieve the sufferings of the poor in Ireland, finds a large political party waiting against him. Through the efforts of unscrupulous Marshall, he meets Myrna Loy, the estranged wife of Marshall, and they fall in love. After Gable is falsely accused of murder, he escapes and appears as the hero of the home. Myrna and her Aunt, Edna May Oliver, Myrna then helps Gable to clear the charges. When Gable refuses to aid Marshall in his crooked work, Marshall divorces proceedings against Myrna, naming Gable as co respondent. The scandal ruins Gable, and with another heart attack, he dies. Myrna's arms.

COMMENT: The long awaited "Parnell" is not box office. Whatever business it does, will be on the name value of Clark Gable and Myrna Loy. The story is not appealing to general patronage. There is altogether too much speech making, and a long story that has a slow tempo. The subject, as treated, is more or less revolving to some minds. It depicts a husband offering his wife to further his career, and the wife openly disregarding the sanctity of marriage. In addition, there is nothing heroic about Parnell, and the ending is in death. There is very little comedy relief, and juvenile interest is nil. The performances are all excellent with many of the action falling upon Gable and Loy, both of whom are outstanding in their portrayals. Alan Marshall is extremely effective in his role. Painstaking direction by John M. Stahl is apparent and Karl Freund's splendid camera work is again a treat to the eye. Recording is spotty with some action below level and different accents difficult to understand.

Advertising: Emphasize cast names. Play up fine acting of Clark Gable and Myrna Loy. Students for history of Parnell. Circularize Irish societies and groups. Give out shamrocks in novel announcement. Stress fact that story lied in year of 1880 and concerns history of Ireland. Stage pretentious opening with civic officials in attendance. Use Irish songs and music for displays and stage action. Offer prize to best natural or false beards worn to see picture.—JOE BLAIR.

RIDING ON AIR
(formerly "All Is Confusion")

RKO-Radio

JOE E. BROWN

AIRPLANE STORY IS FAST MOVING; HAS LAUGHS AND GOOD GAGS. GREAT FOR KIDS.


The CAST

ELMER LANE .................. JOE E. BROWN
ELLA DORSEY .......... GUY KIBBEE
BETTY HARRISON ........ FLORENCE RICE
HARVON HAWORTH .... VINCIDENT HAWORTH
M. HARRISON ........ HARRLAN BRIGGS
BILL HILTON .......... ANTHONY NACE
HERBERT LEWIS ... ANDREW TOMBS
NICK, THE GREEK ........ BENNY BURT
TONY ................ LEA MINTY
JAY .................... CLIF BEVANS
RANDY ................ CLIFF NAZARRO, JR.


The Story: Brown is in hopes of buying the Chronicle and marrying Florence Rice. Papa Briggs, however, has Haworth picked as the groom. Both suitors become correspondents for rival Chicago papers and learn of perfume smuggling ring. When Brown wins $5,000 in a song contest, hyster Kibbee organizes fake company on the money and Brown finds out. He informs Haworth to proceed to cramp his style on every turn, Brown emerges a hero, captures the smugglers, wins confidence of townspeople, and Florence says "Yes!"

COMMENT: An airplane story with fast tempo and plenty of exciting sequences with chase scenes in the clouds, should put this Joe E. Brown vehicle over with a bang with family audiences, fans of the star and should go great with youngsters. They will get a big kick out of the many funny antics of Brown who brings back his famous yell in this one. All in cast are fine with Brown dominating as the hero of the Saturday evening Elmer Lane stories. Vinton Haworth, Florence Rice and Anthony Nace do nicely in supporting roles, while Guy Kibbee does excellent as the scheming promoter. Fine photography, recording and sets. Most excellent direction by Edward Sedgwick makes this a laugh riot from the start to finish. He also obtains natural, believable acting from entire cast.

Advertising: Go strong on the name of the star, using the airplane idea; also make use of radio tie ups. Sell this as Brown's funniest, which makes it a funniest experience contest a good angle. Put cuckoo clock in lobby, with sign showing Brown as a dizzy aviator. Basket filled with buttons, with sign "lost while laughing at Joe E. Brown — in (title)." — A. B.

FLEAY-AWAY BABY

Warner Bros.

GOOD AVERAGE PROGRAMMER, SPLENDID PLANE SEQUENCES AND SOME TOP COMEDY LAURENTY, R. E.


The CAST

TORCHY BLANE .................. GLENDRA FARRELL
DOROTHY BLANE ................. BARTON MACLANE
STEVE MCBRIDE .................. G. K. BLAIR
MALCOLM KENNY ................. JOHNNY OLIVER
LUIS CLOY ..................................... HUGH O'CONNELL
GORDON OLIVER .................. HUGH O'CONNELL
ALF SPRAGUE ...................... HUGH O'CONNELL

RATING: B, G. I. K. P. d.

The Story: Glenda Farrell, gal reporter, and MacLane, detective, are about to be married when a jewel robbery and murder start them on a search for the murderers. Glenda suspects her own son of rich publisher. When Oliver leaves on supposedly round-the-world publicity race, Glenda persuades her page to enter the race. A series of clever deductions by Glenda and Mac Lane pin the crime on Oliver. Again they attempt a ceremony.

COMMENT: For average program entertainment, this picture gives a good account of itself. There is a threadbare romance between Barton MacLane and Glenda Farrell but hearty laughs line make up the difference. The airplane, zeppelin and transport sequences are well spotted in and should be capitalized upon in exploitation. Considerable action takes place throughout, though early portions of the story are somewhat talkative. Worthwhile performances by the entire cast, with a stand-out comedy portrayal by Tom Kennedy. Frank McDonald's direction comes in for exceedingly favorable comment due to his fine handling of players, splendid spacing of laugh lines and all-around good value. Photography, sets, recording are of average value.

Advertising: Play up airplane, zeppelin and China Clipper transport flying. Use newspaper scenes and headlines of zeppelin crash as lobby attraction. Merchandise displays along with air transport tie-up in title build up. Luggage shops, candy stores, camera shops, and trophy award displays. Hold 'Round the World' airplane race contest with number of tickets sold regulating voting. Offer juveniles prize to work difficult puzzle. Use one or more pretty girls in flying togs title placed for street stunt.—JOE BLAIR.
BEST PICTURES OF THE WEEK

THEIR FIRST INTRODUCTION

Preston Foster chats for the first time with star Kay Francis of the Warner Brothers production "First Lady," in which Preston is the leading man. Screen play is by Rowland Leigh from the original by George S. Kaufman and Katherine Dayton. Stanley Logan is directing the picture while Harry Joe Brown is serving as Producer. Cast includes Walter Connolly, Anita Louise, Verree Teasdale, Victor Jory, Marjorie Gateson and others.

WHEN GIRL MEETS BOY

Wendy Barrie says "howdy" to Joel McCrea on the set of Samuel Goldwyn's current production, "Dead End," which William Wyler is now directing. The story, containing exact reproductions of the streets depicted in the Sidney Kingsley play-hit, has an imposing cast which includes Sylvia Sidney, Allen Jenkins, Humphrey Bogart and Claire Trevor.

OUT ON THE ICE BUT NOT FROZEN

Rita Hayworth, Columbia star, leads her team to victory in "Flashing Skates," which features Charles Quigley, Miss Hayworth, Paul Fix, Max Hoffman, Jr., and Dick Wessel. Some of the fastest skating shown on the screen is included in scenes of the picture.

SERVING THE CAKE

Jane Withers is the woman of the house in "Wild and Woolly," her current 20th Century-Fox picture which Alfred L. Werker is directing. Robert Wilcox, leading man is at the table while Director Werker is beside the camera. Harry Jackson, cinematographer is the man in the dark shirt.
June 5, 1937.
Hollywood, Calif.

TO ALL SUBSCRIBERS:

An announcement of a special number on Exploitation and Showmanship, was made on the back page of last week's issue of HOLLYWOOD REVIEW.

HOLLYWOOD REVIEW is making film producers conscious of the Exhibitors. They are still talking about those letters on product we reproduced. I know your comments made them think, and I hope product materially improves. To those whose letters we reproduced I am deeply grateful for your cooperation. We will hit back at them again one of these days.

The idea for a special issue devoted to Exploitation and Showmanship comes about because of two reasons: First, I would like everyone to become showmanship conscious. Hollywood can absorb much good by stressing showmanship. Second, I have good Exhibitor friends in various localities who have pet stunts or systematic routine which they use to put over their programs. Let's make HOLLYWOOD REVIEW a clearing house for those ideas. What is your special stunt or system in putting over your theatre and programs? Hollywood would like to know if you get behind each picture or just exploit certain films.

Allot yourself time to write me a letter on Exploitation and Showmanship to be reprinted in the June 25th issue. Time is short - so don't delay! May I look forward to hearing from you within a few days?

With kindest regards and every good wish, I am

Sincerely yours,

Joe Blair
Editor-Publisher
HOLLYWOOD REVIEW
1040 N. Martel Avenue,
Hollywood, California.

JB:m
Paul Fix, Max Hoffman, Jr., and Dick Wessel. Some of the fastest skating shown on the screen is included in scenes of the picture.

Wilcox, leading man, is at the table while Director Werker is beside the camera. Harry Jackson, cinematographer, is the man in the dark shirt.
REVIEW

(Continued from page 3)

THE GREAT GABINI

Paramount

SUSPENSEFUL & AMUSING MURDER MYSTERY. TOP DIRECTION, WRITING, ACTING AND PHOTOGRAPHY. PRODUCED BY B. P. SCHULBERG. DIRECTED BY CHARLES VIDOR. SCREENPLAY BY FREDERICK JACKSON, FRANK PARTOS AND HOWARD IRVING YOUNG. ORIGINAL STORY BY FREDERICK JACKSON. PHOTOGRAPHY BY LEON SHAMRO. RELEASE DATE JUNE 25, 1937. RUNNING TIME AT PREVIEW 70 MINUTES.

PRODUCED BY B. P. SCHULBERG. DIRECTED BY CHARLES VIDOR. SCREENPLAY BY FREDERICK JACKSON, FRANK PARTOS AND HOWARD IRVING YOUNG. ORIGINAL STORY BY FREDERICK JACKSON. PHOTOGRAPHY BY LEON SHAMRO. RELEASE DATE JUNE 25, 1937. RUNNING TIME AT PREVIEW 70 MINUTES.

THE CAST

Gambini

AKIM TAMIROFF

Ann Randall

MARIAN MARSH

Grant Denny

DREW LEHMAN

Nancy Randall

GENEVIEVE TOBIN

William Randall

REGINALD DENT

Stephen Danby

ROLAND DREW

Sergeant Kirby

WILLIAM DEMAREST

Buch

EDWARD BROPHY

Lamb

ALAN BIRMINGHAM

Luba

LYS


The Story: Marion Mars has jilted Trent and is going to marry Drew. The three meet at a night club where Tamiroff, a magician, is performing. He tells Marion she will not marry on the morrow. The next morning the dead body of Drew is found by his butler, Birmingham. Everyone is suspected and the police station is crowded. Tamiroff makes his appearance and narrows the suspects down to Marion, Trent, and Denny, Marion’s father. Thru a series of events Tamiroff finds the murderer and Marion and Trent are reunited.

COMMENT: Here is a nicely balanced and constructed murder mystery that should entertain and keep most any audience guessing its solution until the last. And while it is basically the old mystery formula, who killed who and why, it is well done, offers many new twists and variations, and there isn’t a dull moment in it. The characters are all well cast and turn in excellent performances. Akim Tamiroff stands out in the title role of “The Great Gambini” and does his best work since “The General Died at Dawn.” It is with amazing ease and suave finesse that he handles the difficult role, making his work so outstanding. John Trent and Marian Marsh supply the proper amount of romance and add much to the picture’s entertainment. Balancing out cast of good material is the film. The screenplay by Frederick Jackson, Frank Partos and Howard Irving Young contains a sufficient amount of suspense, comedy and smart slyly dialogue. Charles Vidor’s expert direction makes the most of every situation and keeps things moving at a swift pace. Photography by Leon Shamro is high grade.

Advertising: Play up the title and sell as a thrilling murder mystery. Publicize the fact that Tamiroff played the sinister Chinese General in “The General Died At Dawn”. Stage a Magician or Mind Reading act. Magician’s paraphernalia for lobby display. Publish a brief synopsis and offer free tickets for the correct solutions. Tie ups with men and women’s furnishings for evening clothes; furniture stores for home and office furniture. Man in evening clothes carrying a sign reading: “I am the Great Gambini, the man who knows all, sees all and tells all.” — JOE PEARSON.

MIDNIGHT MADONNA

Paramount

ENTERTAINING SENTIMENTAL DRAMA FOR SMALLER HOUSES. EXCELLENT DIRECTION AND EAST PORTRAYALS. PRODUCED BY EMMANUEL COHEN. DIRECTED BY JAMES FLOOD. ORIGINAL BY DAVID BOHEM. SCREENPLAY BY DORIS MALLOY AND GLADYS LEHMAN. PHOTOGRAPHED BY ROLAND MADDY. RELEASE DATE JULY 2, 1937. RUNNING TIME AT PREVIEW 68 MINUTES.

THE CAST

Blackie Denbo

WARREN WILLIAM

Kay Barre

KARRE CORRELL

Penelope Barrie Long (Penny)

KITTY CLANCY

Judge Canby

ELIOE HICE

Vinyo Long

ROBERT BALDWIN

Stuart Kirkland

JONATHAN HALE

Wolfs

JOSEPH SAWYER & DOROTHY BOWMAN

The Grisnelli

ORENE FRANKLIN

Ellis

RENEE TAYLOR

Penny’s Bodyguard

JACK CLIFFORD

Penny’s Nurse

RUTH ROBINSON

Elma

MILDRED GOVER


The Story: Kitty Clancy is seriously ill and her mother, Mady Correll, frantically seeks aid of Warren William, gambler who takes the child to the hospital, and finds a job for Mady. Because of Baldwin’s wasted ways, his father had cut him from his will, leaving all to his granddaughter, Kitty. Baldwin gains custody of his child after falsely accusing his wife, Mady, of unfitness of character. William proves that those who testified against Mady were actually criminals and that the judge reversed the cases. The judge reopens the case and reverses the decision, leaving Mady, Kitty and William on their way to happiness.

COMMENT: Producer Emmanuel Cohen has turned out a good piece of entertainment here. While it may be a bit too sentimental for the larger theatres, it should click nicely in the smaller houses. The screenplay by Doris Malloy and Gladys Lehman, although having ingredients that are over-familiar, as a whole is believable, entertaining, effective and has the right amount of tension, romance and dramatic suspense. Lee Blinn and Edward Ellis have handled the situation with understanding and capitalizes upon every opportunity. Warren William scores a smash hit in every scene. Mady Correll makes her film debut and displays a brand of charm and sincerity that, with the right pictures, is destined to lift her to stardom. Another promising debut is that of Kitty Clancy, a new child discovery who looks like star material, and she has natural screen personality and a simple direct way of delivering her lines. The outstanding performance is given by Edward Ellis. Supporting parts are all well handled. Photography by Robert Pittack, and musical score by George Stoll are in keeping with the production.

Advertising: The cast names are best selling factor. Play up Kitty Clancy as a new child wonder star, and stage a Kitty Clancy Contest. Obtain cooperation of local shops for children’s clothes, toys; furniture stores for baby furniture. Post in home and office establish island city for free lesson prize as giveaway. Use Spanish soldiers in open car placarded title as street stunt. Use large map of Spain marking important battle fronts and besieged cities as lobby attraction. Merchants for old wines display. Use train effect with combo board as lobby decorations. Dress ushers as train attendants. Use soldier parading in front of theatre and make sand bag barricades. — JOE BLAIR.

LAST TRAIN FROM MADRID

Paramount

CONSIDERABLE EXCITEMENT AND ACTION IN FAIR PROGRAM PIC. BUT PLOT IS RATHER CONFUSING AND FAULTY CASTING.


The Story: In violation of his duty as Captain of the Spanish army, Quinn arranges for the escape of his friend, Roland, and Dorothy Lamour with whom both men are in love. For this sacrifice, Quinn is killed. Several other plots are involved. Among them are the affairs of an American correspondent, Ayres, and Olympe Bradna, the girl he befriends; Cummings and Helen Mack, the business people; and young Morley, a business man, who kills her former paramour, Bowman, but is herself caught before the last train leaves for Madrid.

COMMENT: This story has plenty of excitement and action but the continuity is somewhat jerky and at times confusing. There is a trio of romances, each of which takes time to establish and which retards the unfolding of the story of the main characters. Lew Ayres, as the American newspaper correspondent, gives a most entertaining performance and will add to his fan following from this portrayal. Dorothy Lamour seems sacrificed to a role which requires little acting ability. Gilbert Roland, Anthony Quinn and Lionel Atwill, each contribute worthwhile performances. Karen Morley is excellent as a Russian baroness. Helen Mack and Robert Cummings, both portray roles in which some scenes may cause laughter from the rowdies. Olympe Bradna and Lee Bowman are both extremely effective in their respective roles. James Hagan’s direction is uniformly good. Sets and recording okay. Cinematographer Harry Fischbeck photographed the picture realistically. Technical work makes the war zone of Madrid most effective and credit for this work goes to Don Jaime, who fled the fierce fighting between Bilbao and Madrid. In filming the picture it was necessary to eliminate every scene and vestige of dialogue that might reflect on either forces in Spain.

Advertising: Play up title. Stress heavily on the current Spanish war news; search local newspaper files for banner line headlines on Spanish war for lobby and window attractions. Ideal booking for Spanish picture. Tie up with local booking office for free lesson prize as giveaway. Use Spanish soldiers in open car placarded title as street stunt. Use large map of Spain marking important battle fronts and besieged cities as lobby attraction. Merchants for old wines display. Use train effect with combo board as lobby decorations. Dress ushers as train attendants. Use soldier parading in front of theatre and make sand bag barricades. — JOE BLAIR.
ANALYZING IMMEDIATE PRODUCT

PICS NOW BEING FILMED

<table>
<thead>
<tr>
<th>BUDGET</th>
<th>PRODUCER</th>
<th>STORY</th>
<th>DIRECTORIAL</th>
<th>STAR VALUE</th>
<th>BOX-OFFICE PREDICTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Budget</td>
<td>***</td>
<td>Top Average</td>
<td>Great Prospects</td>
<td>$$$ Highly Recommended</td>
<td>xx Pretentious</td>
</tr>
<tr>
<td>Medium Budget</td>
<td>+</td>
<td>Medium Average</td>
<td>Ordinary Prospects</td>
<td>$ Favorable</td>
<td>xx Attractive</td>
</tr>
<tr>
<td>Low Budget</td>
<td>+</td>
<td>Low Average</td>
<td>Doubtful Prospects</td>
<td>$ Inconsistent</td>
<td>x Weak</td>
</tr>
</tbody>
</table>

MAKE A WISH
RKO-Radio
Rating: ***, +++, ++, $$$, xx, oo.

Catchlines:
"He thought there was nothing new under the sun, but this child proved him mistaken..."
"A man's friend for a lad brings about the end of a mistaken marriage..."

THE STORY: Going away to a summer camp to obtain insight, the prospective love interest discloses he is a detective, the M. Rathbone meets Breen and an instant friendship is formed. Rathbone learns from Breen that his mother, Marion Claire, once a singer, has given up the stage to marry Forbes, whom Breen dislikes because he is not a regular fellow. From this, Rathbone gets his inspiration. He meets Breen's mother and falls in love with her. Knowing she is the only one to sing his operetta, Rathbone leaves town when she refuses. Marion finds out Rathbone and does sing in his operetta with everyone, including Breen, happy over the coming marriage.


GOOD NIGHT LADIES
Paramount
Rating: **, ++, ++, $$$, xx, oo.

Catchlines:
"Just out of town boy trying to make good but a couple of schemes wouldn't let him...

THE STORY: Downs, amateur songwriter from upstate New York, meets Eleanor Whitney on the train enroute to the city, where he plans to look up Overman, a semi-successful songwriter. Events tangled up with a pair of scheming females—Overman's wife and her sister—and unexpectedly finds himself on the road to fame. And the plot thickens when he finds out he has been duped by the publishers, and loses the whole thing off in favor of Eleanor, only to discover that he's really a hit after all.


TOO CLEVER TO LIVE
Universal
Rating: **, ++, ++, $, x, o.

Catchlines:
"He formed a perfect alibi—then confessed to saving his son, so..."

THE STORY: Planning to murder the man who broke up his home, Stone, an actor, bothers the police with his stories of committing the crimes. His son, Brown, joins the troupe, not knowing Stone is his real father. During a performance, Stone murders Brown's foster father and Brown is accused of the crime. Realizing what he has done, Stone confesses, but the police do not believe him. Finally convinced, they find and know he has saved his son from the electric chair, he is now ready for the death that awaits him.


FEUD OF THE TRAIL
Victory
Rating: *, +++, +++, $8, x, o.

Catchlines:
"His ruse and clever detection saved a family from certain death—and won him the hand of a pretty girl. . . ."

THE STORY: Assuming the name of a dead bandit, Tyler, operative of the Cattlemen's Association, is detailed to investigate mysterious attacks on the ranchers. He learns that the dead bandit is the brother of Harlene Wood and under threats of assassination, her father had been forced to sell their ranch. Tyler discovers a rich gold vein has been located on the property and Williams is using every means to obtain title to the property. Tyler is able to trace Williams and his henchmen to the hidden mine, pin the guilt upon them, and make the capture. He is obliged to disclose his identity and when he leaves, it is understood he may return to help pacify Harlene for the loss of her brother.


THE LIFE OF THE PARTY
RKO-Radio
Rating: ***, +++, ++, $$$, xx, oo.

Catchlines:
"She wanted a singing career—when American man didn't think she was a success...

THE STORY: It is Moore's job to see that Raymond, who is soon to come into a fortune, does not become involved with a woman. Raymond meets Harriet Hilliard, a singer who is really daughter of a countess. Complications arise when Harriet's mother arrives with Penner as a property husband for her daughter. But Harriet settles this by announcing Raymond is her husband. Raymond's mother arrives and says he has passed the age limit and will not have to forfeit his fortune. Harriet's mother is delighted to learn of his wealth. Harriet and Raymond find they really do love each other and are married.


LANCER SPY
20th Century-Fox
Rating: ***, +++, ++, $, x, o.

Catchlines:
"His life meant nothing as pitted against the happiness and freedom of his country..."

THE STORY: Because of his resemblance to a German officer taken prisoner, Sanders, a British officer, is sent to Germany to discover plans of attack. He successfully steals them and is about to escape when his ruse is discovered by Ruman. As he is about to be shot by Ruman, Lorr, a French spy, kills Ruman. Safely back in England, Sanders rejoins his wife, Virginia Field and is praised for his courage and bravery.


THEY'RE NO LADY
Paramount
Rating: ***, +++, ++, $, xx, oo.

Catchlines:
"Cupid became confused trying to straighten out a young couple's difficulties..."

THE STORY: Trent strikes up a daring flirtation with Ann Dvorak. Both have an invitation to a party at the home of Aileen Pringle and Hoyt. When some diamonds are stolen, Trent, believing Ann has the jewels, relieves her of her purse, but finds he is mistaken. Going to her apartment, he saves himself and Ann from cold-blooded killing by attracting the police. At headquarters, Ann is disclosed as an insurance investigator and Trent, a detective, both on the trail of a former coup pulled by Aileen and Hoyt.

REVIEWS
[Continued from Page 5]

TALENT SCOUT
Warner Bros.

DONALD WOODS FINE IN MOVIE STUDIO BACKGROUND FILM. INTERESTING TO MOVIE SINGING.


THE CAST
Steve Stewart .................................................. DONALD WOODS
Mary Brannigan .............................................. JEANNE MADDEN
Doris Warren .................................................. ROSALIND MARQUIS
Raymond Crane ............................................. FRED LAWRENCE
Bernard 
A. J. Lambert .............................................. JOSEPH CREHAN
M. Carter ..................................................... CHARLES HALTON
Jasett ......................................................... MARY TREEN

Rating: C. G. I. K. P. a /c

The Story: Woods, talent scout for a movie studio, discovers Jeanne Madden and brings her to Hollywood and aids her to fame. When Jeanne and Lawrence, screen idol, fall in love, Rosalind Marquis tries to break up the romance. Although in love with Jeanne, Woods wants her to be happy and he arranges an airplane tour for the entire company, and is instrumental in bringing the two together again. The airplane tour turns out to be a honeymoon for the pair.

COMMENT: Donald Woods does a grand bit of acting and upholds most of the interest in a story which is fast moving and has a lot of entertaining qualities and highlighted comedy bits. While the plot concerns the making of movies, the sets and background which will be fascinating to movie fans, there are some gags and lines satiric on the Hollywood studios, which may not be appreciated by those outside the industry. Supporting characters, Joseph Crehan, Charles Halton and Rosalind Marquis, turn in good work. Jeanne Madden doesn’t photograph to advantage and her singing talent was not brought out, due possibly to poor recording and unsuitable songs. Fred Lawrence, while good in some scenes is distinctly amateurish in others. Excellent direction by Louis King.

Advertising: Play up the Hollywood movie angle, using lines, etc., making opening night a regular Hollywood premiere. Stress good acting of Donald Woods, the comedy and romantic interest. Title suggests it’s own exploitation idea—that of sending off local talent scout and honor winner, or hold an amateur night. Cooperate with schools to obtain boy of pretty girls, to ride in bus, placarded “Beauty on Wheels” obtained by the (title) at (blank) theatre.—A. B.

FACTS and GOSSIP
Extra! Extra!—Headlines. Scratch for dandruff and gold dust falls out of the hair! There you have the latest fad. Make-up men and women of the studios have discovered a use for gold dust and are now giving some of the big stars a going over every now and then. The highly specialized science of retaining one’s whistle has discovered a new wrinkle. Through the use of gold dust sprinkled on the hair and softly powdered on the facial make-up, an added lustre is given to the hair. Beauty in health, volume and touch of youth to the lagging features of overworked celebrities. Therefore, the screen John Calaban now only visit the make-up man the morning following a prolonged visit with the fair Elaine, for an extra dose of gold dust to erase any trace of weariness.

STUART ERWIN
By JOE PEARSON

"Merton of the Movies", which concerned itself with the adventures of a small town grocery clerk who crashes Hollywood thinking he is a great dramatic actor and discovers that he is a wow of a comedian, would make an excellent summary of the life of Stuart Erwin. And if ever a man was made for Hollywood a count certain it is the man they call Stuart in the starring role of "Merton of the Movies", released under "Make Me A Star!"

Stuart, "Stu" to his friends, has often been referred to as "another Will Rogers". True, he has many of the late beloved Will Rogers characteristics, homespun philosophy and warm sympathy for humanity that endeared Rogers in the hearts of millions of people; and could perhaps come nearer filling the void left by Will Rogers than anyone else. But Stu, like Rogers, has a distinct personality all his own, and is definitely not a take-off or imitation of Will Rogers, or anyone else for that matter.

Although up until Stu’s entrance to Hollywood he led rather a normal and unevenful life, his background and early training has nevertheless played an all important part in his later development. Born on a 1200 acre cattle ranch in Squaw Valley, California, his family moved to Del Rey, California, when he was one year old. In this quiet and pleasant little community, Stu lived until he was six years old.

Stu’s early ambition was to be a writer or newspaperman and he showed a decided literary instinct. And while retiring, he carried an abounding good fellowship and quaint dry humor with him and saw the bright and amusing side of things, plus a wonderful insight into the peculiarities of human nature. He was a lover of God’s great out-doors, a dreamer, a thinker and a constant reader. His evenings were usually spent around the village store, reading the various periodicals and local celebrities as they discussed affairs of state, the fate of nations, and the price of peaches. He would jot down in his mind and make mental impressions of the characters and all they said. Thus from observation and listening, more than experience, he can portray in his roles the rich variety of characters as completely, and with as much enthusiasm and vivid imagination, as any one who had fully lived the varied parts.

Stu’s first interest in the stage began with appearances in amateur shows at Porterville High School. When he went to the University of California in 1922, he intended to major in English, but when he was unable to get the courses he wanted, he decided to use the money to learn how to act, the urge for the stage having grown on him while in college. So he promptly enrolled in a dramatic school. Four months later he was given a chance to substitute in "White Collars" without pay. Following that he played at the Moscow Theatre for $25 a week. His third engagement was with Edward Everett Horton in "Baggage on Horseback". He later played 48 weeks in "White Collars" in the feature role of "Cousin Henry".

When "White Collars" closed he turned to newspaper work. Later, he secured a job as stage manager for a local amateur group and from there made the transition to stage managing capacity for several years. But Stuart was determined to make it big and finally in 1931, he was engaged by Paramount for a small role in "Sweatsie" with Nancy Carroll and Jack Oakie. Paramount was so pleased with his work they immediately signed him to a long term contract. Unquestionably one of the most important roles he has played is that of the long suffering Everyman in "The Magnificent Lie", with Ruth Chatterton; "Young Eagles", with Buddy Rogers and Jean Arthur; "Dangerous Dan McGrew", with Helen Kane; "Dude Ranch", with June Collyer; "Playboy of Paris", with Maurice Chevalier and Frances Dee; "The Big Broadcast", with Bing Crosby; "Dangerous" (five), with Clara Bow; "This Thing Called Love", with Edmund Lowe and Constance Bennett; "International House", with W. C. Fields; "The Crime of the Century", "The Bookworm Turns", and "Under the Tonto Rim". He was made a star for "Make Me A Star!"

About this time Metro-Goldwyn-Mayer became Erwin conscious, offered him a better deal, and he signed with them. There he was kept even busier than he was with his Fox and Paramount contributed much toward the box-office success of such pictures as "Stanger’s Return", with Lionel Barrymore; "Going Hollywood", with Marion Davies and Bing Crosby; "Viva Ville", with Wallace Beery; "Joe Palooka", with Jimmy Durante; "Chained", "Have a Hearty", "The Band Plays On", "Exclusive Story", "Women Are Trouble" and "All American Chump."

Recently Stu signed a nice starring contract with the newly organized Grand National Pictures, and under his banner he doth call both the personal appearances and radio broadcasts. His first screen film with Grand National will be the widely read Cosmopolitan Magazine story "The Thousand Dollar Bill" which will be released as "Small Town Boy", following which will be the Clarence Budington Kelland American Magazine story "Face the Facts". Prior to signing with Grand National, Stu scored heavily in "Fugitive Paradise", made at 20th Century-Fox, and "Dance, Charlie, Dance", at Warner Bros.

Stu is happily married to attractive June Collyer, former leading lady and member of New York’s four hundred. They have a son, Stuart, Jr., and a daughter, June Dorothea. Their mutual hobbles are candid camera photography and breeding and showing Scottish Terriers and English Foxhounds. They are content to look upon the more glamorous and picturesque life about them rather than share in it.

And while the literary world no doubt lost a great writer when Stu decided to be an actor, the screen gained a swell personality, a fine friend and portrayer of plain "down to earth" folks.

Editor’s Note: Fictionalized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.
Hollywood
MOTION PICTURE
REVIEW

Edited and Published by Joe Blair—Hollywood, Calif.  (Copyright 1936)

Vol. III, No. 3  June 19, 1937  Price 25¢ per Copy

CONTENTS

BEST PICTURES OF THE WEEK

A SLANT ON SUCCESS

THIS WEEK IN NEWS

ANALYZING IMMEDIATE PRODUCT ON 8 FEATURES

REVIEW

THE ROAD BACK

SMALL TOWN BOY

MARRIED BEFORE BREAKFAST

EVER SINCE EVE

SING AND BE HAPPY

NORTH OF THE RIO GRANDE

WILD MONEY

RHYTHM IN THE CLOUDS

ANYTHING FOR A THRILL

BORN RECKLESS

SWEETHEART OF THE NAVY

IT COULD HAPPEN TO YOU

THE SHAZ STRIKES

CHARLES BUDDY ROGERS
Just Completed
"THIS WAY PLEASE"
(Paremount Release)
A SLANT ON SUCCESS

THERE is one point which we wish to call to the attention of our readers. This publication is dedicated to an ideal that ideal will be reached in the perfection of a trade paper which is legendary for its constructiveness, honesty in reviews and for credible service to the industry. The editor wishes Hollywood Review to be looked upon as a publication which cannot be influenced or coerced. It is not seeking worldly gains to such an extent that honor is to be sacrificed. Quite often people say: "You don't carry much advertising; are you making any money?" Whereupon an interview with Henry Ford by H. F. Henrichs of the Henry F. Henrichs Press, Litchfield, Illinois, comes to my mind. It reads, in part:

"One spring morning Henry Ford tipped his kitchen chair back against the whitewashed wall of his tractor plant, and said: 'Have you ever noticed that the man who starts out in life with a determination to make money, never makes very much?' It was rather a startling remark; and without waiting, he continued: 'He may gather together a competence, of course, a few tens of thousands, or even hundreds of thousands, but he'll never amass a really great fortune. But let a man start out in life to build something better than it has ever been built before—let him have that determination, and give his whole self to it—and the money will roll in so fast that it will bury him, if he doesn't look out.'"

"When we were building our original model, do you suppose that it was money we were thinking of? Of course, we expected that it would be profitable, if it succeeded, but that wasn't in the front of our minds. We worked morning, noon and night, until our muscles ached and our nerves were so ragged that it seemed as if we couldn't stand to hear anyone mention the word automobile again. One night when we were almost at the breaking point, I said to the boys, Well, there's one consolation, nobody can take this business away from us unless he's willing to work harder than we've worked. And so far,' he concluded with a whimsical smile, 'nobody has been willing to do that.'"

Mr. Ford expresses our sentiments exactly. We do not envy the success of any other trade publication. We have started out to build a publication which in time we feel will merit the good will and respect of the entire industry. In fact, to "build something better than it has ever been built before".

* * * * *

Pat Tappan, Garrison Theatre, Garrison, North Dakota, writes: "A stunt that I have found to be very effective, is the use of the "Fictionized Biographies" which appear in the Hollywood Review. I have had them printed on the back side of star photographs along with the attraction copy, and distribute the photographs from the theatre, house to house, and etc. I have received much favorable comment from this stunt." The foregoing is another illustration of the service Hollywood Review is giving to the industry. Biographies were never written in fiction form until they made their appearance in this publication.

:: FREE TO EXHIBITOR-SUBSCRIBERS ::

Upon request, a photograph personally autographed to you of any star whose picture has appeared on the front cover of Hollywood Review. Showmen will find a star's personally autographed picture, nicely displayed either in lobby frames or attractively placed in your box-office, an excellent business builder.
PREVIEWS OF CURRENT RELEASES

THE ROAD BACK

Universal


ARTISTIC RATING

H Excellent
L Excellent
M Excellent
J Effort
H Excellent
L Moderately well
M Average
J Very poor
A No recommendation

CLASS OF HOUSE

O Suited to all theatres
P Good for small houses
Q May be good first-run product, but doubtful for small towns
R Must be handled with care if shown to family trade

THE CAST

Ernst Stavinoff: JOHN KING
Maurice Leblanc: RICHARD CROMWELL
Bob Cromwell: TAD HAEFNER
Addie: ANDY DEVINE
Mrs. Read: LOUISE FAZENDA
Murphy: NORMA BEERY, Jr.
Jim: ALBERT WARE
Prosecutor: ANTHONY BRAWN
Elsa: LOIS BOWERS
Glickies: GENE GARRICK
Ernst's Mother: SPRING BYINGTON
Willy's Mother: CLARA BLANDICK
Von Hagen: JOHN EMERY


The Story: The World War takes its toll, leaving boys and men with their souls stripped, but clinging pitifully to a few remaining ideals. After the Armistice in their native village this group of lifelong friends each finds the peace he longed for replaced by something worse—dirty politics—sin—faithlessness—misunderstanding. 

COMMENT: No one seeing this film will complain they didn't get their money's worth, but the picture must have a powerful selling campaign all along the line, even down to the small towns, to bring in satisfactory box-office results. It's a story to sweep but separate by a handbill that will cause word-of-mouth recommendation to some. There is a depressing effect. In addition, it can't be called a woman's picture. There is considerable preaching against war and also speech making. Romantic interest is negligible, though the story contains excellent comedy relief. There is an abundance of trench fighting, men realistically dying before the enemy machine guns and shells. Several of the season's finest acting is observed in the performances of Slim Summerville, Andy Divine and John King, with John Emery, Richard Cromwell, Maurice Murphy and Noah Beery, Jr., coming close behind for stellar honors. Barbara Read, Louise Fazenda, Clara Blandick and Spring Byington lend feminine charm with their splendid portrayals. Photography, settings, direction and recording is of high order.

Advertising: Play up as author's sequel to "All Quiet on the Western Front"; Title. Slim Summerville and Andy Devine for marquee draw. Use World War headlines, relics, guns, etc., for lobby and window attraction. German band music as street or truck ballyhoo. German medals or collections as display. Honor local hero of World War. Then alter type parade in front of theatre.—JOE BLAIR.

THE CAST

Henry Young: STUART ERWIN
Mrs. Armstrong: JOYCE COMPTON
Mrs. Prouty: CLARA BLANDICK
Edie Prouty: JED PROUTY
Sandra: DOROTHY APPLEBY
Mr. French: CLARENCE WILSON
Hester: EDIE KANE


The Story: Erwin, a small town insurance salesman, finds a thousand dollar bill and puts an ad in the paper. With the news of his good fortune, he is besieged with all sorts of propositions. After a series of exciting events and convinced that no one will claim the bill, he becomes a changed person. Even his family bow to his wishes and he makes Joyce Compton, his girl, consent to their marriage. The bill is lost and during the following events, Erwin is arrested but after explaining the bill, which is discovered to be a fake, he is released. He and Joyce marry and everything ends happily.

COMMENT: With Stuart Erwin giving another one of his delightful homespun small-town boy characterizations, this picture is a sure bet for box-office success. There is lively action all the way with several scenes sure to bring out much laughter from any audience. However, the story, although well written with several clever twists, is lacking in solid romantic interest. Direction of Glenn Tryon is splendid and Zion Myers' production supervision is most capable. The introduction of title characters is smart and very clever. The acting is excellent throughout with Jed Prouty, Clara Blandick, Joyce Compton, James Blakeley and John Murray, giving exceptionally good performances in supporting roles.

Advertising: Play up title, building campaign around Stuart Erwin in title role. Run letter contest offering prize for best answers "what would you do if you found a thousand dollar bill?" or "how would you spend a thousand dollars?" Tie in with local cafe to furnish free breakfast to couple married before breakfast. Stamp collection for window display. Also silly or unique inventions. Tie up with luggage concern for window display and also steamship lines for Round the World Cruise. Model boat building or designing contest.—JOE BLAIR.

(Additional Previews on page 5)

MARRIED BEFORE BREAKFAST

M.G.M.

NICE PROGRAM PICTURE THOUGH STORY IS PIECEMEAL. CONTAINS EXCELLENT COMEDY AND FINE ROMANCE.


The Story: Young man spends his time tinkering with inventions; having no financial success with them. June Clayworth, his socially prominent fiancee, asks him to enter her father's business. In trying to aid Marlowe to a promotion so he can marry Florence Rice, Young and Florence become involved with gangsters and unwillingly participate in a diamond robbery...In eluding the police, the two discover they are falling in love...June becomes disgusted and breaks her engagement. Marlowe obtains his promotion, but Young convinces Florence he should marry him. The gangsters are captured, and the couple hastily depart on a ship honeymoon.

COMMENT: With Robert Young giving another splendid performance along the line of his fine work in the Claudette Colbert Paramount picture "I Met Him In Paris," this program picture is worthwhile entertainment. It has a lively tempo, plenty of good hilarious laughs and a fairly believable romantic interest. The story is somewhat piecemeal which picks up here and there. All performances are exceedingly good with Robert Young and Florence Rice sharing top honors. Barnett Parker as the butler is excellent, with June Clayworth, Helen Flint, Tom Kennedy, and Edgar Dearing splendid in supporting roles. Direction, photography, recording, sets and mounting are uniformly good.

Advertising: Title is good. Play up Robert Young to cash in on his good work in "I Met Him In Paris". Run contest for best letters on how $250,000 could be spent usefully. Tie up with local cafe to furnish free breakfast to couple married before breakfast. Stamp collection for window display. Also silly or unique inventions. Tie up with luggage concern for window display and also steamship lines for Round the World Cruise. Model boat building or designing contest.—JOE BLAIR.
BEST PICTURES OF THE WEEK

PRODUCERS TO VISIT EASTERN EXCHANGES
E. B. Derr (seated) and B. A. Moriarty, executives of Crescent Pictures who recently completed two series of Tom Keene Historical action dramas, are now en route East to visit Exhibitors and Exchangemen in connection with the new series of pictures to be produced by Crescent and based on "Secret Service Smith" stories and novels by Major R. T. M. Scott.

NATIVE GIRL ENACTS LEADING ROLE
Movita, currently seen in the box-office champion, "Mutiny On the Bounty," enacts the feminine lead in "Paradise Isle," a Monogram production just completed. Pierre Watkins is seen above with Movita. Warren Hull has the male lead. Scott R. Dunlap, vice-president in charge of production, sent a crew to the South Seas for exterior scenes of the production.

WHAT DO YOU MEAN, LITTLE GIRL?
Madeleine Carroll questions Francis Lederer, who most naturally does not understand. We wonder if he is asking the young lady out for tea or cocktails. Any way, it's a scene in the Columbia production "It's All Yours," featuring Miss Carroll, Lederer and Charles Waldron.

AWAITING THE SIGNAL "CAMERA!"
Bette Davis and Mary Phillips (left) have coached little Dwane Day, four year old youngster, for the scene in the Warner Brothers production "That Certain Woman," which Edmund Goulding is watching in the foreground. His assistant, Chuck Hansen, is in the background.
PREVIEWS
(Continued from page 3)

NORTH OF THE RIO GRANDE

Paramount

ANOTHER FINE HOP-ALONG CASSIDY FILM. DIFFERENT STORY, BUT IS SURE-FIRE, DIRECTION GOOD.


The CAST

Hepgolad Cassidy — WILLIAM BOYD
Windy Halliday — GEORGE HAYES
Lucy Brand — RICHARD CARLE
Henry Stoneham — STEPHEN MORRIS
Lone Wolf — JUDSON CHANCE
Faro Ace — BERNADINE HAYES
Crowder — JOHN RUTHERFORD
Mary Cassidy — LORRAINE RANDALL
Bell — WALTER LONG
Goodfellow — LEE CORB


The Story: Urged by Russell Hayden, member of Sheriff's posse, Willard Boyd, whose brother has been murdered by train robbers, moves toward cleaning up the corrupt agencies of law enforcement in Cottonwood Gulch, as well as avenging his brother's killing. Boyd displays confidence of bandit leader in dual role of town's leading citizen, who discovers who Boyd is...In the ensuing pitched gun battle which results from the attempt of the bandit leader to escape, double-crossing his henchmen, Boyd and his posse round up the outlaws, killing the bandit leader in train wreck.

COMMENT: Producer Harry Sherman continues to maintain his unbroken record of successive Hop-Along Cassidy hits and to say this one tops them all is just another instance of opinion. The thing is, the dividing line on all the pictures of the Hop-Along Cassidy series is so narrow it is difficult to say which one is tops. Though story carries nice outdoor scenery, it is lacking in background scenic values such as snow-capped mountains usually seen in these pictures. There is considerable hard riding, suspense, fights, shooting, but plot limits the romantic interest. William Boyd carries the big role and does magnificently while Russell Hayden shows great improvement in the juvenile lead and undoubtedly will be acclaimed for his fine work in this picture. Stephen Morris is excellent in a double role while supporting players George Hayes, John Rutherford, Bernadine Hayes and others give talented performances. Nate Watt's direction is of high audience with nicely filmed scenes throughout. Sets by Lewis Rachmil contain good values and photography by Russell Harlan rates excellent. Production details by Harry Knight are pains-taking.

Advertising: Play up William Boyd; also Hop-Along Cassidy title. If you haven't started a club for juveniles, do so in preparation for new series. Contact Police Department for gambling equipment display. Stage or lobby demonstration cowboy gun twirler. Hold Community sing of Irish songs inviting audience to come in during the picture showing. Tie cowboy in chair, use as lobby, street, or window attraction offering prize to person guessing time of release. Cowboy articles for lobby decorations.—JOE BLAIR.

SING AND BE HAPPY

20th Century-Fox

PEPPY MUSIC HAS A SUPPLY OF GOOD COMEDY AND SONGS, TONY MARTIN AND JOAN DAVIS CARRY PICTURE.


The CAST

Buzz Mason — TONY MARTIN
Anne Lane — LEAH RAY
Myrtle — JOAN DAVIS
Miss Henry — HELEN WESLEY
Allan Howard — ALLEN LANE
Daisy — DIEDRE DILLON
Mike — CHICK CHANDLER
John Mason — JEROME MASON
Thomas Lane — ANDREW TOMBES
Poston — LUIS ALBENI
Sheriff — FRANK McGLYNN, Sr.

Rating: B. F. H. K. O. a/c

The Story: Leah Ray's ideas for advertising campaigns are stolen by Lane and sold to Churchill, father of Miss Ray, who is the orchestra leader. Leah, whom Martin knew at college and with whom he is smitten, persuades him to work for his father. His notion of ideas wins the contract Leah was working for. Annixed, she agrees to marry Lane and sail to Bermuda after the radio audition. Churchill tries to ruin Leah's singing and the audition for her father's program, but Martin stops him and saves the day for both programs. Martin docks Lane in the jaw and forcibly takes the Bermuda tickets from him—and convince Leah to marry him.

COMMENT: Starting out like a musical short with rhythm and songs broadcasted from an airplane, this fast action and peppy musical gets off to a bit of a slow start but is saved by a story that doesn't amount to much in conviction. However, it's light and gay, with Tony Martin singing nice songs and giving a much better acting performance than heretofore. Joan Davis as usual brings out all the hearty laughts in her inimitable style of performing. Helen Wesley, Ber- ton Churchill, Chick Chandler and Allan Lane contribute generously to the picture's interest. There are some good musical numbers; some of the settings in the musical arrangements which will please audiences favoring singing pictures. James Taining excels with the fast tempo of the story and his capable direction of the characters. Also in the friendly spirit of the picture which will satisfy generally. Photography by Daniel Clark is pleasing through entire film.

Advertising: Play up as a gay comedy with music, and a radio background. Joan Davis and Tony Martin for draw names, stressing fine singing by Martin, and the comedy actions by Miss Davis. Use the commericaloppel "SING AND BE HAPPY", is a good enough line for local co-operative tie ups. Contact hossery concern for special display and tie up. Window attraction, using pretty girl to demonstrate hossery. Good for radio plugs due to popularity of Tony Martin. Get local airplane company to broadcast and plug picture from a plane flying over the city. One innovation in the picture, when Tony Martin's band stops in Bermuda and "Sing and Be Happy", is a good build up if your audience will go in for community singing, similar to the Gillette radio program. Travel agencies for display and literature on trip to Bermuda.—A. B.

RHYTHM IN THE CLOUDS

Republic

GAY, FROTHY AND TUNEFUL COMEDY IS CONTINUOUSLY AMUSING. SHOULD FIND FAVOR WITH GENIUS AND WADING.


The CAST

Wendy — PATRICIA ELLIS
Bob McKay — WARREN HULL
Chet — WILLIAM NEWELL
Boswell — RICHARD CARLE
Duchess — ZEPFIE TILBURY
Miss Carleton — JOYCE COMPTON
Phil Hale — DAVID CARLTON
Admiral — JAY JONES
Dorothy Day — SUSANNE KAAREN
Mrs. Medison — ESTHER HOWARD
Cop — JAMES C. MORTON

Rating: B. F. I. K. O. a/c

The Story: Patricia Ellis, struggling song writer, under false premises, occupies the apartment of Carlyle, a famous composer, while he is away. She institutes her own song when a radio agency calls for one of his. The sponsor likes the song and invites everyone connected with the program to a party at his house, to whose surprise, it is Carlyle the tyro, and they fall in love. Suzanne Kaaren causes a strain between the two by her familiarity toward Hull and her revelation to him that the apartment Patricia is occupying belongs to Carlyle. Just before the broadcast, Carlyle returns and threatens exposure to Patricia. Hull, overjoyed at knowing the truth, goes through with the broadcast which is a success; so are Patricia and Hull.

COMMENT: Here is a bright, entertaining little comedy you can sell with enthusiasm and exploit with a vengeance. Associate Producer Albert E. Levy has given it nice production and mounting in every respect, and it has all the necessary ingredients for a good box-office entertainment. The neatly-contrived screen play by Olive Cooper and Nathanael West, from an original story by George Mence and Ray Bond, contains much sparkling dialogue, unique situations, comedy and the proper amount of romance and suspense. Direction of John H. Auer keeps things moving briskly and plays well for laughs. The cast, composed of moderately known players, turns in performances that are convincing and easy on the eyes; Warren Hull registers well. William Newell, Richard Garbe, Joyce Compton and Zelde Tilbury all score soundly in comedy roles and pull down plenty of laughs and chuckles. Balance of cast is adequate. Photography by Ernest Miller and musical score by Alberto Colombo are above average.

Advertising: Title is catchy and should be good for exploitation stunts. Sell as a light musical and aim for younger patrons. Articles and display material should be all as marquee names might draw well with younger fans. Stage an Amateur Song Writing contest. Obtain support of local broadcasting stations. Tie-ups with music stores for pianos, radios, musical instruments and songs; local liquor dealers for window displays of champagne; sporting goods stores for golf clubs; furniture for modern furnishing. Appeal to girls as well as to other sections of the audience. —JOE PEARSON.
HOOSIER SCHOOLBOY
Monogram
Catchlines: "The town's playboy, bored at the small town attitude, is reformed by a pretty school marm."
THE STORY: Anna Nagel, the new school teacher, is ordered to her hotel room where she finds Shields, the town's playboy asleep and very much intoxicated. Rooney is expelled from school because of a fight with Metcalfe. Realizing that the principal favors Metcalfe, Anne goes to Rooney's father, Pawley, a shell-shocked war veteran. Shields, who has meantime fallen in love with Anne, takes Pawley a job in his father's milk company. Hoping to end the milk strike between the farmers, Shields goes to his father Gooch, but he is adamant. Pawley is given a load of milk to drive but doesn't know the farmers are blocking the road. His truck turns over and he is fatally injured. Gooch releases his methods and the milk strike is settled. Anne and Shields decide to marry and take Rooney to live with them.

HOPALONG RIDES AGAIN
Paramount
Catchlines: "Cassidy and his men again rout the rustlers and rid the country of menace."
THE STORY: Boyd, foreman of the Bar 20 Ranch, assisted by Hayden, Hayes and a number of cowboys is driving a herd of cattle to the railhead. The herd is stampeded by a gang of rustlers led by Gooch. Hayden proceeds with the remainder of the herd and is instructed to return with the money in exactly a week. Boyd, meanwhile, through the connivance of Nora Lane, entices the rustlers of Hayden's movements, and so doing entices them out of the open. In a pitched battle Worth and his gang are exterminated and the Bar 20 Ranch is forever rid of the rustlers menace.

ALCATRAZ ISLAND
Warner Bros.
Catchlines: "Grim facts bare behind the walls of the most famous prison..."
THE STORY: Because of the notoriety caused by her father Litel, a big shot racketeer, Mary McGuire is released from a fashionable school. He makes plans to take her to Europe but is arrested for income tax evasion. In prison he has a fight with Welden, and is transferred to Alcatraz. Welden, swearing revenge, manages to be sent to Alcatraz and when dying from a knife wound, accuses Litel. Mary obtains aid of Oliver, assistant district attorney, and they arrive on the trial. Apparently nothing can save Litel from the hangman's noose, but the story takes a sensational twist to a smashing, breathing- taking climax. Mary and Oliver find love.

INSIDE STORY
Warner Bros.
Rating: *, **. **. **. **. x. xo.
Catchlines: "A co-pter and idol of the air waves, made the political bosses sizzle under his scorching exposure!"
THE STORY: Reagan, top-notch news commentator, is asked to take over the Children's program because he denounced the local political conditions. June Travis, Reagan's love interest, is glad that he is off the air. She announces her engaging to him. The head of a Co-operative Creamery disappears under circumstances that excite Reagan's suspicions and he sets to work to show up the political intrigue. Following many exciting clues, the villains are finally trapped. As the hero of the hour, Reagan becomes the favorite of his employer and discovers he has always been a friend with June Travis.

MR. DODD TAKES THE AIRE
Warner Bros.
Catchlines: "He took himself to parts unknown when faced with marriage to two women—so he married the third girl he fell in love with."
THE STORY: Baker becomes an overnight sensation on the radio, and is exploited as a man of mystery. Tiring of this suppression, he takes Jane Wyman on a date and reveals to her he has a radio invention which will startle the world. Gertrude Michael and Eldredge learn of this and set about to get the gadget. Almost forced into marriage with Gertrude, Baker takes his troubles to Jane, whom he really loves. Suspecting foul play, she has the invention patented in her own name. Tiring of the mysterious leashes they put on her and when Jane finds him, everything has been straightened out and they embrace at the final fade-out.

THE MYSTERY OF THE HOODED HORSEMAN
Grand National
Catchlines: "Secure from terrors of the past, she found love with a fast riding cow puncher. . . ."
THE STORY: Hearing a dying man's last words which concern a gold mine and his partner Girard, Frker vows to capture his murderer. While breaking the news to the dead man's daughter, Iris Meredith, hooded horseman attack the mine. Ritter defeats the terrorists and is elected captain of the vigilante group. In a desperate gun battle all the horsemen are killed or captured and the "big boss" is revealed as Girard. Iris' pretended partner, whose real aim was to possess the mine, Iris and Ritter ride away to future happiness.

THE BRIDE WORE RED
M.G.M.
Rating: **. **. **. **. **. **. **. oo.*
Catchlines: "Her bitterness toward life was changed by love, after four major things were of no importance. . . ."
THE STORY: Contending that "all men are created equal," Zucco, an eccentric nobleman, meets Joan Worth, a cabaret entertainer. As a test of his equality theory he makes Joan a grand lady for a month. Joan meets Tome, the town's postman and telegraph operator, and also Young, who is attracted to her immediately. Countess Billie Burke suspects the deception and telegraphs Zucco. Joan discovers this and knowing Tome would receive the answer, goes to him and tells him of her love. She cannot bring herself to sacrifice her material happiness and as she and Young prepare for marriage Tome and Zucco's telegram. Happily the deception is over. Joan and Tome drive off together.

ON SUCH A NIGHT
Paramount
Catchlines: "He was a tough guy with his gang behind him but he couldn't cope with the forces of nature. . . ."
THE STORY: Karen Morley, stage star, admits that she and Richards, a gambler on trial for murder, have been secretly married for some time. Richards is convicted and sentenced to death, but on the night of the execution, floods imperil the prison and he disappears. Karen finds him in a refugee camp where, also, is Cianelli, one of Richards' associates. Karen, attempting to spirit the injured Richards away, is followed by Cianelli and they are forced to take shelter in an old Southern mansion, where Cianelli admits to Karen that he framed Richards on the murder. Richards risks his life to blow up a levy impertiling the house, and when the danger passes, Cianelli wins freedom and new happiness for Richards.

BUDGET

<table>
<thead>
<tr>
<th></th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Budget</td>
<td>Top Average</td>
</tr>
<tr>
<td>Medium Budget</td>
<td>Average</td>
</tr>
<tr>
<td>Low Budget</td>
<td>Average</td>
</tr>
</tbody>
</table>

STORY

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Great Prospects</td>
<td>Highly Recommended</td>
</tr>
<tr>
<td>Ordinary Prospects</td>
<td>Favorable</td>
</tr>
<tr>
<td>Doubtful Prospects</td>
<td>Inconsistent</td>
</tr>
</tbody>
</table>

DIRECTORIAL

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Precious</td>
<td>Highly Recommended</td>
</tr>
<tr>
<td>Attractive</td>
<td>Favorable</td>
</tr>
<tr>
<td>Weak</td>
<td>Inconsistent</td>
</tr>
</tbody>
</table>

STAR VALUE

| Mercedes, hooded horseman attack the mine. Ritter defeats the terrorists and is elected captain of the vigilante group. In a desperate gun battle all the horsemen are killed or captured and the "big boss" is revealed as Girard. Iris' pretended partner, whose real aim was to possess the mine, Iris and Ritter ride away to future happiness.
THE SHADOW STRIKES
(formerly "The Shadow")

Grand National

INDIE DIALER OFFERS POOR FILM ENTERTAINMENT; STRICTLY FOR NABES AND SMALL TOWNS.


THE CAST

Lamont Cranston ...... ROY LA ROCQUE

Lydia Andrews ...... LYNN ANDERS

Mr. Delthen ...... WALTER MITCHUM

Humphrey Comstock ...... BILL KELLOG

Brothers ...... AL MCGRAIL

Jennifer ...... KENNETH HARLAN

Wanda ...... NORMAN AINSLEY

Delthern ...... WILSON BENGE

Wellington ...... JACK CARNAVALE

Kelly ...... JAMES MORTON

Gordon ...... JOHN DILSON

Rating: C. G. I. K. P. d.

The Story: A gangster facing trial, sends thugs to stuff election papers. They are stopped by a masked man who calls the police. La Rocque, posing as the attorney, is called to make a new will for the uncle of Lynn Andrews, whom he is disinheriting. If the marries Carnavale, the uncle is murdered and Lynn, her brother, Blakely, and McGrai are held as suspects. Lynn is attracted to La Rocque who manages with the aid of a microphone to track down the guilty party, the butler, who wanted the money for his son, Carnavale.

COMMENT: In small towns and in places where patrons are accustomed to this brand of entertainment, this production will probably get by, but it is doubtful box-office for larger houses, and its appeal is of the Saturday afternoon Kid matinee type. The screenplay adapted from the Street and Smith Shadow magazine story, "The Ghost of the Manor," is slightly reminiscent of the old ten cent thrillers where the butler plays his customary role of the murderer. Rod La Rocque, as The Shadow, works hard and holds his role with ease and assurance. Lynn Andrews, the feminine lead, is rather cold and unemotional. Norman Ainsley, La Rocque's English stooge, registers nicely. James Blakely is well cast as a playboy. Walter McGrai, Kenneth Harlan, Cy Kendall and balance of the cast are adequate. Lynn Shores' direction is capable and ekes out what suspense and entertainment the well worn plot offers. Photography by Marcel Pickard and the art direction by Charles Henkel are up to standard.

Advertising: Cast are comparatively unknown and have little box-office draw. Play up title and the fact that the story is from the widely read Street & Smith Shadow magazine. Contact local newsmen for tie-ups with same. Appeal to Kid trade and commercial Kid Mailmen. Special tie-ups with furniture stores for modern furnishings, radio stores and Yellow Cab Taxi Co. For street stunt use a tall slender man wearing a black hat and shroud to impersonate The Shadow. — JOE PEARSON.

PREVIEWS

WILD MONEY

PARAMOUNT

EXCELLENTLY DIRECTED BOX OFFICE PICTURE. GOOD FOR ANY TYPE HOUSE.

GRAND COMEDY & LIVELY ACTION.


THE CAST

P. E. Dodd ...... EDWARD EYRETT HORTON

Dame Campbell ...... LYNN OVERMAN

Ferry Brown ...... BILL HELFIEF

Jenny Hawkins ...... ESTHER DALE

Bill O'Hall ...... BILL O'NEILL

Al Vogel ...... BENNY BAKER

Mrs. West ...... RUTH COLEMAN

Billy Lee ...... JACOB JACKSON

Lynne Overman ...... LUCY LUKATS

Sheriff Jones ...... HOWARD MITCHELL

Sprecket ...... WILLIAM BURRESS


The Story: When Horton, newspaper auditor, is on his vacation in the vicinity where a famous man has been kidnapped, takes the situation in hand and manages Overman and Louise Campbell, reporters, and the photographer Baker. They resolve the case with skill and are rewarded for their efforts.

COMMENT: An excellent box office comedy that will appeal generally to all that attend it everywhere. The most apt direction by Louis King keeps the story going along swiftly and his deft touches of humor here and there, in the situations, was most natural and pleasing. Edward Everett Horton puts over a grand comedy role, closely followed by Lynn Overman — in fact, Overman's delivery of dialogue brought the greatest amount of laughs. Louise Campbell is nicely cast and performs adequately. Benny Baker is simply ideal in a small role. He is not given much to do. Esther Dale and Lucien Littlefield both give fine performances. The exciting chase after the kidnappers and their capture, is both realistic and convincing. Nice photography is contributed by Henry Sharp.

Advertising: Plug this one as a very entertaining comedy with plenty of action and downright natural dialogue and acting. Play up Horton and Overman for grand comedy roles. Also the Paul Gallico magazine story is a farcry from the usual fantasy newspaper background, which is good for tie up with local news editor. The title offers ideas for co-operative page with merchants. Tie ups with men's furnishings; radio stores; sporting goods stores for fishing equipment. — A. B.

EVER SINCE EVE

WARNERS-COSMOPOLITAN

MARIAN DAVIES PICTURE IS HECITIC COMEDY. NOT IN CLASSES STRONG CAST NAMES TO SELL.


THE CAST

Marge Winton ...... MARIAN DAVIES

Frederick Matthews ...... ROBERT MONTGOMERY

Sadie Day ...... PATSY KELLY

Jake Edgall ...... ALLEN JENKINS

Mabel DeCavon ...... FRANK MCMURRY

Abbeton ...... LOUISE KENDA

Al McCoy ...... BARTON MACALANE

Camille Laning ...... MARCIA RALSTON

Alonzo ...... FREDERIC CLARK


The Story: Marion Davies, in harm's way, gets a job as secretary to Montgomery, whose book is due for publication on a certain date. She quits after a scene with Marcia, who is in love with Montgomery. When he learns she has left for New York, he goes to her apartment; meets the real Marion and falls in love with her. The next day she returns to her job, but is only interested in her "room mate", and when he learns she has left for New York, he departs for the beach city with Marion following. Marion as the secretary, gets a promise from him to finish the book if she will let him in her room mate to see her. At the Fiestas that night, all is explained and Montgomery discovers his secretary and the girl he loves are one and the same person.

COMMENT: Strictly a Marion Davies comedy with supporting players giving excellent, if subdued, performances. The production has been given extremely nice sets and mounting, but the story which is slightly, unconvincing, and containing considerable suggestiveness, shouting and exaggerated situations, seems to be at fault. This sort of nonsense does not always please, especially the elders and folks who take their filmare seriously. Due to the good comedy portrayal by Patsy Kelly, and the capable acting by Marion Davies and Robert Montgomery, the picture will please where this type of comedy draw. Excellent direction by Lloyd Bacon.

Advertising: Attract followers of Davies, Montgomery and Patsy Kelly. Play up the title, which is good for tie ups with local merchants. Circularize stenographers and office workers. Fine for a tie up with beauty salons and operators. Tie up with editors in a short story writing contest. Window attraction, cooperating with merchants in a "Before and After" display, using pretty girl to demonstrate. — A. B.
PREVIEWS
(Continued from page 7)

discovers that Baxter is the murderer and forces him to turn school into a racket. Police finally arrest Baxter but Davis, young attorney, defends him and after impassioned speech gains his free-dom. Immigrants think Davis is linked with Baxter in school racket and threaten to kill him. Baxter leaps from roof of building to death in order to rescue David's influence and clear way for Davis and Leeds to marry.

COMMENT: If the full value of this story idea had been realized by the picture, this would have been an outstanding film, but it is so weakly handled in its treatment that it tends to become boring and overly melodramatic. Judicious editing may help but audience at preview started walking out in middle of picture because of dragginess. Players fail to register as whole, though Owen Davis handles his plea-to-the-jury scene with fine re-tarding indicating capabilities for more worthwhile roles. Phil Rosen's direction and the production values are above the average from this studio.

Advertising: Sell the idea of a school for American Citizenship for all the drama it suggests. Point out that here is a new racket never before touched on the screen. Introduce all foreign-American comedies in your community. A mailed milk plays a part in the romance and offers possibilities for soda-fountain tie-ups. Tie-up with law schools and interest attorneys in court scene.—A. B.

ANYTHING FOR A THRILL
Conn

ACTION PROGRAMMER. STORY IS MORE APPEALING TO ADOLESCENTS & KIDS THAN ADULTS. HAS GOOD COMEDY.


THE CAST
Don Mallory .................. FRANKIE DARRO

Clyde Mallory ............... KANE RICHMOND

Joey Beatty .................. JUNE JOHNSON

The Earl .................. JORGE CARLIN

Mr. Kelley .................. EDGAR HALL

Cook .................. ODIE HAYES

Joe .................. ERIE ADAMS

Rating: B. G. I. K. P. b/e

The Story: Darro is advanced in the esteem of his friend Richmond, a newspaper photographer, when he nets Richmond a $250.00 bonus by obtaining photographs of Ann Evers, an heiress. Darro shoots pictures of a bank hold-up and as the film is being run off, the rich schoolgirl, white, posing as an Earl and also as the fiancée of Ann, arrives and a battle ensues. White is captured and Ann touches her affection for Richmond, while Darro attempts to teach June Johnson, his girl, the vagaries of grinding a camera.

COMMENT: In this picture, Independent Producer Maurice Conn has turned out another creditable fast action romantic comedy drama that will please most audiences. It is especially appealing to kids and adolescents. Stevenson should endeavor to date the picture on days when parents accompany their children to the theatre. The story has a good romantic interest, plenty of action, and lots of comedy. Excellent performances are given by Frankie Darro, June Johnson, Johnstone White, Kane Richmond and Ann Evers. Direction of Les Goodwin is splendid and supervision by Martin G. Cohn is commendable. Photography, sets, and recording above average.

Advertising: Play up title and cast. Camera shops for equipment display and arrange camera snapshot contest. Run special offer one child free accompanied by parents. Arrange mystery woman to visit merchants offering tickets to persons properly identifying her. Radio dealers for portable radio display.—JOE BLAIR.

SWEETHEART OF THE NAVY

Grand National

NAVY PICTURE UNDERVALUE PRODUCT. MEDIOCRE PROGRAMMER FOR DUALER. LINDEN & PARKER FOR MARQUEE.


THE CAST
Eddie Harris .................. ERIC LINDEN

Joan White .................. JEAN BARTON

Commander Lodge .......... WILLIAM PERRY

Marie .................. PAULINE MORE

Bunny .................. CHICK CHANDLER

Andy .................. MIKE MILLER

Petey .................. DON BARCLAY


The Story: Unable to meet her bills, Cecilia Parker, half owner of a San Pedro cabaret, arranges a boxing match between Linden and Roberts, champion boxer of the Navy. Commander Imhof refuses to recommend Linden for Annapolis if he insists upon fighting. Cecilia and Linden fall in love and unable to make up their minds regarding the fight, she asks Imhof for advice. Linden mis-interprets Imhof's visit and leaves in a rage dis-nouncing them and the navy. He and Roberts engage in a free-for-all in which Linden is the winner. From this brawl, the bets on the fight are paid off. Cecilia is relieved of the pressing bills and she and Linden make up, and plan for marriage.

COMMENT: This B. F. Zeidman production for Grand National release is strictly lower bracket filmmare and greatly lowers the standard set by Grand National. Cecilla Parker and Eric Linden, the romantic leads, bear up remarkably well and turn in good performances considering the material with which they had to work. Balance of cast are unknown, overact and contribute nothing toward the picture's entertainment. The story is hackneyed, the dialogue is trite and the situations are all well along in years. The direction is slow and rather jerky. The settings and photography plus a rough and tumble fight between Linden and Roberts near the end of the picture, are the only redeeming features it has.

Advertising: Play up Cecilia Parker and Eric Linden as popular romantic team mates. Also title, which is very good and offers many exploitation stunts. In coast towns and where appropriate, hold a "Navy Night". Tie-ups with florist shops, camera clubs, typewriter stores, and home furnishings. Sporting goods stores for boxing gloves and prize fighters' paraphernalia. Nautical display for lobby. Blow up of huge heart with Linden and Parker breaking through for lobby poster. Man harlequin as girl carrying sign reading "Sweetheart of the Navy," for street stunt.—JOE PEARSON.

BORN RECKLESS

20th Century-Fox

ACTION PROGRAMMER. STORY STARTS SLOWLY BUT PICKS UP FOR A FAST CLIMAX. IS WELL DIRECTED.


THE CAST
Bob ("Hurley") Kane ............... BRIAN DONLEVY

Sibyl ("Rockie") Hudson .......... ROBERT KENT

Lee Martin .................. BARTON MCLEAN

Dorothy .................. PAULINE MORE

Windau .................. CHICK CHANDLER

Adv. Martin .................. HARDY CAREY

Mac .................. WILLIAM PAVLEY

Louise .................. FRANCIS MCDONALD

Garage Foreman ............... EDDIE DUNN

Doc .................. GEORGE WOLCOTT

District Attorney ............. JOE CREBON

Police Commissioner ........... STANLEY ANDREWS

Mayor .................. HARVEY CLARK


The Story: Donlevy, in an attempt to convict MacLane, a gangster, joins his Protective Cab Association. He meets Rochelle Hudson, one of the mob but who is in reality trying to free her brother. She and Donlevy are caught searching MacLane's safe and Rochelle is shot. Escaping in his cab, Donlevy is injured in a wreck with the Association's armored car. In the hospital Rochelle and Donlevy make plans for their future.

COMMENT: For a clientele that goes in for plenty of action and excitement, this picture fills the bill. There is everything from a big time auto race to a taxi war, mixing with gangsters and extreme politicians. But with it all, it's only ordinary program entertainment and should be sold as such. There is some good slapstick comedy, a slight romantic interest and several good story twists. Performances are all okay with most of the action centering around Brian Donlevy. Rochelle Hudson and Barton MacLane, all of whom acquit themselves admirably under the expert direction of Malcolm St. Clair, who deserves credit for keeping the story moving at its rapid pace. Screenplay by John Patrick, Robert Ellis and Helen Logan is well written and contains several novel twists. Photography by Daniel B. Clark rates above average.

Advertising: Title is strongest as cast names, although Rochelle Hudson, Mae Lane and Donlevy have a fair following. Tie up with local taxi company for banner parade on opening day. Free admission to kids for old tires donated to charity. Use wrecked cab, title plastered for lobby and street attraction. Use tuck eard headlining taxi war directing attention to picture.

CLIP THIS AND MAIL AT ONCE
To: Joe Blair, Editor-Publisher
Here is my $10.00 for one year's subscription to your new magazine.

Name
Address
City
CONTENTS

GOOD PICTURES NEEDED NOW!

THIS WEEK IN NEWS

BEST PICTURES OF THE WEEK

ANALYZING IMMEDIATE PRODUCT ON 11 FEATURES

BIOGRAPHY OF JOE PENNER

SPOTLIGHT ON TAY GARNETT

REviews

WEE WILLIE WINKIE

BETWEEN TWO WOMEN

FORLORN RIVER

MEET THE BOY FRIEND

THE EMPEROR'S CANDLESTICKS

NEW FACES OF 1937

PURPOSE
To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unequalled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!
File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. Don't form your opinion on any picture until you've read our review.

FRANK LLOYD
PRODUCER-DIRECTOR

"WELLS FARGO"
WITH
FRANCES DEE    JOEL McCREA    BOB BURNS

A FORTHCOMING PARAMOUNT RELEASE
GOOD PICTURES NEEDED NOW!

ALREADY some of the studios indicate they are withholding their best product for early Fall release. This is a wrong apprehension. It is an old-fashioned idea that trade during the Summer months takes a nose-dive just because of the heat, and that the proper thing for producers to do is to stuff off the worst pictures onto Exhibitors during these months.

Theaters all over the United States and especially those located in the heat wave belt, are ALL equipped with the latest air-cooling and condition refrigerating units. They provide a haven into which people will flock to escape the distress of the street heat. But when the screen attraction is such that it discourages attendance, motion picture patrons will go elsewhere. No longer does the theatre have a monopoly on cool air. Drug stores, cocktail lounges, hotels and even the ten cent stores in many cities now provide comfort for their patrons with the latest in air-cooling systems.

The release of the picture "San Francisco," during the mid-Summer season last year and its subsequent record breaking performance at the box-office everywhere, is sufficient proof that good product will prove as satisfactory at the box office in Summer time as in any other month during the year. Of course, there may be isolated exceptions but the general rule will hold good until new conditions arise. It is a smart distributor who will take a chance on pre-releasing a hit picture during the Summer months rather than wait for Fall when the competition may then be much greater.

* * * * *

Again the thought concerning man power comes before us for discussion. Whether it is in the operation of a theatre, publishing a magazine or running a studio, man power plays an important part. In regard to the management or policy of a studio, the success or failure of product is directly chargeable to none other than the executive management or to be specific, the head of the studio. In our opinion, the most important past and the one given the least consideration, is the story department heads. In most instances, these talented people know what is box-office and the kind of story which will prove successful but each have definite instructions from the studio management of the kind of stories wanted and they find it useless to submit or search for material that does not come under such a banner.

* * * * *

The special issue devoted to Showmanship and Exploitation which was announced for the current issue has been postponed until a later date owing to certain circumstances which have since arisen and also to the lack of suitable editorial material to make for the success of such a number. Showmanship and Exploitation plays an important part in the merchandising of motion pictures and to cover this matter in a fitting manner necessitates the cooperation of not only showmen in the field, but the selection and writing of many articles on the various phases of selling motion pictures to the public. Watch for a later announcement.

* * * * *

THIS WEEK IN NEWS

Harry Joe Brown has been signed by 20th Century-Fox as associate producer, according to announcement by Darryl F. Zanuck, vice-president in charge of production.

In addition to Brown, producers on the 20th Century lot include Earl Carroll, Raymond Griffith, Nunnally Johnson, Kenneth Macgowan, Gene Markey, Laurence Schwab, Harold Wilson, John Stone, Samuel G. Engel, Milton Feld, Max Golden and Leslie Landau.

Ewart Adamson has been signed by Grand National Studios to write the screenplay for "Honeymoon," a Zion Myers production, from an original by Armine von Tempski. Glenn Tryon will direct, and no cast has been selected as yet.

Edward H. Griffith will direct "I'll Take Romance," Grace Moore's next starring vehicle for Columbia Studios. Melynn Douglas has the leading male role with production starting this week. Stuart Erwin has just been assigned an important comedy role in the picture.

"Spawn of the North," picturization of Barrett Willoughby's novel of the Alaska salmon runs, which Paramount was forced to cancel a year ago because of the illness of Carole Lombard, goes into active production this week with the departure of a camera expedition to film spectacular action scenes.

Twelve men under Richard Talmadge will go to Ketchikan for the salmon season, which begins July 4 with the first run of millions of salmon up the inland streams to the spawning grounds. From there the expedition will continue to towering Taku Ice Cap, near Juneau, with the camera crew, headed by Frank Goode and Loyal Griggs, Henry Hathaway, now on an Eastern vacation following completion of "Souls at Sea," will direct the picture, taking a company of 200 to a Lake Tahoe, California, location upon his return.

Hal Mohr, one of Hollywood's ace cameramen who recently attained the rank of director, moved up another notch this week when he was signed to direct a picture for Walter Wanger. He joins an important coterie of men who will direct for Wanger during the coming year, including John Ford, John Cromwell, Tay Garnett, Irving Cummings, Anatole Litvak and Harold Young.

While the script is in preparation, Mohr will act as cameraman on the new Joan Bennett-Henry Fonda picture, "I Met My Love Again," which goes into production immediately.

Sid Silvers, who is equally noted for his brilliant writing of dialogue lines as well as clever rewrites, is proving somewhat of a hit in front of the cameras on the picture, "52nd Street," as well as on the set during the filming of this current Walter Wanger production for United Artists release. Silvers, formerly with M.G.M., in both a writing and acting capacity, may return to the Culver City studio following the completion of his current assignment.

Scott R. Dunlap, Vice-President in charge of production at Monogram, announces the purchase of an original story by Rowland Brown, who wrote "The Devil Is a Sissy," to be used as a starring vehicle for Jackie Cooper.

The story will be entitled "Boy of the Streets," Tentative starting date is July 20th.

"Where the West Begins" has been named by R. N. Bradbury, Monogram associate producer, as the title of the next Jack Randall musical western. This feature will get underway in two weeks. Original was written by Robert Emmett, who will also write the screenplay. Bradbury will direct.

This is the second in a series of eight that Randall will make for the 1937-38 season. He recently completed "Riders of the Dawn".
PREVIEWS OF CURRENT RELEASES

Key to Ratings

<table>
<thead>
<tr>
<th>Box-office Rating</th>
<th>ARTISTIC RATING</th>
<th>PRODUCTION COST RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Good</td>
<td>Excellent production</td>
</tr>
<tr>
<td>B</td>
<td>Fair</td>
<td>Average production</td>
</tr>
<tr>
<td>C</td>
<td>Poor</td>
<td>Poor production</td>
</tr>
<tr>
<td>D</td>
<td>No recommendation</td>
<td>No recommendation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PREVIEWS OF CURRENT RELEASES</th>
</tr>
</thead>
</table>

FORLORN RIVER
Paramount
A No. 1 Western. Plenty of Hard Money Behind. Exciting, Racy, Thrilling, for the Romance and Good Comedy.

The Story: Crabbe, after hijacking the proceeds of a bank robbery from the Stephens gang, is captured by the sheriff. He manages to escape, leaving the money behind. The head of the gang, June Lang, and her widowed mother, June Lang, arrive at a ranch in Arizona. Crabbe plans to ambush the sheriff and his posse, but he is captured. The story is a series of exciting adventures, with Crabbe and the sheriff battling for control of the territory.

COMMENT: Just the kind of a picture western fans enjoy most. Plenty of hard riding, shooting, stunts, and beautiful scenery, etc., along with a nice romance and good comedy. In fact, it's an A No. 1 western. Larry Crabbe gives an excellent performance in the leading role and is of such a likeable personality on the screen, he could easily go over in a series built around the character he portrayed. June Martel is attractively sweet in the feminine lead while William Duncan, Harvey Stephens, John Patterson, Syd Saylor, Chester Conklin and Ruth Warren are splendid in supporting roles. Taken from the novel by Zane Grey, the screenplay by Stuart Anthony and Robert Yost is well written and has a nicely constructed plot premise. Direction by Charles Barton is exceptionally fine. His selection of backgrounds and the handling of each individual scene is the top-notch in direction. Good photography, recording and scenery.

Advertising: Play up Zane Grey. Also Larry Crabbe in title role. Use reward tactic cards. Music stores for cowboy songs and records. For window or lobby attraction, use old government letters. Saddles, ropes, bridles for lobby attraction. Cowboy on horse title placarded for street stunt—JOE BLAIR.

WEE WILLIE WINKIE
20th Century-Fox
A TOP SHRILLEY TEMPLE ATTRACTION. VICTOR McLAGLEN IN A NOTABLE ROLE. GREAT ADULT AND KID APPEAL.

The Story: Shirley Temple and her widowed mother, June Lang, arrive at a remote South Seas island where Dr. Markham, a British doctor, has built his laboratory for research. Shirley takes a liking to the island and its inhabitants, and spends much of her time with the natives. She soon falls in love with a young man, and their relationship is complicated by the presence of a rival suitor. The story is a delightful mix of romance, adventure, and charming performances by the cast.

COMMENT: This is the finest Shirley Temple vehicle to hit the screen in a long time. The story has equally as great an appeal to the adult trade as it has for children. There are many dramatic highlights, a rich romantic interest and plenty of comedy. The suspense is well maintained with lots of action, fights, and excitement. Shirley's performance is superb. The role is ideal for her at her present age. Victor McLaglen gives a memorable portrayal and one which will cause patrons to again acclaim his artistry. Michael Whalen and June Lang form a splendid romantic interest which could have stood considerable more footage; both give outstanding performances, as does Cesar Romero and C. Aubrey Smith, John Ford's direction is masterful. In addition to the fine performances by every member of the cast, the handling of individual scenes and mass players cannot be equaled. A lively tempo is maintained throughout. The photography, in the latest brown and white composition, is beautiful. Recording, sets, exteriors and background scenery rate the superlatives. Added laurels as a production Oscar for Gene Markey for another hit attraction.

Advertising: Get behind the picture with a strong campaign—it will live up to your every promise. Play up the loyal comradeship between Shirley and McLaglen.

Start a 'Whee Willie Winkie' club for children, using Kipling's story with ideals for mermaids. Please give our friendly faces to children attending who can prove their common nickname. Merchants to feature Scotch plaid, pipes, children's clothing, etc. Display relics, antiques and photographs of the 1897 period. Hold a Shirley Temple double contest. Arab character on marque or theatre roof wailing an Allah prayer call. Usherettes and doorman in Scotch Kilts. Hold a doll display or contest for children.—JOE BLAIR.

THE EMPEROR'S CANDLESSTICKS
M.G.M.
DULL STORY WITH POOR CONTINUITY. RAINER ACCENT IS DIFFICULT TO UNDERSTAND. WEAK, UNINSPIRED FILMMAKING.

The Story: Powell, secret agent, is assigned job of delivering important letter to Czar, Laisse Rainer. Russian secret agent, is assigned to get evidence against Powell. He slips his letter into a candlestick he thinks he is to deliver for a friend, but they are given to Luise and she puts her evidence in the other stick. Enroute they are attacked, and the pursuit of the candlessticks leads them all over Europe. Finding them in an auction room, they each buy a stick but discover it the wrong one. They exchange the papers and Luise destroys her evidence against Powell.

COMMENT: Something went wrong in the making of this picture. The story is dull, the continuity uneven and it shapes up as pretty weak entertainment. There is a fain romantic interest and very little comedy. Much of the dialogue is meaningless. Luise Rainer, although photographing beautiful, is quite difficult to understand owing to her accent. William Powell does not seem to fit into his role. Robert Young scores the best performance and while wearing a mustache for the first time, gives evidence of a highly romantic character which could be built into a star box-office personality. Maureen O'Sullivan does well in a role which requires little of her talents. Frank Mor...
BEST PICTURES OF THE WEEK

NOTED SOUTH SEAS FILM IS NEARING COMPLETION
Producer Samuel Goldwyn has gone well over the million dollar mark on his current production, "The Hurricane," which John Ford is directing. The screen play is by Dudley Nichols from an original by Charles Nordhoff and James Norman Hall. Cast includes John Hall, Dorothy Lamour, Mary Astor, C. Aubrey Smith, Movita, Raymond Massey and others. Director Ford is seen leaning forward in his chair. Dorothy Lamour is in the pool with Kuulei de Clercq, native girl actress.

A REEL DOG’S LIFE
Douglass Montgomery, leading man, and Jean Parker, leading lady in the current Columbia picture, "Life Begins With Love," have both fallen in love with Jerry, the huge St. Bernard dog that plays a prominent part in their romantic interlude. Ray McCarey is directing the picture.

INDICATING THE RIGHT ACTION
Director Archie Mayo pointing to Leslie Howard, giving instructions as to how the next scene should be played, as Patric Knowles and Eric Blore look on. The picture being filmed is the Warner Bros. production, "It's Love I'm After," in which Olivia de Havilland plays opposite Mr. Howard.

A STAB IN THE HEART
Betty Grable and Charles Buddy Rogers go through a bit of by-play as Director Robert Florey looks on while camera crew make set changes during the filming of this current Paramount production, "This Way Please," which features Miss Grable, Rogers, Mary Livingstone, Fibber McGee and Molly, and others.

NEW SERIES GETS UNDER WAY
Jack Randall, Monogram's new singing star, takes his direction with a smile in the first picture, "Riders of the Dawn," of this new Western series in which Robert Bradbury is the producer-director. Cameraman Bert Longenecker smiles too because it's the final scene of the picture.
PREVIEWS

(Continued from page 3)

The Story: Maureen O'Sullivan, a nurse, loves Tone, but remains faithful to her drunken husband, Penn, an interne, is a heavy drinker with a mania to operate on all his patients. Virginia Bruce, a good doctor, attends the hospital and Tone saves her life. She becomes infatuated with him and they are married. Virginia soon loses interest in Tone and welcomes visits from Maureen, who is ousted from the profession when he loses a patient because of his drinking. For revenge he has Virginia leave him for Paris. That night, the firing line, she pulls it out of a bad spot. Only wrecked, Penn's legs are smashed and Virginia is horribly burned. Tone saves Penn's legs from amputation and Virginia's beauty is restored. Tone gets a divorce and is now free to marry Maureen, whose husband dies from an accident.

COMMENT: There is a large dose of hospital scenes for your patrons to consume in this one. Scenes that might well have been left out, since they bring back sad memories to many. Outside of the continual washing of hands, long operating sequences, the film contains some good qualities. There is some splendid work turned in by Maureen O'Sullivan, who does some brilliant acting; Virginia Bruce gives a most gratifying performance, and Frank Tone is very natural and pleasing. Adequate in supporting roles are Leonard Penn, Edward Norris, Helen Troy and others. The story is thin and well worn but good performances and a suitable romantic drive lend some resemblance possibilities. To bring in top money the show must be sold with a terrific campaign. With the right efforts there will be few complaints. There is an abundance of talent and the picture's only fault is the story which does not seem to settle down. It is forever getting out of line and then returning to something which picks up interest. There is some outstanding comedy by Joe Penner and Pakryarkus. Joe Penner is a definite personality but needs a story more suited to his particular personality. Harriet Hilliard and William Brady carry the romantic interest which is the picture's weakest unit. Supporting performances by Jerome Cowan, Thelma Leeds, Richard Lane and Lorraine Knueger stand out as exceptionally fine. Direction of Leigh Jason is excellent, and to his credit goes laurels for brilliant direction of many sequences. Joe Penner sings the best song number, though other songs are well chosen. Photography by J. Roy Hunt is outstanding. Sets are lavish. Costumes, wardrobe and mounting is of high order. Advertising: Play up title, also strong cast names. Plug Penner, Pakryarkus, and Milton Berle for radio following. Contact radio editors. Hold talent quest show. Stage amateur novelty acts. Use child musicians for matinee show. Arrange ballot voting for new faces. Tallest man contest for hoofer elimination contest. Merchants for toy contest prizes. For 1937, also beauty shops for same idea. Contact local brokerage firm to place ticker in lobby. Seek public opinion need for new faces. Stir up interest from this title angle.—JOE BLAIR.

BETWEEN TWO WOMEN

(Continued from page 3)

The Story: Fearing that Carlyle, radio star, will lose his attraction for the women if he marries, his sponsors take out insurance on his marriage. Carol Hughes, niece of Jackson, head of the insurance company, is assigned to make him fall in love with her to keep him from marrying anyone else. They actually fall in love with each other and Carlyle, learning of the plan, decides to marry Carlyle. A much bigger star, for spite. To prevent this marriage the insurance company arranges a fake kidnapping of Carlyle but it develops into a real one with both Carlyle and Carol, who went down in the fake kidnapping, in the hospital. The police save them at the precise moment and everyone, including the insurance company, is happy.

COMMENT: Colbert Clark's production with a radio atmosphere, is nicely handled, with good background, musical arrangements and sets. The direction by Ralph Staub is okay, bringing out good acting from a cast of though unknown players, all will do credit to the company and please generally. David Carlyle enacts a natural role but to some he may not possess a singing personality. Carol Hughes sings well and does some dancing. While Perl Kellon does well for the comedy relief, Warren Hymer, Andrew Tombs and Smiley Burnette do well in supporting roles. Excellent photography by Ernest Miller.

Advertising: Play up the title in a radio tie up, plugging the team of David Carlyle and Carol Hughes. Play up as better than average product, with good sets, singing and fairly fast action story. Tie up local merchants to plug title in advertising. Man in sign painter's overall, carrying billing and title, to sing on street corners.—A. B.
Joe Penner

By JOE PEARSON

JOE PENNER, the erstwhile "Wanna Buy a Duck?" comedian, may be the "Black Sheep" to the "Park Avenue Penner's" radio fame, but he certainly isn't a black sheep to his countless screen and radio fans. For Joe is one of the most popular comedians of both screen and radio. His popularity and appeal is of a type not possessed by the Joe. Also, few have had the hardships and struggles to contend with that Joe had. Starting with only an intense ambition to be some one and get some place, he has conquered seemingly insurmountable obstacles that would have floored a man with lesser courage and, today, at thirty-two, he has become a household name. It is happily, he has a host of friends, and is still intensely fired with ambition. And the road ahead seems glorious.

Joe was born Joe Pinter in the picturesque village of Nagecheerock, not far from Budapest. When he was three years old, his father and mother decided to come to America to seek their fortunes. They didn't have money enough to bring Joe with them, so they left him with his grandfather, a rector of the Reformed Church, intending to send for him immediately upon their arrival in America. But fortune didn't come to Joe's parents very fast and it was six long years before they could accumulate enough to send for their boy and his grandfather.

Therefore, Joe's American education didn't start until he was nine. He started in kindergarten, in Detroit at the age of nine, but he had a quick mind and an infinite capacity for studying and advanced so rapidly that he was soon ahead of American children his own age. While in grammar school he developed a fine soprano voice and sang during the various Liberty Loan Drives. He was a member of the St. Paul Cathedral in Detroit, Michigan, but, sensitive and ashamed of his clothes, which did not equal those worn by well-to-do boys, he quit. Thus ended his first public performances.

One day, shortly after that, a friend suggested he enter an amateur contest at a local theatre. At first, remembering his former humiliation, Joe refused, but finally agreed when he learned that the large prize for the best impression of Charlie Chaplin was $100. Joe entered the contest, with a dozen other entrants, and, to his surprise, won. Thus encouraged there was no holding him back. He began entering every amateur show he could find. Sometimes he won, sometimes he didn't. But whether he won or not, Joe didn't care. The lure of the footlights was too strong to resist. To improve himself, he took up violin study. A lesson interfered with a baseball game, Joe balked. Enraged, his teacher slapped him and was promptly rewarded with a punch in the nose by Joe. So his violin career abruptly ended, for the lesson interfered with playing for the amateur shows.

Finally, due to family misfortunes, Joe was forced to quit school and go to work. He secured a job as a messenger boy in the Ford factory, at $18.00 a week, and, going to night school and studying Accounting, he eventually worked himself up to a clerical position which paid him $220.00 a month. But a clerk, even at a top salary of $220.00 a month, wasn't Joe's idea of a career. So when a new rule went into effect that but one person in a family be allowed to work in the factory, Joe dropped out in favor of his father.

Upon leaving the factory, Joe got a job selling pianos in a music store and remained there until he got a job as a "Mind Reader's" assistant. One night a comedian in another act on the bill failed to show up. It was just the chance Joe had been waiting and hoping for. He begged for a chance to pinch hit. He got the chance and did so well he was given the comedian's place and stuck with the troupe until it stranded. Joe was by this time a full-fledged actor and no inducement in the world could have made him give it up. Often in the several seasons that followed, Joe went hungry and was practically always broke. He toured all over the country, playing in large cities one week and tank towns in the corn belt the next week. He worked in "tab", "carnival", "medicine shows" and did a little burlesque trouping.

During this period, Joe developed from a straight man to clown and comic. Finally he drifted to New York City where he was eventually discovered by a Broadway talent scout and given a part in the "Greenwich Village Folies", where he was an instant success. He followed this with the original "Tattle Tales", the "Vanderbilt Revue", and "East Wind", scoring hits in all.

In July, 1933, Joe made a guest appearance on the Rudy Vallee Broadcast, and clicked so well that he was engaged by the rest of the Batter's Broadcast. From then on his rise was nothing short of meteoric. In June, 1934, he was voted America's outstanding other artist.

Shortly after that he came to Hollywood under contract to Paramount to make one picture for a flat sum of $75,000. His first feature picture, "College Rhythm", was such a success that Paramount immediately secured their option for a second picture, and "Georgia" was "Collegiate Rhythm", registered over a million and attested to Joe's marked artistry and popular appeal. Recently Joe signed with RKO-Radio. His first picture under this banner was "New Faces of 1937" (reviewed in this issue). His popularity on the radio is even greater if it was when he made his first two pictures for Paramount, so there isn't any reason why his current picture for RKO, "Life of the Party", shouldn't top the mark high set by his previous pictures.

He is thoroughly sold on California as a place to both work and live. He took time out from his busy career to build a nice home in Beverly Hills, the first home Joe has ever owned. But now that the house is completed and his future ahead looks brighter than it ever has in the past, Joe says he is really going to settle down and enjoy some of the comforts that he has dreamed about and worked for so hard.

Joe is quiet, good natured and easy going. He has brown hair and eyes, is five feet six and one-half inches tall and weighs 150 pounds. He fond of golf, tennis, swimming and riding, but isn't a fanatic about any of them. His principal hobby is reading and thinking up ways and means of improving his screen and radio work. The only thing about him that might be classified as eccentric is a weakness for loud sport coats. Outside of that he is a very conservative and neat dresser.

And if life, at times, has dealt rather harshly with Joe, it has helped to show him the meaning, and how to enjoy real success and happiness.
PURPOSE
To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!
File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.

CONTENTS

STUDIO CONTACTS FOR EXHIBITORS

•

THIS WEEK IN NEWS

•

BEST PICTURES OF THE WEEK

•

ANALYZING IMMEDIATE PRODUCT ON 8 FEATURES

•

BIOGRAPHY OF FRANK LLOYD

•

FACTS AND GOSSIP

REVIEW

DEAD END

•

THE SHEIK STEPS OUT

•

MR. DODD TAKES THE AIR

•

CHARLIE CHAN ON BROADWAY

•

BACK IN CIRCULATION

•

LOVE TAKES FLIGHT

•

BLONDE TROUBLE

•

THAT CERTAIN WOMAN

•

HEROES OF THE ALAMO

•

SHE'S NO LADY

RAN DOLPH SCOTT
Current Release
"HIGH, WIDE AND HANDSOME"
For Paramount Pictures
Studio Contacts For Exhibitors

Each year the influx of visitors coming to Hollywood increases in number. A large proportion of these vacationists are bent upon seeing the inside of a studio. A staff of guides is employed at all studios to escort those who can prevail upon some relative, friend or friend of a friend to issue the sacred pass. Seeing the inside of a studio is not a difficult proposition if you know the right people. One sight-seeing concern pays so much a head for their buses to drive through one of the major lots where the yokels are given a brief explanation of the various standing sets, the stages, cutting rooms, machine shops, etc.

Editors, newspaper publishers and syndicate writers descend upon the various publicity directors in droves. If the publication they represent is sufficiently powerful or influential, they are admitted, guided all around the lot, taken on the sets, introduced to prominent stars, and shown a good time in general. Another practice also used to gain admission is to exhibit a letter of introduction from some out of town dramatic editor or publisher who has been exceedingly favorable to the studio in key city drives. The studio publicity director knows well enough that unless he takes care of the publication's requests, it will be useless for him to cover the territory in behalf of forthcoming product. Therefore, the reader can understand the necessity of a staff of guides. All of which, leads to this point. Just let some exhibitor try crashing the studio gates! Exchange men all over the country are aware that it is useless for them to give letters to their Exhibitor-customers who might profess a desire to see the factory responsible for the product they merchandise. No other business in the country conducts itself as does the film industry, in regards to courtesies extended to those who market the product. Imagine an out-of-town dealer of automobiles coming to Detroit and not being extended the courtesy of seeing the factory which produces the cars which he sells.

Each studio should maintain an exhibitor contact man. This contact man should be a purveyor of good-will. Upon his shoulders rests the matter of marketing past, present and future product. His enthusiasm could be carried back to every theatre in the country and box-office receipts would handsomely reward those so connected. Exchange managers and salesmen would reap untold benefits. There would be little or no sales resistance from an Exhibitor who is nicely treated by any concern. In addition, the contact man could, in his conversations with Exhibitors, obtain invaluable information in connection with which pictures made money, lost money or broke even. He could sift out the chaff from the wheat. A report first hand would be obtainable for the asking, regarding the type, classification and difficulties encountered in merchandising each picture. This information cannot be obtained from any other source, and it would be of immense value to studio executives in planning seasonal product. It has been my experience time and again, to introduce independent Exhibitors to prominent Hollywood producers and many a producer has exposed himself to glaring example of ignorance in talking over field problems with the Exhibitor.

A studio contact man for Exhibitors and exchange representatives, is a progressive idea and a worthwhile suggestion.

:: FREE TO EXHIBITOR-SUBSCRIBERS ::

Upon request, a photograph personally autographed to you, of any star whose picture has appeared on the front cover of Hollywood Review. Showmen will find a star's personally autographed picture, nicely displayed either in lobby frames or attractively placed in your box-office, an excellent business builder.
PREVIEWS OF CURRENT RELEASES

Key to Ratings

<table>
<thead>
<tr>
<th>ARTISTIC RATING</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>H</td>
<td>E</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>B</td>
<td>G</td>
<td>F</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td>C</td>
<td>F</td>
<td>E</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>D</td>
<td>C</td>
<td>B</td>
</tr>
<tr>
<td>E</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOX-OFFICE RATING</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent big picture</td>
<td>Good</td>
<td>Excellent product</td>
<td>Good</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>Excellent product</td>
<td>Good</td>
<td>Excellent product</td>
</tr>
<tr>
<td>C</td>
<td>Average</td>
<td>Good product</td>
<td>Average</td>
<td>Good product</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
<td>Fair product</td>
<td>Poor</td>
<td>Fair product</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CENSORSHIP RATING</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Professional, no objection</td>
<td>Professional, no objection</td>
<td>Professional, no objection</td>
<td>Professional, no objection</td>
</tr>
<tr>
<td>B</td>
<td>Fairly professional, no objection</td>
<td>Professional, no objection</td>
<td>Professional, no objection</td>
<td>Professional, no objection</td>
</tr>
<tr>
<td>C</td>
<td>Professional, some objection</td>
<td>Professional, some objection</td>
<td>Professional, some objection</td>
<td>Professional, some objection</td>
</tr>
<tr>
<td>D</td>
<td>Professional, much objection</td>
<td>Professional, much objection</td>
<td>Professional, much objection</td>
<td>Professional, much objection</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRODUCTION COST RATING</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent picture, all material</td>
<td>Good</td>
<td>Excellent picture, all material</td>
<td>Good</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>Excellent picture, all material</td>
<td>Good</td>
<td>Excellent picture, all material</td>
</tr>
<tr>
<td>C</td>
<td>Average</td>
<td>Good picture, all material</td>
<td>Average</td>
<td>Good picture, all material</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
<td>Fair picture, all material</td>
<td>Poor</td>
<td>Fair picture, all material</td>
</tr>
</tbody>
</table>

THE SHEIK STEPS OUT

Republic

RAMON NOVARRO RETURNS TO SCREEN IN STORY WHICH ALL WILL LIKE. GOOD ACTING AND MUSIC.


THE CAST

Ahmed Ben Nasib - RAMON NOVARRO
Lola Lane - FLORA BLOOM
Dinah - NORA HENNESSY
Marta - ELSABE ELLIS
John Key - JOHN GLENISTER
Abu Nasir - ALBERTO COSTA NOVARRO

Rating: B, F, K, O, O. B.

The Story: In search of the fastest horse in the world, Lola Lane, spoiled American heiress, goes to Arabia. She meets Novarro who takes a kidnap to teach her that her money will not buy everything. Making her believe the only way he can save her from the Arab band is to convince them she is his wife. Going through the native marriage ceremony, she falls in love with Novarro, but frightened, leaves for Paris to marry Coote. Novarro, also in love with Lola, follows her and just as she and Coote are to be married, announces she is already his wife. Novarro turns out to be an Italian count and this clear the way for Lola's happiness.

COMMENT: Republic Pictures have given Ramon Novarro's first picture a story which will do considerable to pave the way for his return to the screen. This story is colorful and romantic. There is a good romantic interest, plenty of comedy and excitement throughout. Novarro sings excellently and his acting contains the charm he possessed during his reign of popularity. Gene Lockhart is outstanding in his role which garners many of the laughs. Lola Lane is splendid and gives a delightful performance. Stanley Fields, Kathleen Burke, Billy Bevan and Robert Coote score highly in their respective portrayals. Leonid Kinskey's eccentric characterisation prophecies a bright future for this fine young actor. Direction is first class and Adele Buffington's original story is expertly written. Sets, recording and photography above average.

Advertising: Play up Ramon Novarro and also stress heavily on his return to the screen. Place registry in lobby for patrons to sign, welcoming Ramon Novarro back to the screen. Announce that all signatures will be sent to Hollywood. Go strong on romantic angle, using stills of Lola Lane and Novarro for lobby, newspapers and tie-ups. Sheikh character title placed, mounted on spirited horse for street stunt. Helmets for ushers and doorman. Arab letters deciphered to mean "Love." Hold letter contest to name stars who have played sheik roles. Merchants for wedding costumes and florists for corsages. Desert atmosphere for lobby.—JOE BLAIR.

MR. DODD TAKES THE AIR

Warner Bros.-F. N.

STORY ORDINARY FOR KENNY BAKER WHO SINGS WELL BUT SAPPY ROLE MAY HOLD TO SPUTTY APPEAL.


THE CAST

Clyde Dodd - KENNY BAKER
Bert Lytell - SNAPSTICK
Jessica Stafford - GERTRUDE MICHAEL
Marjorie Day - JANE WYMAN
John Eldridge - LEONID KINSKEY
Harry Davenport - HENRY O'NEILL

Rating: B, F, I, K, O. a./c.

The Story: Baker becomes an overnight sensation on the radio, and is exploited as a man of mystery. Tiring of this suppression, he takes Jane Wyman on a date and reveals to her he has a radio invention which will startle the world. Gertrude Michael and Eldridge learn of this and set about to get the gadget. Almost forced into marriage with Gertrude, Baker takes his troubles to Jane, whom he really loves. Suspecting foul play, she has the invention patented in her own name. Tiring of the mix-up, Bakes leaves New York, but when Jane finds him, everything has been straightened out and they embrace at the final fade-out.

COMMENT: Whatever draw this picture enjoys will be through Kenny Baker and the title. The story is ordinary and quite obvious. There is a fair romance, considerable comedy and some good song numbers. Kenny Baker portrays a sappy role almost too convincingly. His singing is excellent. Frank McHugh is responsible for considerable comedy. Jane Wyman is splendid in the feminine lead. Gertrude Michael gives a vamp performance which is most enjoyable. Alfred E. Green's direction is most capable considering the material with which he had to work.

Advertising: Title and Kenny Baker should be stressed; also fact that Clarence Budington Kelland is author of original story. Get radio stations and editors to cooperate in an amateur talent and ticket build-up. Music counter, florists and song shops tie-up. Arrange to serve coffee and doughnuts for early showing. Hold letter contest asking for votes on popular crooner. Use high hat, full dress character, placed character title, for street stunt.—JOE BLAIR.

(Additional Previews on page 5)
BEST PICTURES OF THE WEEK

[Center Photo]

DINNER CELEBRATES CLOSING OF A PICTURE

In honor of Dick Merrill and Jack Lambie, noted trans-Atlantic flyers who are now starring in the Monogram production "Atlantic Flight," a dinner was given them on the last day of production at the studio. Standing from left to right are Clarence Bricker, assistant director, Lambie, Paula Stone, Merrill, Paul Ivano, photographer, and William Berke, associate producers; sitting are Milburn Stone, George Kann, production manager, Scott R. Dunlap, Vice-President in charge of production, and William Nigh, director.

PLAYING A GOOD JOKE ON THE DIRECTOR AND A WRITER

Douglass Montgomery and Jean Parker portraying the featured roles in Columbia's new picture, "Life Begins With Love," played a good joke on Director Ray McCarey and writer Brown Holmes by telling them the dialogue was incorrect. Director McCarey and Holmes are frowning over the sequence as both of the players enjoy a good laugh. The picture is now completed and ready for preview.

THEY TOOK THE SCENE AFTER THE FIRST REHEARSAL

Pictured rehearsing a scene for a forthcoming sequence in RKO-Radio's "Stage Door," are Adolph Menjou, Ginger Rogers and Katharine Hepburn. Director Gregory La Cava is shown in the foreground giving some helpful suggestions to the three principals of the production which co-stars Miss Hepburn and Miss Rogers with Menjou playing the masculine lead.

NEW PICTURE FILMED AT NAVAL BASE

Many of the exterior scenes of the latest Warner Brothers production, "Submarine D-1," were filmed at the Submarine Base of the Navy Yard at San Diego, California. In the foreground, Pat O'Brien stands at attention while Director Lloyd Bacon issues orders as camera and sound men adjust their equipment for the scene.

STAR PERFORMERS OF A NEW SERIES

"Renfrew of the Mounted," a new series of feature productions filmed by Grand National, introduces Jimmy Newill and Carol Hughes in the featured roles, with the noted canine star, Lightning, in support. Al Herman is producing and directing this picture, which is the first of a series of 4.
PREVIEWS
(Continued from page 3)

CHARLIE CHAN ON BROADWAY
5

20th Century-Fox
MOST ABSORBING AND ENTERTAINING OF CHAN SERIES. EXCELLENT PLAYERS. HAS FAST ACTION AND DRAMA.

THE CAST
Charlize Chan - WALTER OLAND
Lee Chan - ETHEL LUKE
Joan Martin - JOAN WOODBURY
Murdock - J. EDWARD BROMBERG
Johnny Burke - DOUGLAS FOWLEY
Helen Martin - LOUISE HENRY
Inspector Nelson - HAROLD HUBER
Speed Patton - DONALD WOOD
Billie Bronson - LOUISE HENRY
Marie Collins - JOAN WOODBURY
Buzt Moran - LEON AMES
Thomas Mitchell - MARSH LAWRENCE
Tish Kori - TASHA MORI
Meek - CHARLES WILLIAMS
Louise - EUGENE BORDEN

Releasing: B. F. H. K. O. d.

The Story: The suspicions of Oland and his son, Luke, are aroused when they are confronted by Louise Henry whose actions are very much out of the ordinary. Visiting a night club, a newspaper story concerns Margaret, a camera friend, run into a murder; that of Louise and Fowley is held as suspect. Joan photographs the murderer victim and Oland discovers many clues. In his room, Oland comes across the body of a murdered man. Gathering all the suspects together and with the camera photos, Oland pursues an ace out of his detective territory and accuses Margaret of being the murderer of both parties. The diary which Wood was after, was written by Louise, and its contents would ruin him as well as bring to justice all the city's racketeers.

COMMENT: Charlie Chan comes through once more — this time in the most interesting picture of the series. The story is cleverly constructed and contains fast action, plenty of drama and some comedy, and of course, Warner Oland's usual Chinese philosophy. The cast, composed of talented players, turn in fine performances, with Warner Oland in his 70th role that he does with finesse, and Kye Luke carries on with the comedy. Harold Huber does a bit of outstanding work that is pleasing. Douglas Fowley, Edward Bromberg, Louise Henry, Joan Marsh and Joan Woodbury, are all excellent. Donald Wood does well but it is disappointing and there is a considerable letdown when he is discovered to be the murderer. Eugene Forde's direction is okay, while Harry Jackson exhibits beautiful photography.

Advertising: Charlie Chan needs no special selling plan. However, stress this picture as his best. Play up the New York angle in the lobby art. Show Charlize Chan's own book. Stunts: See the book. Have attendants wear black masks.

BACK IN CIRCULATION
(Formerly "Angle Shooters")
Cosmopolitan-F. N.

FINEST NEWSPAPER STORY SCENED IN AGES, WITH COMEDY, SUSPENSE, ACTING AND FINE ROMANCE.

THE CAST
Bill Morgan - PAT O'BRIEN
Timmy Blake - JOAN BONDEN
Arlene Wade - MARGARET LINDSAY
Dr. Eugene Forde - EDDIE ACUFF
Murphy - EDDIE ACUFF
Scoop Davis - CRAIG REYNOLDS
Mac - GEORGE E. STONE
Buck - WALTER BYRCROST
Attorney Bottsford - ERNEST BROWN
Dr. Halley - REGIS TOOMEE
Dr. Evans - RAYMOND BROWN
District Attorney Saunders - HERBERT RAWLISON
The Sheriff - SPENCER CHARTERS

Releasing: B. F. H. K. O.

The Story: Joan Bonden, newspaper woman, is assigned by O'Brien, her boss, to cover a murder story for their paper. Truth the paper's verdict and the newspaper's instinct, O'Brien is convicted of her husband's murder. Disguised with the part she has played bringing Margaret into the shadows of the electric chair, Joan convinces the jury of her husband's innocence and even beyond back evidence and is shielding someone. Reassured by her sincerity, Margaret breaks her stubborn tiles and produces a suicide note left by her husband with the intent to clear the accused and she marries Litel. Joan cleverly leads O'Brien to the altar.

COMMENT: This is the most thrilling, suspenseful newspaper yarn screened in ages. It has a nice romance, good comedy and plenty of excitement and fine acting. It is so absorbing that the average patron will imagine himself a star reporter running down big scoops stories. Joan Bonden is outstanding. It is her best work on the screen in many months. Pat O'Brien is splendid but his role is played down in favor of Miss Bonden.

Supporting players whose work is exceptional, include Margaret Lindsay, John Litel, Craig Reynolds, Regis Toomey and Eddie Acuff. The screenplay is expertly written and Ray Enright's direction is at all times brilliant. Photography, sets, records of excellent values.

Advertising: Stress heavily the fact picture is gilt edged entertainment. Advise personal endorsement and recommendation of picture's entertainment values. Title and cast about a stand off. Play up Bonden's work which is sure to make a hit with the women. Invite letters on circus performers. Circulate doctors, nurses, lawyers and court attendaces. Arrange with local newspaper to play up story. Snipe Cosmopolitan Magazine where the original Adela Rogers St. Johns story appeared. Decorate or display in lobby newspaper proofs. Use circulation idea of title for throwaways.

—JOE BLAIR.

LOVE TAKES FLIGHT

Grand National
GOOD PROGRAMMER FOR NABES & SMALL TOWNS. NEATLY WRITTEN, DIRECTED, ACTED AND PRODUCED, GOOD STORY.

THE CAST
Neil Bradshaw - BRUCE CABOT
Spud Johnson - BEATRICE LIVERT
Diana Andre - RICHARD LYNCH
Tillie Parker - SARAH ALLYN
Tillie Parker - WILLIAM HOFFMAN
Stone - LEROY GRAY
Donald - GEORGE GRADE
Mr. Parker - WILLIAM HORTON
Eddie - BROOKS BENEDICT


The Story: Beatrice Roberts, airplane personality, makes plans for a trans-Pacific hop. Cabot, with whom she is in love and formerly a transport pilot but now a famous movie star, tries to stop her but fails. Embittered because of entertaining him, she tells him how soft she thinks he has become. Cabot, stowing away in the ship, is discovered by Beatrice and accused of doing it for publicity. After her arrival at the story, she is told to the press and goes to her room. Cabot enters, tells her how sorry he is and that he loves her too much to risk her life without an experienced navigator.

COMMENT: Here is a programmer that outdoes itself in all departments, and is sure-fire entertainment for the class of patronage was designed for. Conrad Nagel has directed with smoothness and allowed his actors a naturalness that proves very effective. The story by Ann Morrison Chapin and screenplay by Lionel Atwill and Marvin Houser is well written, continuous entertainment and contains its full quota of laughs, suspense, action and romance. Bruce Cabot is well cast and appears to better advantage than he has in some of his recent efforts. Beatrice Roberts is charming and handles her role convincingly. Astrid Allwyn, as a temperamental movie star, is seen to good advantage. John Sheehan, aided by Grady Sutton, supplies the comedy relief. Balance of supporting players who contribute much for the entertainment qualities of the picture, include Edwin Maxwell, Harry Tylers, Gordon Elliot, William Moore, Arthur Hoyt and William Thorn. Photography, especially the air shots, by Mack Stengler, is in keeping with the production.

Advertising: Title is best draw. Cabot best name for marquee. Obtain support and cooperation of local airlines. Airplane for sky writing. Model aileron for lobby display. Dress usherettes as Air Hostesses. Tie ups with Auburn and Cord automobile dealers. Men and women's Furnishings for sport clothes, aviation togs, evening clothes, etc. Hold a Premiere with Khieg lights, etc. Stage a movie star double contest. Arrange a parachute jump with local airport. Large map of trans-Atlantic airlines for lobby display. Also two love birds in cage, gagging title, for lobby attraction.

—JOE PEARSON.

(Additional Previews on Page 7)
**A LOVE LIKE THAT**

RKO-Radio  
**Rating:** ***, **†**, $$$, xx, oo.**  
**Catchlines:**  
A girl with a mind and a fortune taught a lesson to the man she loved.  
He let business flounder on the rocks while he played polo—and the game of love.  

**THE STORY:** Marshall takes no interest in the affairs of his steamer ship, but refers all the business matters to his efficient hand. When the Death of a man who owns the ship, the title passes to his son, and the young man soon finds that his life is going into bankruptcy. Barbara Stanwyck, an heiress, meets him and discovers he is practically engaged to Glenda Farrell, a gold-digging actress whose career he is financing. Barbara decides to make a man of him and buys control of the line. Penniless and in no position to fight back, he is made vice-president of the company. But he still intends to marry Glenda. Barbara concocts a scheme and Glenda confesses her true gold-digging nature. Marshall and Barbara are married and depart on a honeymoon.  


**THE RIVER OF MISSING MEN**  
Columbia  
**Rating:** **†**, **††**, $§§, xx, oo.**  
**Catchlines:**  
A G-Man lands the criminals into the trap they set for him.  

**THE STORY:** Going to prison as a public enemy, Holt, a G-man, hopes, with the help of prison authorities and Wynne Gibson, a G-woman, to be led to the secret hiding place. Holt and Pawley escape and go to an old Spanish mine. He cannot get to the authorities with the necessary information because of the watch of other criminals who think Holt has his bank robbery loot hidden away and they intend to cash in on it. He finally manages to get to the authorities with the needed information and the gangsters are rounded up.  


**ATLANTIC FLIGHT**  
Monogram  
**Rating:** **††**, **†††**, $$$, xx, oo.**  
**Catchlines:**  
Two daring aviators who made history—take a fly in the movies.  

**THE STORY:** Merrill, aviator, flies his plane with a sick child aboard, to a doctor, while his pal, Halbrook, is testing a new plane. Merrill is to fly in a cup race. Paula Stone, rich heiress interested in aviation, is one of their competitors. On the eve of the race, Heyburn has to fly the plane which is wrecked and Heyburn announced in critical condition. Merrill finds a victim of Ledgefield who wanted to get him out of the race. Merrill flies to England and obtains the serum that saves Heyburn’s life. Paula consents to marry Heyburn.  


**LIFE BEGINS IN COLLEGE**  
20th Century-Fox  
**Rating:** **††**, **†††**, $$$, xx, oo.**  
**Catchlines:**  
After seven years working their way thru college—$10,000 a day fell in their laps. They were a triple threat to the other team—but a pain in the neck to the alumini.  

**THE STORY:** After befriending Pendleton, the only Indian student to attend Lombardy college, and introducing him to the game of football, the coach’s job, the Ritz Brothers place a big endorsement before the dean and he agrees to let Stone keep his job, but also must let the Brothers play on the football team. It is only thru them that the big game is won. Pendleton finds a sweetheart in the person of Joan Davis and Baldwin and a romance begins.  


**WESTERN GOLD**  
19th Century-Fox  
**Rating:** **†††**, **††††**, ***.**  
**Catchlines:**  
He sent his song on wings of lead and fists of dynamite!  
Smashing drama of a new empire, as hardened men carry the law to a raw frontier.  

**THE STORY:** President Lincoln enthralls Ballew, scout adventurer, to the task of clearing the west, callng the mission."He meets Miss Heather, daughter of the express agent, and the two are attracted to each other. Ballew voluntarily takes the gold coast through the dangerous country, but his plans are revealed to Mason and his henchmen who chase and capture the coast. Ballew follows with a posse and the bad-egg group is captured. His mission fulfilled, Ballew marries Heather.  

**CREDITS:** The Cast: Smith Ballew, Heather Angel, Leroy Mason, Howard Hickman, Alan Bridge, Alan Devill, Walter B. Smith, Buffalo Perry, William LeBaron, Director. Produced by Sol Lesser. Directed by Howard Bretherton. Screenplay by Earle Snell and Forrest Barnes. From the story by Harold Bell Wright.  

**SH-H-H! THE OCTOPUS**  
Warner Bros.  
**Rating:** **†††**, **††††**, ***.**  
**Catchlines:**  
"They're posed as royalty to help a bright young gol get her man."  
"Vaudville experience came in handy and helped to climax a perfect love-match."  

**THE STORY:** Feeling that their adopted daughter, Joy Hodges, is refusing to marry King, a rich young man, because they are penniless and thinks she cannot learn them, Lord and Lady House and Savo, a vaudeville team, take a screen offer and leave for California. Joy meets King’s aunt, Alice Brady, who causes their engagement to be broken because there is no royal blood in Joy’s family. The four boys go to Alice’s home posing as Joy’s feminine relations. Everything starts progressing favorably until unforeseen circumstances turn up and the deception is revealed. Eventually things are straightened out; the marriage is performed and the boys receive the movie offer that evaded them for so many years.  

**CREDITS:** The Cast: Mischa Auer, Bert Lahr, Billy House, Jimmie Savo, Alice Brady, Louise Paradina, John King, Joy Hodges and others. Produced by B. G. DeSylva. Directed by Irving Cummings. Original screenplay by Dorian Oros and Monte Brice.  

**MERRY-Go-Round OF 1938**  
Universal  
**Rating:** **†††**, **††††**, **$§§§**, xx, oo.**  
**Catchlines:**  
"They posed as royalty to help a bright young gol get her man."  
"Vaudville experience came in handy and helped to climax a perfect love-match."  

**THE STORY:** Feeling that their adopted daughter, Joy Hodges, is refusing to marry King, a rich young man, because they are penniless and thinks she cannot learn them, Lord and Lady House and Savo, a vaudeville team, take a screen offer and leave for California. Joy meets King’s aunt, Alice Brady, who causes their engagement to be broken because there is no royal blood in Joy’s family. The four boys go to Alice’s home posing as Joy’s feminine relations. Everything starts progressing favorably until unforeseen circumstances turn up and the deception is revealed. Eventually things are straightened out; the marriage is performed and the boys receive the movie offer that evaded them for so many years.  

**CREDITS:** The Cast: Mischa Auer, Bert Lahr, Billy House, Jimmie Savo, Alice Brady, Louise Paradina, John King, Joy Hodges and others. Produced by B. G. DeSylva. Directed by Irving Cummings. Original screenplay by Dorian Oros and Monte Brice.
BLONDE TROUBLE
(Formerly “Good Night Ladies!”)
Paramount

FAIR PROGRAMMER HAS GOOD CAST BUT STORY HINDERS, WILL BE OF INTEREST TO JUVENILES.


THE CAST
Edna Baker ELEANORE WHITNEY
Fred Stenton JOHN P. DOWNS
Joe Hart LYNNE OVERMAN
Eileen Fletcher TERRY WALKER
Maxie Schwartz BRENDA BAKER
Paul Sears WILLIAM DEEMEREAST
Danny Dasko JOHN PATTERSON
Window Washer EL BRENDEL
Goldie Foster KITTY MCHUGH
Lucile Sorens HELEN FLINT


The Story: Downs, amateur songwriter from upstate New York, meets Eleanor Whitney on the train on route to the city, where he plans to look up Demearest, a semi-successful song-writer. Downs gets tangled up with a pair of scheming females and unexpectedly finds himself on the road to fame. At the last minute he finds out he has been duped by Overman, the publisher, and tosses the whole thing off in favor of Eleanor, only to discover that she’s really a hit after all.

COMMENT: Johnny Downs and Eleanore Whitney, that excellent singer and dancer in a hit in “Turn Off The Moon”, are again paired in this story, but it’s a sad fact that Miss Whitney was left out of the picture considerably. Also, Johnny Downs gives a fair performance, but his role may prove homesome to older patrons as he is obliged to talk almost continuously; also, he or Miss Whitney are not given a chance to demonstrate their musical talents. However, the film will have a hit with juveniles and those who favor nonsensical twirler. The entire cast are excellent with outstanding bits contributed by Lynne Overman, Terry Walker and a marvelous comic and musical role is turned in by El Brendel. Benny Baker sings one song nicely but otherwise he is not given much to do. The story is rather spotty but George Archainbaud’s direction is okay, considering the small amount of good material he had to enlarge upon. Henry Sharp’s photography, together with the sets and recording, were tops.

Advertising: The title has been well used and not of much value here, except for pretty girl art in lobby. Play up the team of Downs and Whitney; also the team of comedians in cast. Good for the usual radio and music tie-ups on the theme song, “It’s All in Fun”. Run a song contest, with merchants cooperating with prizes. Contact music schools. Distribute duds in beauty, barber shops, music stores and cafes. Good for trained dog show or contest.—A. B.

ADDITIONAL NEWS
Ruby Keeler, has been signed to a long term contract by RKO Radio. Her first picture will be “Love Before Freezing,” in which she will star with Mitzi Green. The story which will be a Pandro S. Berman production, is a musical comedy penning by Dans Burnet, nationally known as a playwright, short story writer and poet. The music will be written by Lew Brown and Ray Henderson.

THAT CERTAIN WOMAN
Warner Bros.

DRAMATIC STORY. A LITTLE HEAVY BUT IT HOLDS THE TRIBUNES IS NICELY ENACTED AND PRODUCED.


THE CAST
Mary Donnell BETTE DAVIS
Jack Merrick JEROME FONDA
Lloyd Rogers IAN HUNTER
Flip Louisa ANITA LOUGHER
Lily Merrick, Sr. DONALD CRISP
Virgil Whithaker HUGH O’CONNELL
Mrs. Rogers KATHERINE ALEXANDER
Amy MARY PHILLIPS
Tilden MINOR WATSON
Valda MARGIE MURPHY
Detective Neely SIDNEY TOLE
Dr. James CHARLES TROWBRIDGE
Frank WiIlie TERRY WALKER
Dr. Hartman HERBERT RAWLISON
Kenyon TIM HENNINGS
Jackie DWANE DAY


The Story: Bette Davis’ gangster husband is killed and she has since given up her former associates. A reporter threatens to expose her to her boss, Ian Hunter, only to discover he is her ex-lover, Ruth. On their honeymoon, her marriage to Fonda is annulled by his father, Crisp, and Fonda leaves for Europe. Bette returns to Hunt for Hunter, finds Annie Louise but they are seriously injured in an accident. He recovers but she is crippled for life. In the meantime, Bette has a child. Eventually, she meets Fonda and again their love is kindled. Anita offers to give up her husband. Thru Hunter’s death, Bette again makes front page news, implications being that she was his mistress and he, the father of her child. She gives her child to Anita and Fonda and leaves for Europe. Later when Anita dies, Fonda locates Bette and they are free to begin life anew.

COMMENT: This story is a heavy dramatic offering and its telling is a long-drawn-out affair. However, the film has considerable appeal for women. The love interest is made up of a series of romantic interludes. There is not much comedy relief. The acting is splendid and the picture is nicely produced. Bette Davis is exception-ally good in her role. Henry Fonda also shares top honors with a grand performance. Ian Hunter, Donald Crisp, Anita Louise and little Dwane Day are all outstanding in their respective roles. Photographs are excellent, camera work, recording are all of top standard.

Advertising: Stress woman appeal—hold special matinee for women. For lobby and newspapers use photos of Bette Davis, Henry Fonda and Ian Hunter to form triangle romantic appeal. Hold birthday party for four-year-old youngsters, promoting birthday cake and ice cream. Also display toys, children’s clothes, etc. Use candid camera angle as street stunt. Use mystery woman visiting merchants at appointed hour in title build up.

JOE BLAIR.

HEROES OF THE ALAMO

Sunset Productions (State Rights)

INDEPENDENT FILM. STORY BASED ON THE NOTED TEXAS MASSACRE. SHOULD DO WELL IN SMALLER HOUSES.


THE CAST
Stephen Austin EARL HODGINS
Almerian Dickinson BRUCE WARKEN
Anne Dickinson RUTH FINDLAY
Dave Crockett LANE CHANDLER
Wm. B. Travis REX LEASE
James Bowlen ROGER WILLIAMS
James Bonham LEE VALIANOS
Gen. Santa Anna JULIAN RIVER
Gen. Gas WALT KOWLES
Gen. Castillo PAUL ELLIS
Sam Houston EDWARD PHELPS
Angela Dickinson MARILYN HASLETT


The Story: Settlers in Texas are gored into revolt by the heavy taxation of General Santa Anna. When news that the Mexican ruler is marching on them, the settlers under Travis, Crockett and Bowie assemble in the Alamo, where they carry on in a desperate struggle until the very last man. Ruth Findlay, wife of Bruce Warren, survives to tell of the heroic stand.

COMMENT: Granted that this picture is made for the state rights market and by an independent producer, the story does not contain much appeal for patrons in the territory outside of the Lone Star State. The story is quite talkative in putting over the historical facts and what little romantic interest the film contains is made up in a witty devotion. While there is considerable action, there is practically no comedy. Some of the acting is worthwhile and some of it is a bit amateurish. Direction, photography, sets, music, etc., are excellent for this type of release.

Advertising: Title is an excellent one and might prove an A-1 draw in all localities. If exploited in Texas or adjoining states, obtain civic, educational and old timers’ completions. Display in lobby, windows and in street ballyhoo, old photographs, manuscripts, etc. Decorate theatre with American and Mexican flags. Use uniformed soldier patrol in front of theatre. Build sandbag parapet barricade in foyer or lobby. Covered wagon title placarded for street stunt. Hold letter contest for juveniles to name Heroes of the Alamo fight.—JOE BLAIR.

(Additional Previews on Page 8)
PREVIEWS

She's NO LADY
Paramount
A MEANINGLESS AND CENSOREABLE TITLE TACKED ON TO SPOTTY STORY IS ONLY FAIR ENTERTAINMENT.

THE CAST

Juanita Elliott
Alden Carter
Uncle John
Parley Baer
Mrs. Douglas
Mr. Douglas

The Story: Trent strikes up a daring flirtation with Ann Dvorak. Both have an invitation to a party at the home of Aileen Pringle and Hoyt. When some diamonds are stolen, Trent, believing Ann has the jewels, relieves her of her purse, but finds he is mistaken. When she arrives at her apartment, he saves himself and Ann from cold-blooded killing by attracting the police. At hearings, Ann is disclosed as an insurance investigator and Trent, a detective, both on the trail of a former cop pulled by Aileen and Hoyt.


COMMENT: Excellent sets and beautiful photography by George Clemens, add prestige to this programmer, but the story is so absurd and mystifying, it becomes impossible to figure it out, or even care. It gets off to a slow start and on the wrong foot, together with too much dialogue, smart talk, and not enough action. There is a "pick-up" romance which was supposed also to furnish the comedy. Ann Dvorak, John Trent and Gunn Williams turn in comparatively satisfactory portrayals, due to the seasoned direction by Charles Vidor.

Advertising: Play down the title as it suggests something that the story does not contain. Better to advertise it as a light, sophisticated comedy. Fashion editors and merchants for style shows. Also modern house furnishings. Bakeries for a French pastry tie-up. Jewelry concerns for a diamond display as these jewels figure largely in story.—A. B.

Facts and Gossip

The back slapping and encore handclapping of title credits at previews is again manifesting itself as a distasteful menace. Generally speaking 50%, of the previews are attended by secretaries, assistant directors and studio employees and each one seems bent upon trying to out-do the other in hand clapping the title credits as they appear on the screen. Not so long ago, this undue bally-ho resulted in rows breaking out with hand clapping whenever any new player came on the screen even down to a butler or maid role, much to the discomfort of patrons.

There is a noted playboy actor whose romances are always good for the front pages, who has been building up somewhat of a reputation as a bad boy on the set owing to his habit of not remembering his lines. However, the recent return of his latest girl-friend has changed everything. It is said that he is now a model trouper and everyone on the set exclaims that it is wonderful what love can do.

Lee Zahler, musical director has completed the musical scoring of the Frank Buck serial which is released by Columbia.

Frank Lloyd
By JOE PEARSON

To chronicle the achievements of so famed and distinguished a personality as Frank Lloyd in such a short biography is practically an impossibility, for Lloyd has directed some of the finest, most spectacular and outstanding motion pictures ever filmed. As the only three-time winner of the Motion Picture Academy awards, he has perhaps done more toward the advancement of motion pictures, both as an art and as entertainment form, than any one individual. That he has not only kept abreast of the times, but way ahead, is attested by the fact that today, after twenty-five years, he stands at the head of the film industry as a creator of both spectacle and romance.

The son of a mechanical engineer, Lloyd was born in Glasgow, Scotland, in February, 1889, and was educated in the public schools of England. The theatre was an attraction for him since childhood. He became identified with the English stage when only 15 years old, and except for a brief period spent in Canada the dramatic world has been Lloyd's whole life. The future director of the leading film company, which he was to build for a time to become wire man for the Canadian government telephone company but he soon tired of this, and in 1913 he came to Hollywood.

In the time of Lloyd's arrival in Hollywood the future film capital was little more than a sage brush-covered subdivision dotted with orange, grapefruit and avocado trees, and the film industry was in its infancy. Lloyd took a job as an "office boy" at the Beekman Pictures studio, but in 1914, after a few months of practical experience, he moved to the New York offices. Assigned to the director's group, Lloyd had the opportunity to see the filming of such later famous productions as "Mammy," "The Deserters" and "Two Arabian Nights." Lloyd's experiences in the New York office led him to Los Angeles in 1916 where he was given an opportunity to direct "Maid of the South," in which he had played a minor role. "Maid of the South" was followed by "The Big Storm," "The Silver Cup," "Ferndale," "The Great Divide," and "The Winning of Barbara Worth," all of which were box-office successes, and for which Lloyd received a director's credit.

"In those days," says Lloyd reminiscently, "a director had to be a writer, a cameraman, a proper man, a set dresser, and in his spare moments he had to be a set decorator. He didn't think much of pictures in those days. They referred to them as of a vaudeville show to chase the patrons out of the house."

Lloyd was as adept at acting and writing as he was at directing, and between the three, not to mention such trivials as dressing sets, grinding cameras, etc., he managed to keep fairly busy. He entered screen production by writing, directing and acting in a series of one-reel pictures for Universal, and as his talents became known he graduated to the direction of features for Mascotte, Pathé, Fox, Goldwyn, Joseph M. Schenck, Sol Lesser and First National. Concentrating his knowledge and preference for stories with powerful dramatics, Lloyd directed many of Hollywood's most famous early day successes. It was those same successes that did much toward developing and elevating the film industry to its present day position of fourth place among the major industries of the world.


Among his numerous accomplishments Lloyd holds the distinction for having discovered, helped and elevated to stardom such famed screen personalities as the late Milton Sills, Corinne Griffith, Richard Barthelmess, Ann Harding, Leslie Howard and many other stars of today and yesterday.

Lloyd has a very lovely daughter, Alma, who recently began what looks like a very promising career as an actress. The Lloyds live quietly in Beverly Hills and have a ranch near Whittier, a picturesque suburb near Los Angeles. The ranch is Lloyd's hobby and is the last word in high-powered perfection. "There's no money to be made in the venture," Lloyd confesses honestly. "In fact, I don't want to make money on it. I have it for the fun there is in it and for a hobby."

He also raises blooded Irish terriers. He reads detective stories and is quite a student of philosophy, and is superstitious about whisking. He has a distinct aversion to the song "Home Sweet Home," although he doesn't know why. Intensely fond of the sea, his early ambition was to become a sailor, much as other boys have wanted to become engineers, but the theatre soon superseded this desire.

Editor's Note: Fictionalized biographies is a new feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.

"The Female Of The Species," an original story, has been purchased by S. J. Bronson, vice-president in charge of production at RKO Radio, and will be adapted to the screen as a starring medium for Miriam Hopkins. The picture will be produced by P. J. Wolfson, with Leigh Jason directing.

Written by Allen Scott and Charles Norman, the film will cast Miss Hopkins in the role of a rich girl who falls in love with a youthful odd-job man in Greenwich Village. Miss Hopkins' last picture for RKO was "The Woman I Love," in which she was co-starring with Paul Muni.
HOLLYWOOD REVIEW
MOTION PICTURE

PURPOSE
To serve both the Producer and the Exhibitor. A reliable, authentic reviewing service unexcelled in box-office accuracy, dependability and constructive suggestions together with creative exploitation ideas, selling tips and booking guidance.

EXPLANATION!
File this copy or clip the reviews to use as a handy reference guide when you buy, book, date-in or plan campaigns on all important feature pictures. DON'T FORM YOUR OPINION ON ANY PICTURE UNTIL YOU'VE READ OUR REVIEW.

CONTENTS

AN EXHIBITOR COMMENTS ON STUDIO CONTACTS

THIS WEEK IN NEWS

BEST PICTURES OF THE WEEK

ANALYZING IMMEDIATE PRODUCT ON 12 FEATURES

BIOGRAPHY OF WILLIAM A. SEITER

FACTS AND GOSSIP

SPOTLIGHT IS ON "GONE WITH THE WIND"

REVIEW

HARRY SHERMAN
PRODUCER
Rex Beach's Epic
OF THE NORTH

"THE BARRIER"

WITH

JAMES ELLISON
OTTO KRUGER
ANDY CLYDE

JEAN PARKER
ROBERT BARRAT
ADDISON RICHARDS

LEO CARRILLO
SARA HADEN
J. M. KERRIGAN

DIRECTION LES SELANDER
A FORTHCOMING
PARAMOUNT PICTURE

REVIEWS

BROADWAY MELODY OF 1938

DOUBLE OR NOTHING

VARSITY SHOW

ON SUCH A NIGHT

HOPALONG RIDES AGAIN

ANNAPOLIS SALUTE
An Exhibitor Comments on Studio Contacts

It seems our recent editorials relative to the treatment Exhibitors receive when they attempt to see the inside of a motion picture studio, has not only created considerable interest and talk here in Hollywood, but this week's mail brought several letters from Exhibitors commenting on the subject. A prominent Kansas Theatre operator writes: "Was very much interested in your article about studio contacts. The idea of its being a contact man is about the best one I have heard. If each studio had such a man to meet and greet Exhibitors, he could gather a world of information and it would be of great help to his company in many ways.

"I must tell you about our visit to Hollywood last spring. We ran across a surgeon from Wichita, whom we knew well. He and his wife and another couple were visiting Hollywood. We met him here, he had been through three studios and asked us how he could get through another. We told him that he was doing well for himself, as far as we had not been able to get into one. In fact, we had found that it was harder for us to get in than for a person in any other line of business.

"On another occasion, I met a lady whose husband is in the automobile business and they had just returned from Hollywood and stated they had been through all the studios. It is sort of embarrassing for us to admit that the only way we can get through one is on account of the kindness of friends like you, and not through our business channels."

Hollywood Review does not believe the motion picture studios should be turned into a sight-seeing menagerie even to satisfy out-of-town visiting Exhibitors, but we do believe the first studio sighted is enough to employ some person sufficiently experienced in contacting and making friends with Exhibitors will find the investment a most profitable one.

In meeting and greeting the exhibitor, the contact man should ask the theatre operator a series of stock questions, such as: What pictures have you made money on or what pictures flopped in your area? What patrons object to and what wins them to the box-office, as well as many other problems occurring in different parts of the country. He also could inquire about patronage reaction to mystery, musical, western, costume, historical and other types of photoplay. The results of the interview to be sent to all studio employees in bulletin form. Following the interview, the studio contact man should point out the advantages of playing his concern's forthcoming product. He should ascertain what exchange the theatrebook makes through and the salesman calling upon him. After concluding the visit, these details could be forwarded to the exchange manager as a follow up sales procedure.

The independent Exhibitor is the person best qualified to give producers advice and an honest reaction as to the kind, type and quality of pictures shown on the screen. He is the one individual who comes in closer contact with the general theatre ticket buying public than any other person within the motion picture industry. He must personally close deals for the rentals of film. At his finger tips, he has the actual figures of profit and loss. Such accurate and valuable information seldom reaches the producers in Hollywood and in the meantime the industry goes merrily on its way, selecting stories and making pictures according to the dictates of those who believe they know what is wanted in the way of popular entertainment, but who in reality have little contact, information or knowledge of what is actually sought for by film patrons.

The installation of a studio contact man for Exhibitors, working out of the publicity departments, is a forward step. Not only would it be a great aid to the company's field sales forces but it would be one of the most valuable sources of information for the improvement of product in the business of making motion pictures.
DOUBLE OR NOTHING
Paramount
CROSBY & CAST IN HIGHLY ENTERTAINING FILM OF SONG, MUSIC AND SPECIALTY NUMBERS. FINE STORY PREMISE.

THE CAST

BING CROSBY
MARY CARLISLE
ANDY DEVINE

Lefty Boylan
Lilac Lou Lane
Hallett

Viicki Clark
Mary Carlisle
Petersen

Sailor
Jonathan Clark
Benny Baker

Hind
Martha Sewell Clark
William Henry

Franklin
Mr. Mitchell
Mr. Dobson

Rutherford

Theatre: Crosby, Mary Carlisle, Devine and Crosby are handled $5000 each, thru the will of an eccentric millionaire. They're told to double the money in 30 days, and receive the entire fortune. A track is set to the in-laws, C. L. Hinds; sister-in-law, Fay Holden, and a niece, Mary Carlisle. The four pool their resources and talents, with Hinds and his family baffling them at every turn. Mary doesn't want to help, but Hinds tells her he is in trouble and needs the money to cover losses. Hinds swindles Frawley out of his share of the money to set up Devine's business venture: Hinds gets Martha, a former striptease dancer, tossed in jail, and Mary inveigles Crosby into leasing a building for a night club, and handing him a trick lease. But at the last minute she realizes she loves Crosby and things end happily.


ARTISTIC RATING
H Excellent
I Good
J Indifferent

CENSORSHIP RATING
L Moderate amount of suggestive or objectionable material. May not be satisfactory for very young audiences. In some cases contains considerable objectionable material.

Box-Office Chart and Production Cost Ratings
E Lavish production
F Average production
G An economy picture

PRODUCTION COST RATING
AA Exceptionally big picture
A Big picture
B Good average product
C Weak
D Poor

CLASS OF HOUSE
O Suited to all theatres
F Good for smaller houses
M May be good first run picture, but doubtful for smaller houses, neighborhoods and small towns.
R Must be handled with care if shown to family trade
S Suitable booking for colored trade

TYPE OF PICTURE
a Comedy drama
b Melodrama
c Comedies
f Western

RATING
A. E. H. K. O. c/s.

BROADWAY MELODY OF 1938
M.G.M.
TAYLOR AND ELEANOR POWELL PLUS A DRAW TITLE INSURES GOOD BOX-OFFICE RETURNS THOUGH STORY FLAULTY.

THE CAST

Steve Raleigh
Sally Lee
Sonja Murphy
Caroline Whipple
Pete Tolny
Alice Clayton
Betty Clayton
Nici Pappaloido
Charles Igors Korin
Herman Whipple
James Melaksky
Willa Howard
Gayla Powell
Jerry Daily
Emma Sinque

Robert Taylor
Eleanor Powell
Eugene Pallette
Bette Granger
Benny Rens
Sophie Tucker
Judy Garland
Charles Igors Korin
Raymond Walburn
By Himself
Charley Grapewin
Robert Lord
Bartender
Barnett Parker

Theatre: Eli Taylor, a dancer, hides in a car with a race horse belonging to Binnie Barnes, in order to get to New York. Once there, she and Taylor, playwright, buy the slightly injured horse from Binnie, who later backs Taylor's musical. She withdraws her financial support when he refuses to put Eleanor out of the show. They enter their act in the course of the show, and this enables the building of a bigger and better production. Eleanor is a sensation and the show a success. Their romance is brought to a conclusion and everyone is happy.

COMMENT: Since all Broadway Melody pictures have been good money makers, this film will undoubtedly follow in line. Cast names of Robert Taylor and Eleanor Powell, plus sure-fire title, can almost be depended upon for excellent box-office receipts. However, the story is nothing to brag about. The continuity is jerky and seems to flounder around too much. There is a fairly good romance and some amusing dialogue, but the show is somewhat lacking in comedy relief. The music is excellent and most of the songs are catchy. While there is an abundance of tap dancing, Miss Powell's work does not surpass her previous efforts and some patrons may complain the adorable Eleanor was not given as good an opportunity to show her dancing talents as in previous efforts. However, Miss Powell steals the picture, and his dancing is excellent. Robert Taylor's work, while good, is a little lacking in the usual Taylor sparkle the feminine fans desire. Supporting players whose work stands out as colorful include Judy Garland, Buddy Ebsen, Binnie Barnes, Charles Igors Gorin, Billy Gilbert, Sophie Tucker and others. The original screen story by Jack McGowan and Sid Silvers contains a good plot premise but the treatment permits no progress to creep in. Roy Del Ruth's direction is commendable and the photography by William Daniels is excellent. There is a lavish and spectacular climax number which will win favor owing to its unusual staging and novel presentation. It is in this number that Eleanor Powell and George Murphy score with their best dancing. Supporting the stars are scores of lovely girls.

Advisory: Title, plus names of Eleanor Powell and Robert Taylor, are main draw. Remind patrons all Broadway Melody pictures have been successes and to see this one. Tie up with tap dancing teachers for tuition prize; also for student demonstration on stage. Hold a song-writing contest with prize for best lyrics about movie stars. Tie in with local ice cream dealer for free refreshments with your advertisement. Secretly pin a pretty girl or girls wrapped in cellophane as street trick ball. Tie hoo title placard. Follow My Footsteps number lends itself to stencil on street corners in title novelty. Hold a Broadway Melody contest, using Eleanor Powell's figure as model pattern. Hold a title fashion show. Tie in with music stores, radio stations, newspaper fashion editors and shoe stores. Opportunity for Roy Del Ruth; to hold a sneaking contest on stage. Tie up with local music store to furnish voice recording machine in lobby for free auditions.—JOE BLAIR.
BEST PICTURES OF THE WEEK

THE LURE OF THE SOUTH SEAS HAS BEEN CAPTURED IN THE NEW "WALLABY JIM" FILM.

George Houston, as Wallaby Jim in Grand National's "Wallaby Jim of the Islands," seems to be captivated by the lure of pretty Mamo Clark, Hawaiian girl, while Ruth Coleman accepts the situation and looks the other way. The picture is taken from one of Albert Wetjen's Collier's magazine stories of the South Sea Island trading schooner captain. The picture is being produced for Grand National by Bud Barksy and directed by Charles Lamont.

ROMANTIC TEAM OF THE NEW PARAMOUNT FILM WIN HIGH PRAISE.

Randolph Scott and Irene Dunne, romantic team of the Paramount film, "High, Wide and Handsome," have received bounteous praise for their fine performance in this latest film. The cast also includes Dorothy Lamour, Raymond Walburn, Charles Bickford, Elizabeth Patterson, William Frawley and Akim Tamiroff. The picture was made under the direction of Rouben Mamoulian and is among the current releases.

THE DOCTOR READS HIS SCRIPT

Director Frank McDonald seems to be the consulting physician in this scene from the Warner Brothers picture, "Evidence," featuring Dick Foran, June Travis, John Litel, George E. Stone and others. As George E. Stone reclines in the hospital bed, Dick Foran and Director McDonald go over the dialogue for the next scene.

SPEAKING OF ARTISTS AND MODELS!

Fay Wray isn't quite sure who modeled this poster, but Richard Arlen knows the girl and that's his secret in "Park Avenue Dame," which Columbia is now making with Arlen and Miss Wray heading the cast. Supporting players in the background are Mary Russell, Wyn Cahoon and Scott Colton. Albert S. Rogell is directing the picture.

YOUNG SINGER BEGINS A NEW CAREER OPPOSITE JACKIE COOPER.

Maureen O'Connor, 13-year-old singing sensation, will play opposite Jackie Cooper in Monogram's new picture, "Boy Of The Streets," which William Nigh is scheduled to direct. The story is by Rowland Brown, author of "The Devil Is A Sissy." Young Cooper is seen here looking over the script of the story with Miss O'Connor, who is widely known over the radio networks.
HOLLYWOOD Rides Again

Paramount

OUTSTANDING WESTERN PICTURE FILM IS SPLENDIDLY PRODUCED WITH GREAT SCENERY AND A FINE STORY.


The Cast

Hollywood Cassidy

Winston Haynes

Sir George Haynes

William Russell

Miss Ashley Lawes

Lars Wilde

Billy King

Nora Lane

Professor Hepburn

W. H. F. K. O. F.


The Story: A noted lawyer, star of the Bar 20 Ranch, has been operating with the photographic unit alone. It is one of the finest all-around westerns ever filmed. How patrons will exclaim over, and drink in the beautiful scenery of the picture, will be a sight worth seeing. Producer Harry Sherman has taken several strides farther ahead of the field in making these Hollywood Cassidy series the best “westerns” on the market. This story has everything: Plenty of romance, lots of comedy, hard riding, light effects, thrills and almost every single frame of the photography is of exquisite outdoor scenery. It has exceptional appeal for youngsters, with a young boy named Billy King, providing plenty of entertainment. The picture is a swell one for Bill Boyd, whose performance is unusually good. George Haynes provides splendid comedy. Russell Hayden continues to show improvement and acquires himself with wagon wheels. Lois Wilde and Nora Lane lend a distinct feminine charm in enacting their roles. Harry Worth is outstanding in his portrayal. William Duncan is grand in the role of a ranch foreman, which he portrays with dignity and reserve. Ernie Adams also scores with a highly effective part. Direction by Les Selander is exceptionally fine and Russell Harlan’s photography is tops in any language. Production Supervision by Ralph Ravensecroft represents the culmination of a brilliant job of all-around workmanship.

Advertising: Plug this as the finest Hopalong picture and a super western for all-around entertainment. William Boyd for marquee name. Get youngsters signed up on the Hopalong Club. Serve coffee and doughnuts for early showing. Display collection of branding irons in lobby or window. Covered wagon, Bar 20 signs, title, etc., painted on canvas for street attraction.—JOE BLAIR.
ANALYZING IMMEDIATE PRODUCT

THE BARRIER
Paramount
Rating: **. ****. §§. xx. oo.
Catchlines:
"Their love accepted the challenge of mixed heritage but wrenched against all obstacles."
"His confession released an innocent man and reconciled two who were meant for each other."

THE STORY: Barrat and his daughter, Jean Parker, who believes she is a half-breed, are happy in their home in the far north. Their great friend, Carrillo, is secretly in love with Jean but she loves Ellson. Kruger comes to town and recognizes Barrat as the man who supposedly killed his wife and kidnapped their daughter. Barrat and Kruger have a terrific fight, in which Kruger is killed, and Barrat badly wounded. But Ellson manages to get a confession out of Kruger that Barrat is not guilty. Jean and Ellson, united, wave farewell to the sargents.


MY DEAR MISS ALDRICH
M.G.M.
Rating: **. ****. §§. xx. oo.
Catchlines:
"She knew everything about school teaching—but he taught her a few lessons in love."
"In accepting a newspaper job, she inherited trouble which was smoothed out in a romance."

THE STORY: Maureen O'Sullivan inherits a large newspaper and arrives in New York with Edna May Oliver. Pidgeon, managing editor, meets them at the train and immediately falls in love with Maureen. She believes in equality for women and when she obtains a scoop for the paper, Pidgeon breaks his pledge of not hiring women. The story ends when she is made prison-er when she follows up a story and is rescued only by the unfailing efforts of Edna and Pidgeon. With the story in print, Maureen, proving her point, settles her mind on romance.


LIVE, LOVE AND LEARN
M.G.M.
Rating: **. ****. §§. xx. oo.
Catchlines:
"It was a whirlwind courtship—but she did all the courting."
"She was willing to let bygones be bygones—but she didn't intend to let her man get away."

THE STORY: Montgomery, penniless young artist, marries Rosalind Russell and they set up housekeeping in his studio with Benckley, Montgomery's own companion. A visit from Woolley to Montgomery's studio results in an overnight rise to riches for the young artist. Rosalind and Benckley's efforts from then on are concentrated on the task of keeping sudden affluence from ruining Montgomery, a task which is complicated by the efforts of Helen Winson to take Montgomery away from Rosalind. The story ends with the trio reunited.


HEART OF THE ROCKIES
Republic
Rating: *.*. ****. §§. xx. oo.
Catchlines:
"A crafty gang covered up their rustling with the aid of bear tracks."
"Her kinship were using her as a tool to trick her friends."

THE STORY: Livingston, Corrigan and Terhune believe their cattle are being killed by bears from the National Park. Livingston prevents McGowan from marrying off his stepdaughter and she and her little brother, McKim, become fast friends of the farmer. McKim breaks his leg and aside the marks of his crutches bear tracks are found. They learn it is McKim's pet bear tracks and that his father is using this as a stunt. After many bloody battles, McGowan and his gang are proven guilty of rustling the boys' cattle.


BLONDE DYNAMITE
Universal
Rating: *.*. ****. §§. xx. oo.
Catchlines:
"She offered her love and support in the long climb back up the ladder of success."

THE STORY: After letting success go to his head and believing he is too good to train for his fights, Beery, Jr., meets Dorothy Keat, a gold-digging actress who persuades him to marry her. He forgets Nan Grey, the girl who loves him, and neglects his manager, Gargan. Returning to his homenyone, he loses his most important fight. While Beery is in the depths of despair, Gargan's friendship for him revives, recognizing that only she can restore Beery's self-respect.


LOOK OUT MR. MOTO
20th Century-Fox
Rating: *.*. ****. §§. xx. oo.
Catchlines:
"Mild little Mr. Moto takes to adventure in the guise of an Isshin-do ninja."
"Her plane crashed in the Indochina jungles—and she into the arms of love."

THE STORY: While investigating an uprising of the Japanese, Moto, supported by Rockwell, a Japanese archaeologist, and two newsreel cameramen, Kent and Chandler. Soon her mission is discovered and only thru the efforts of Kent and a high priest is she saved from death. After many harrowing events the high priest is revealed as Lorre, also on the same mission as Rockwell. The four return to civilization, but Rochelle and Kent make it their honeymoon......


WOMEN OF THE NIGHT
Columbia
Rating: *.*. ****. §§. xx. oo.
Catchlines:
"Her doom was sealed till a G-Man battled his way to her rescue."
"Being a girl friend to a G-Man had its compensations—even though it was risky business."

THE STORY: To check on his suspicions of Hicks and the disappearance of several hundred girls, Terry, a secret aide for the governor, opens a dance hall in competition with Hicks. Jacqueline Wells, a girl he is about to lose, is Hicks' place to get information. Their joint purpose is soon discovered and Terry is taken for a ride but with the help of a secret agent, overpowers the gangsters and arrives in time to save Jacqueline. With the gangsters taken care of, Jacqueline and Terry are free to marry.


ARIZONA GUNFIGHTER
Republic
Rating: *.*. ****. §§. xx. oo.
Catchlines:
"The outlaw trails are made safe thru fearlessness and courage of a gun-totin' westerner."
"Patience had its reward—she not only found her father—but a sweetheart as well."

THE STORY: She begins a search for her father, Steele is forced to flee for his own life and is rescued by Adams, leader of a notorious gang of outlaws. Adams disbands his gang and makes them swear they will never ride outlaw trails again. He gives Steele a ranch and disappears. Steele meets and falls in love with Jean Carmen. The gang is soon riding again but Adams is not the leader. Steele finds Adams and they set out on their mission to track down the gang. They succeed and return to Jean Carmen who recognizes him. Steele is proved a man.

THE SPOTLIGHT IS ON

The Novel, 'GONE WITH THE WIND'
As a property for motion picture entertainment.

Margaret Mitchell's novel of the South is stirring and most cleverly written, making popular reading, as attested by the remarkable sales taken place during the past few months. The story is a magnificent novel of the Civil War, and is amazingly clear in its portrayal of the lives of those characters in the book who saw and withstood, or fell with the tomb of Reconstruction during the days of Sherman and the carpetbaggers. A record price was paid by David S. Selznick for the screen rights to this widely discussed book.

Whether or not it becomes as popular or as powerful when made into the form of motion picture entertainment, is to be questioned. In the first place the story contains much censorable material that cannot pass in many states. These same censorable sequences form the main highlights of the novel and if left out or glossed over, would make the film story fall short in the picturization of the vital facts. Naturally, with these highlights deleted, there is only the shell of a story left. Many wise and intelligent film minds question whether or not it was a master stroke to purchase such an expensive novel when most of the highpoints are included in objectionable sequences and must of necessity be stricken out for censorable reasons.

If the picture is to be filmed according to the story (and if it isn't, explain please, the logic of spending an enormous sum for the rights to a novel which can't be filmed), the following sequences must be handled with kid gloves. Scarlett O'Hara was married three times—each time the husband was tricked into the ceremony; her first marriage, for spite, will be a tremendous let-down for patrons of the adolescent age. Her second marriage was consummated by deliberate scheming and stealing of her sister's sweetheart—to marry the man herself when other plans for her security failed. This kind of romantic triangle is more or less nauseating to many patrons. Her third marriage to Rhett Butler, a questionable character who followed her through the years before offering marriage, although he had previously proposed another relationship on the same level as that evidently held by Belle Watling, a custodian of a house of ill-fame, ended in failure.

The story, itself, climaxcs on a dismal mental note—with Scarlett plotting ways and means to win back her husband, Rhett Butler, the only man who truly loved her but whose love finally burned out because of her deceitful actions. In the screen treatment it would not be prudent to have him return to her after his bitter denunciation and desertion. Scarlett's offer to sell her body to obtain money to save her father's plantation, evidently will be omitted. Through her married life, Scarlett O'Hara clung to her desire for a married man with whom she believed herself to be in love, but whom she could not have. This too must be stricken from the screenplay.

It should also be pointed out, war scenes and the horrors of war, have not been of great interest to women. The clash between the North and the South: the determination of the North to clear the path by destroying, until they captured Atlanta, and the equally determined South to hold their own—is war—and the women patrons do not like war. The prejudice of the North and the South, their battles and the negro sequences are extremely essential, but of doubtful box-office material. To sell the film through the Northern and Southern territories, the subject will have to be handled mighty carefully. Then too, neither the crusades by the Ku Klux Klan nor the negro sequences, especially where white women are molested, can be shown. Although Gerald O'Hara's loss of memory, his tragic death and the funeral, are masterpieces of writing, it is of doubtful appeal as film standards of entertainment go.

Curiosity no doubt will draw those who have read the book—for the main reason to see just how close the producers have come to making the motion picture the Mitchell novel; also, if the actors coincide with their conception of the book characters. While the film will no doubt show plenty of causes and excuse the hard and battling nature of Scarlett O'Hara, and her many obstinate and selfish actions which overshadow her courage and finer characteristics, it is still problematical if film patrons will enjoy paying their money to see a heroine or hero whom they would have little desire to imitate.—A. B.
ANNAPOLIS SALUTE
RKO-Radio
GOOD PROGRAM PICTURE. STORY IS WELL WRITTEN, CONTAINS NICE ROMANCE, PLENTY OF COMEDY & SUSPENSE.

THE CAST
Bill Martin
Julia Climmons
Chief Martin
Charles Cabanne
Bunny Oliver
Tex Williams
Bob Wilson
Mary Lou
Duane Moore
The Story: When midshipman Ellison fights his roommate Heflin for slandering the service, the latter declares he will remain in the service only long enough to see his boy discharged. Because of an innocent visit with Marsha Hunt, Ellison becomes involved in an accident that causes his arrest. Unable to explain without implicating Marsha, Ellison plans to resign. Heflin has a change of heart and causes the matter to be cleared up satisfactorily. Leaving on a cruise, the two men are kissed by Marsha, but her kiss to Ellison is the real thing.

COMMENT: This story, built around the great American Naval training school at Annapolis, is exceedingly well written by writer John Twist and with the capable direction by Christy Cabanne, emerges as an A-1 program picture. There is a nice romantic interest, plenty of good comedy and novelty story twists. James Ellison is splendid in his role and Marsha Hunt lends complete feminine charm with her portrayal. Arthur Lake is responsible for much of the comedy while Van Heflin scores with a semi-heavy role. Harry Carey and Ann Hovey are excellent in their respective parts. The photography by Russell Metty is exceptionally fine, deserving special credit for the attractive academy scenes. The picture is produced by Robert Sirk whose work is commendable for delivering an all-around clean and entertaining picture.

Advertising: Title is excellent and should prove attractive draw. Dress ushers in naval attire. Contact local recruiting office for equipment, uniforms, etc., for display. Sailor patrolling theatre front. Offer prize for best answer to naval geometrical problem. Play navy's theme music as radio lobby or street ballyhoo attraction.—JOE BLAIR.

Facts and Gossip
Ann Stan's first Grand National picture will be the original story, written, directed, and produced by Victor Schertzinger. The Stan vehicle, a singing, dancing romance, will be tentatively called "Love Me Again." John Francis Larkin has finished scene adaptation. Production will start within three weeks.

With Pleasure Madame," Miss Stan's second story, is being adapted by Hans Kraly and Albert J. Cohen, authors of the original, which Eugen Frankie will produce following the Schertzinger production.

Charles McCarthy is a name which made ventriloquism famous over the radio. Many of the studios either have stories in production wherein a dummy plays a leading role (no pun intended) or are frantically searching for line. Many write in asking to interested the studios in the possibilities of ventriloquism as a screen idea more than three years ago but their efforts fell on deaf ears. Since Charles is the rage, they all want stories.

Sylvia Sidney is enroute to New York on the streamline train where she is scheduled to do a play. She is closing both the Apartment and beach house and plans to establish permanent residence in New York. She is scheduled to do "You and Me" for Paramount.

Paramount signed a one-picture deal with Director Kurt Neumann to give production of "Yesterday's Cheers," sole football picture on the company's current schedule. The story is by Albert St. John Levin. The cast is not yet set.

Neumann made his reputation as a director with Universal, directing several productions, among them a series of comedies featuring Slim Summerville. His most recent productions were "Espionage" for Metro and the two Bobby Breen pictures, "Rainbow On the River" and "Let's Sing Again."

Walter Pidgeon, given the male lead opposite Maureen O'Sullivan in "My Dear Miss Aldrich" because of his performance in "Saratoga," was yesterday signed to a long-term contract by M.G.M.
It's True!

Hollywood Review is the only Hollywood trade paper bringing in regularly weekly exhibitor reports from the field.

This valuable service and comment is one of the many features of this publication.

Now approaching its fourth year of unbroken weekly service to the film industry.
Higher Admission Price Epidemic Bad For Box Office Future

Right at a time when the motion picture industry needs aid, some of the major producers are adopting a policy which is detrimental to the future welfare of the business. There seems to be no question but that the theatre-going public is pretty well fed up on the general run of product many of the major plants have been turning out during the past four or five years. Granted there has been several outstanding hits throughout this period, but on the other hand there have been so many inferior pictures shown, exhibitors’ box offices indicate that the average film patron is just about “off” of the movies as his main diet of entertainment. Instead of doing something to encourage fans to flock back into theatres and reform their habit of attending the movies regularly, several of the majors are doing exactly the opposite. They are making it difficult for film patrons to see the best of the current releases by demanding that exhibitors raise their admission prices to a 75c scale. This short sighted policy is not going to do the industry any ultimate good.

While "BOOM TOWN", with Clark Gable, Claudette Colbert, Spencer Tracy, and Hedy Lamarr in the lead off star positions, can be labelled an exceptional picture and entitled to a little extra fare boost, it wouldn’t have hurt the MGM company any to have released it at regular prices. There are great numbers who would have flocked to the first showings of the picture at regular prices and come away praising the picture to the skies. How large a percentage of patrons that were lost by not following this procedure can never be determined but chain store selling methods have proven conclusively that volume business is much more profitable than the catering to an exclusive or a selective trade.

Not to be outdone by M.G.M., one of the other big majors put one of their big pictures out at a 75c top admission price. This show has been one of the year’s worst disappointments at the box-office and the main reason for its lack of popularity is the 75c admission price. In the first place, the picture isn’t worth 75c at the box office. True, it cost close to two million dollars but the public isn’t so concerned as to what a picture represents in costs as to what it presents in entertainment. Fans resent being gypped and go out of a theatre knocking. Already other major distributors have announced increased admission prices for their big attractions and this policy undoubtedly will work against the best interests of the box office. Fans have a rather quick way of determining the worth of a picture, and by simply elevating the admission price does not convince them of the relative merit of a film.

Producers should immediately forget the increased admission price hysteria. There is time enough to raise prices when attendance records are being shattered. Therefore, the logical thing to do is to bring about conditions which will contest box office records and that can be done by improving the quality of the released product. The general outlook for combined product improvement by all of the studios does not look any too promising. Where improvement is shown by one or two concerns, there is a like number going down grade faster than those that are coming up.

* * *

Grover Jones, one of Hollywood’s best and most beloved writers, died Tuesday. The shock of Grover’s death stunned hundreds of his friends within the studios. His keen wit and friendly personality will long be remembered. A subscriber and reader of this publication from the beginning, Jones must have paid a close attention to our exhibitor comment because he was forever reminding us of something written or commented upon in Hollywood Review. And furthermore, he never lost an opportunity to inquire as to how the various films were faring at the box office. Thus through this and other contacts, Grover kept a close watch upon the theatre.

The industry will miss Grover Jones. A glance at a few of his writing credits will prove this statement. He authored such screen plays as "Lives Of A Bengal Lancer," "The Trail Of The Lonesome Pine," "The Under Pup," "Captain Caution," and scores of other equally as famous.

This Week in the News

Fred MacMurray will have lovely Mary Martin as his leading lady in “New York Town,” a domestic comedy which producer Anthony Veiller places before the cameras early next month with Charles Vidor directing.

John Howard, who recently signed a 7-year term contract with Universal for three pictures yearly, has been assigned the romantic lead opposite Virginia Bruce in Universal’s “The Invisible Woman,” which will have John Barrymore in the cast. The picture is expected to go before the cameras next week.

Patricia Morison has been assigned to a new term contract by Paramount. Miss Morison played the feminine lead in “Rangers Of Fortune,” current Paramount release, and also recently completed “The Round-Up,” opposite Richard Dix and Preston Foster, a Harry Sherman production directed by Leslie Sandler for Paramount.

Nick Musuraca, RKO cameraman, has been assigned to photograph "Debutante, Inc.," a new RKO Radio picture with James Ellison in the male lead. The screen play is by Jerry Cady and Frank Woodraff is directing.

James Brown Jr., is photographing Larry Darmour’s current production “John Brahn’s Body,” the first of the Ellery Queen mystery detective pictures with Ralph Bellamy in the title role. Kurt Neumann is directing the picture which is for Columbia release.

Producer Armand Schaefer places "Barnyard Follies" in production next week at the Republic Studios with Frank McDonald directing. The film is about the life of the hillbilly variety and will feature a group of well known radio personalities.

Sig Rumann, who recently completed an important assignment in "Victory," for Paramount, has one of the featured roles in M.G.M.’s "Comrade X." current Clark Gable-Hedy Lamarr production. Rumann has also been signed for "Flotsam," the David Loew-Albert Lewin production now being filmed for United Artists release.

James Burke, well-known screen character man and former vaudeville headliner, has been set for one of the featured roles at Paramount in "Reaching for the Sun," the current William A. Wellman production in which Joel McCrea, Ellen Drew, Albert Dekker and Eddie Bracken top a big cast.

Harriett Parsons has concluded a deal with Republic Pictures for the release of a series of 12 short subjects titled "Hollywood Highlights," with the first subject released for release now. The featurettes, released one each month will be patterned along the lines of Columbia’s "Screen Snapshots," which Miss Parsons formerly made. This deal marks Republic’s entry into the short subjects field.

Don Barry, Republic’s new western star, will have Julie Duncan as his new leading lady in a new western picture, “Two Gun Sheriff,” which goes into production immediately under the producer-directorship of George Sherman.

Ted Reed, who produced and directed Paramount’s successful Henry Aldrich stories with Jackie Cooper in the title role, is now preparing an untitled story which will serve as a forthcoming picture on this Aldrich series.
### SPRING PARADE

Universal


Running time at preview 90 minutes.

**The Cast**

- Hanka Tolfy [DEANNA DURBIN]
- Harry Marten [ROBERT CUMMINGS]
- The Mayor [HENRY STEPHENSON]
- The Emperor [JOHN VANN]
- The Kids [BUTCH & BUDDY]
- The Porter [EDWARD KOSTER]
- Jenny [ANNE GWYNN]
- Count Zordort [ALLYN JOSLYN]
- Pierre [FRANK MORAN]
- Captain [REGINALD DENNY]
- Fortune Teller [ED GARGAN]
- Zvon Zimmber [SAMUEL S. HINDS]

**Rating:** A—, E. H. O. T. a/c

**The Story:** Deanna Durbin, a young peasant girl, falls asleep on a load of hay and is transported to Vienna. Durbin sings in splendid voice and her performance is excellent. The story is well written with a fine romantic interest and good comedy. The tempo is lively and there is excellent production values throughout. Robert Cummings scores one of the best performances of his career opposite Miss Durbin. His work sparkles with animation and his talents are numerously. The picture is superbly produced by Joe Pasternak, and direction by Henry Koster is notable for its charm, finely handled of music and songs, together with realistic Vienna atmosphere. Joseph Valentine's artistry with the camera produced beautiful and noteworthy photographic settings throughout. Fine acting by most of the cast add to the visual pleasure, while musical score, recording and general production details are all carried out on a high standard scale.

**Advising:** Title is attractive. Play up the fine music and songs. Hold a city wide

### SO YOU WON'T TALK?

Columbia


**The Cast**

- "Whistler" [JOE E. BROWN]
- General H. H. [BRUCE HAMBRO]
- Lucy Welfers [LUCY ROBINSON]
- Bugs Liniker [CLARK GABLE]
- Dorey [DICK WESSEL]
- Antonio warde [JAMES HUGHES]

**Rating:** B—, F. I. K. O. Y. a/g

**The Story:** Brown and his girl, Frances Robinson, are fired from their job so they decide to write a novel. Brown has his whiskers shaved off which makes him the image of an escaped gang leader. Members of the gang think he has gone crazy when he fails to recognize them so they kidnap him. He escapes but Frances talks him into going back so he can get material for the novel. He encounters the real gangster who escapes with Frances while the police pursue Brown. The gangster's capture and Brown and Frances are happy.

**Comment:** If Joe E. Brown were to stop trying to act like a have all the scenes and allow others to have something to do in his pictures, and also give over the love interest to a young couple, he might stage a screen comeback. In this picture, he plays a dual role and is on the screen constantly. His kissing scenes with the leading lady young and sweet enough, though, to be his daughters. It doesn't take a great deal of patience to enjoy motley group of characters. As the picture now stands, it is pretty weak entertainment. The story is farce comedy with many of the situations unbelievable and at times, silly. A few gags are funny while others are so old they have no interest. Nothing outstanding in the way of performances, although Tom Dugan and Frances Robinson give good accounts of themselves in their roles. Direction, photography, settings, recording, musical score, and production values are of good program average.

**Advertising:** Not much to work on either in star value or title. Opportunity for fashions with fur, wardrobe, luggage, etc., for displays, Use mistaken identity idea for letter contest on amusing incidents. For street or lobby stunt, use bewhiskered man, title placarded, offering cash prize to person making him talk.—JOE BLAIR

### MELODY AND MOONLIGHT

Republic


**The Cast**

- Danny O'Brien [JOHNNY DOWNS]
- Hildegard [ALISON CLAY]
- vượt [BERNARD ROSS]
- Kay [RAY WISE]
- Ginger [DOROTHY MURPHY]
- Butch Reilly [FRANK JENKS]
- Muriel [BEATLES]
- Otis Barrett [JOSEPH TAMASHO]
- Standish Prescott [MARTEN LAMONT]

**Rating:** B—, F. I. K. O. W. c

**The Story:** Jane Frazee, Public Deb, Number One, becomes tired of her social life and seeks work under an assumed name. She and Downs form a dancing team and go after a radio sponsor. They lose one but he is influenced by Jane's father. Downs has a quarrel with Jane over her true identity but makes up in time Jane's ex-fiance offers to sponsor them on a radio broadcast. The team promise to become Mr. & Mrs. Frazee.

**Comment:** Here is a musical show that will give splendid satisfaction. The music, songs and talented dancing and singing acts are exceptionally good. In addition, there is plenty of comedy, a nice romantic interest and no dull moments. Some of the dialogue cracks between Barbara Allen (Vera Vague of radio fame) and Jerry Colonna are very clever and will bring down the house with laughter. Johnny Downs and Jane Frazee handle the featured roles and both deliver talented singing, dancing and acting performances. Mary Lee also scores effectively in this department. Bradford Ropes and Bill Carleton, Frank Jenks and Marten Lamon are all excellent in their respective roles. The screenplay by Bradford Ropes is very well written. Joseph Samley's direction is due for high praise for making the most of every situation, together with the fine handling of song and dance routines. Photography, settings, recording and general production values are of excellent program quality.

**Advertising:** Pay up the title. Also songs, music and tap dancing. Hold a city wide dance contest to select young couple for championship. Arrange fashion displays of Wien songs; also stage tie-ups. Contact music stores and song shops for cooperative publicity. Radio stations and editors for plugs on Vera Vague and Jerry Colonna.—JOE BLAIR

(Additional Previews on Page 5)
THE FOUR SMILES THAT PRODUCED A HIT—Deanna Durbin, in company with her leading man, Robert Cummings, in Universal's "Spring Parade," are shown here in one of the gay moments during the filming of the picture which is previewed in this issue. Director Henry Koster, in the upper left insert, and Producer Joe Pasternak on the right, also break into a smile for the success of the show.

NOW "WHO KILLED AUNT MAGGIE?"—Evidently Herbert J. Yates, chairman of the Board of Republic Pictures, has an idea or a solution as can be seen by his actions towards leading lady Wendy Barrie and John Hubbard, stars of the picture, "Who Killed Aunt Maggie?" which Arthur Lubin recently directed for Republic. Other players in the cast include Edgar Kennedy, Walter Abel, Mona Barrie, Onslow Stevens, Joyce Compton, Elizabeth Patterson, Willie Best and Tom Dugan.

"Let's Make Music," a new RKO Radio comedy with music, now being directed by Les Goodwins, is in its second week of production at RKO Radio studios. Bob Crosby, brother of Bing, and his famous Dixieland band are featured, with Jean Rogers, Elizabeth Risdon, and Joseph Buloff portraying prominent supporting roles. The screen play is by Nathaniel West and Charles E. Roberts. Howard Benedict is producing the show.

Director Goodwins has a string of RKO Radio successes to his credit which include "Pop Always Pays," with Leon Errol, "Mexican Spitfire," and "Mexican Spitfire Out West," with Lupe Velez and Leon Errol co-starred.
THE QUARTERBACK
(formerly "Touchdown")
Paramount

COLLEGE AND FOOTBALL COMEDY DRAMA
HOLLYWOOD'S SUSPENSE AND INTEREST WITH
GOOD COMEDY, ACTION & DUAL ROLE.

Produced by Anthony Veiller. Directed by H. Bruce
Humberstone. Original Screenplay by Robert Pir-
Recording by Harold Lewis and Gene Garvin.
Release date October 4, 1940. Running time at
preview 68 minutes.

JIMMY JONES ).......... WAYNE MORRIS
BILL JONES )............. VIRGINIA DALE
Kay Merrill LILLIAN CORNELL
Sheila EDGAR KENNEDY
"Pops" ALAN MOWBRAY
Prof.
"Hobbs"
"Half"
Tess JEROME COWAN
Coach WILLIAM FRAWLEY
"Stunts" FRANK BURKE

THE CAST

THE STORY: Morris is both heel and hero in twin-
brother roles as a flashy quarterback and the
campus grind, both of whom love Virginia Dale.
The twin football hero gets in trouble by gambling
at a night club and the studious twin pays his bills.
While one plays football, the other studies. Their
secret is kept by Kennedy, who hides one while
the other goes about his duties. Morris, as the
hero, makes the grade and wins acclaim, while
Morris, the student becomes a professor and
marries Virginia, who later presents him with twins.

COMMENT: As the title suggests, this is a
football and college drama of youth.

...for youths and gridiron fans. It has good
suspense, fast action, football sequences,
and Wayne Morris plays a dual role, that
of twin brothers. Though at times
some of the scenes are confusing in establishing
Morris' character, the story traverses
smoothly, with fine comedy, dialogue and
a romantic angle. Playing opposite
Morris, who handles most of the scenes, is
Virginia Dale. Lillian Cornell is the fem-
inine menace and sings a few songs in
a night club atmosphere. Edgar Kennedy
has a chance role for comedy and he
doesn't miss a scene for laughs. Alan
Mowbray, Jerome Cowan, Frank Burke
and William Frawley are best of the support-
ing players. The production, handled
ably by Anthony Veiller, has authentic
college atmosphere, as well as lavish sets,
and scenes on the gridiron. H. Bruce Hum-
berstone has excellently directed this latest
of college football pictures, with good
performances and smooth tempo main-
tained throughout. Leo Tover's pho-
ography is splendid. Recording, music are
of average quality.

Advertising: Go strong on the title
and take advantage of the new season of foot-
ball. Contact local schools and colleges for
autographs on the football angle.
Wayne Morris for marque and play up
the dual role angle. Pennants and other
college regalia for lobby decorations.
Sport shops for school sweaters, collegiate
fashions, etc. Use art copy of pretty girls
supporting football hero.—A.B.

An Exhibitor from Small Town
in Iowa, Reports:

TORRID ZONE — (W.B.) — Cagney,
O'Brien, Sheridan. Fair profit. Well liked
but business off 20 percent.

TYphoon — (Para.) — Lamour,
Preston. Profit. Please and they liked it.

ON THEIR OWN — (Fox) — Jones Fam-
ily. Loss. Jones Family washed up except
on family nights.

HONEYMOON IN BALI — (Para.)
MacMurray, Carroll. Fair business. Please
and all seemed to click.

I WANT A DIVORCE — (Para.)
Blondell, Dick Powell. Profit. An excellent
picture. Carries a wad, teaches a lesson
and has comedy galore. My people liked it
very much. Give us more like this one.

Eastern Kansas Town,
Single and Double Bill, Reports:

GREEN HELL — (Univ.) — Fairbanks,
Bennett. A conglomeration of jungle
scenes that the public would not come to
see. Allocated too high. A loss to us.

IF I HAD MY WAY — (Univ.) — Crosby,
Gloria Jean. Bing Crosby and Gloria Jean
make a good picture here which we played on
Sunday to only fair business as condi-
tions here now are poor in general and
that always reflects on the show business.
This is a good picture.

A North Central States, Small
Town Exhibitor, Reports:

SAPS AT SEA — (U.A.) — Laurel,
Hardy. Here is one that will drag them in
and they will really enjoy the slap-
stick. Why doesn't Universal or Warners
grab this pair and give them some decent
stories and a little dough to work with.
We want more of them. They really pack
them in at the box office. Profit.

THEY DRIVE BY NIGHT — (W.B.)
Raf, Lupino, Bogart. A good Sunday show
that will bring them in if exploited right.
Step on it, it's okay.

MY LITTLE CHICKADEE — (Univ.)
Mae West, Fields. Mae West is all washed
up! Better forget her and let Bill Fields
have some stories with comedy of his type
and he will go to town again.

DR. TAKES A WIFE — (Col.) — Young,
Milland. Another swell picture with a hell-
va title! The title keeps them away from
us! Give us a chance please! The love
stuff is poison.

Northern States, Small Town Single
Bill Exhibitor, Reports:

MY LOVE CAME BACK — (W.B.)
DeHavilland, Lynn. Broke even. Unusual
comedy combined with excellent music.
Enjoyed by all.

NEW MOON — (MGM) — MacDonald,
Eddy. Loss. Lavish production but did not
draw. Last two days business was terrible.

INTERMEZZO — (U.A.) — Howard,
Bergman. Loss. Did not even take in film
rental on this picture. United Artists pic-
tures are too high.
### CARIBBEAN HOLIDAY

**Universal**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "He had to choose between parting with his money or his lady."  
- "He was caught between two fires—his latest love and her ex-flame."  

**Synopsis:**  
Cummings is having difficulty with his girl friend, Nancy Kelly, so he's making amends. Kelly's brother, who is in love with Cummings and Jones, is working hard to patch up the relationship. Kelly realizes she's in love with her mysterious self. They all go to a Florida island to rest up, and Peggy marries Cummings which leaves Nancy free to marry Jones and all are happy.

**Credits:**  

### FRIENDLY NEIGHBORS

**Republic**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "They used drastic measures but got results.
- "Love gave him a new slant on life."

**Synopsis:**  
The Weavers, who are in the druggist business, make the acquaintance of a group of tramps led by Hartley, former law student. After a brawl the gang hides out in the house of Lois Ransor and her blind grandmother. The town needs a lover to restore it to its former prosperity so the Weavers and the gang get busy. They finally induce the governor to appropriate funds and it becomes a new town.

**Credits:**  

### GALLANT SONS

**M.G.M.**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "They stood by a friend in time of need."
- "His pals turned detectives and saved the day."

**Synopsis:**  
When Cooper's father leads a raid on Hunter, a big-time gambler, he escapes and goes to the home of a rather disreputable woman. The officers trail Hunter and find him standing over the woman's dead body, Hunter is arrested and sent to prison. Hunter's son, Reynolds, and Cooper are school chums so the student body decide to investigate. They find clues to the real criminal and Hunter is freed and goes into legitimate business.

**Credits:**  
The Cast: Jackie Cooper, Gene Reynolds, Ian Hunter, Bonita Granville, June Preisser, El Brendel, Gail Patrick, and Edward Ashley. Producer Frederick Stephani, Director George Seelz.

### NOBODY'S CHILDREN

**Columbia**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "A new and brighter life stretched ahead of her."
- "She forgot her own troubles in making others happy."

**Synopsis:**  
Edith Fellows has been in the orphan home for years. Nobody wants to adopt her because she is a cripple, unable to leave her wheelchair. One day Mary Currier and her husband come to the home for a child and decide to take Edith. A specialist operates on Edith and she is soon able to walk. Her happiness is complete when her foster parents adopt her brother also.

**Credits:**  
The Cast: Edith Fellows, Billy Lee, Georgia Caine, Lois Wilson, Ben Taggart, Walter White, Jr., and others. Producer Jack Pier, Director Charles Barton. Original story by Doris Malloy. Adapted from a radio program.

### KITTY FOYLE

**RKO Radio**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "She learned to take what life had to offer."
- "Love brings happiness to her troubled heart."

**Synopsis:**  
As a young girl, Ginger Rogers admired the people of society and had visions of someday being one of them. She completes a business course with Margaret, wealthy young socialite. They fall in love and are married but the family don't approve and the marriage is annulled. Ginger becomes a successful career girl. On the eve of her marriage to Craig, young intern, she marries Morgan and believing she still loves him promises to wait for him for Europe. Finally, Ginger realizes it is a memory she loves and real happiness will come with her marriage to Craig.

**Credits:**  
The Cast: Ginger Rogers, Dennis Morgan, Craig, Ernest Cost, Edward Clannell, Gladys Cooper, Odette Myrtil, Katharine Stevens and others. Producer David Hempstead, Director Sam Wood. Screenplay by Dalton Trumbull and Donald Ogden Stewart. From the novel by Christopher Morley.

### GIRLS UNDER 21

**Columbia**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "The girls proved worthy when put on their honor."
- "He said the courage to fight for his convictions.

**Synopsis:**  
Rose is given a model as a model and when she gets a job in a store she has an opportunity to steal. Rochelle is arrested but Kelly influences the girls to confess. He and Rochelle find happiness.

**Credits:**  

### BLONDIE PLAYS CUPID

**Columbia**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "Their efforts at aiding Cupid brought near disaster."
- "True love overcame all obstacles."

**Synopsis:**  
Penny Singleton and Lake, enroute to a ranch, get lost and are picked up by Luana Walters and Ford who are eloping. Luana's father tracks them down spoils the wedding. Penny and Lake decide to help the lovers. Baby Dumping throws a lighted stick of dynamite at the elopement and the explosion brings all chasing forth. Wright gives his blessing to the lovers.

**Credits:**  

### SOUTH OF SUEY

**Warner Bros.**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "Her faith gave him strength when things looked blackest."
- "Her beauty was a mask for the evil in her heart."

**Synopsis:**  
The Story: Tobias, the cruel, cowardly owner of a diamond mine, is hated by everyone including his wife, Lee Patrick, who married him for his money. She attempts to carry on an affair with Brent, who works for Mander, another mine owner. Tobias murders Mander and throws the blame on Brent. However, he escapes with the jewels and goes to England where he finds Brenda Marshall, Mander's daughter. The two fall in love but when finally arrested, Lee tells of seeing Tobias commit the crime and Brent is free to marry Brenda.

**Credits:**  
The Cast: George Brent, Brenda Marshall, Lee Patrick, Miles Mander, George Tobias, Jameson, Stephanie Finch, Lowndes, Adam Jacobs, Director Law Selver. Screenplay by Barry Trivers.

### PASSAGE WEST

**Columbia**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "His fear turned to courage in the face of danger."
- "The heroism erased all past misdemeanors."

**Synopsis:**  
Logan, captain of a freighter, takes on a number of passengers anxious to escape the rumblings of war in Europe, and the ship promptly sails for the sea. On board are Constance Bennett and O'Brien, both Americans, who fall in love. War is declared and a submarine fires on the ship. It is crippled by gunfire and is wrecked. Logan, having attempted to fix it by being killed, a German who is still loyal to his country, and the ship are saved when they throw the disabled ship into a burning boat and release a depth bomb on the submarine.

**Credits:**  

### WESTERN UNION

**20th-Century Fox**  
Rating: ***, +, ***, $8, xx, oo**  
**Catchlines:**  
- "Their courage and daring broke through the wilderness to a new life."
- "A reckless young stranger walked into her life."

**Synopsis:**  
Scott finds Zagger, engineer for Western Union, seriously injured and takes him to the nearest settlement. A few months later while stringing cables across a wild country, Zagger again meets Scott who has fallen for Brenda Joyce. Zagger's sister, Another of her admirers is Young, the man is rained by white renegades, posing as Indians, and many of the men are killed. When questioned by Zagger, Scott admits the leader is his brother. In a gun duel with the outlaw, Scott is killed. The Western Union goes through and Brenda is waiting for Young at the end of the line.

**Credits:**  
The Cast: Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Slim Summervillie, Laird Cregar, John Carradine, Minor Watson and Chill Williams. Producer Harry Joe Brown, Director Fritz Lang. From the original story by Zane Grey.
The EXHIBITOR Speaks

TOMORROW'S STARS

By Vincent Dailey

(Upper N.Y. State Independent Exhibitor)

Where are the stars of tomorrow to come from? Certainly not from the sink-or-swim way they are trying to make it today. Young men and women with very little or no experience in the theatre are rushed to Hollywood; given a big build-up and then cast into a part much too big for their ability. There is only one way for most of these youngsters to make good and that is through several years' experience in the theatre.

Once in a great while a star is made overnight like Deanna Durbin but where she became a success in her first picture, how many are there who fall by the wayside? Hollywood with its dramatic schools does not seem to able to teach these young hopefuls how to act. Look over your list of big stars in Hollywood today and with few exceptions all of them had stage experience. And this is true of most of the newcomers who make good. How many new stars with box office pulling power has the screen given us in the past few years? Believe me the number is very low.

I have said before and I say again that producers are overlooking a lot of good talent they have right in their own lots in Hollywood. Take the case of Joan Fontaine. How many producers could see her in anything but B grade pictures? But when she got a chance at a good part how that girl did go to town! No one in Hollywood seemed to think that Ida Lupino could act until she showed them in “The Light That Failed” and “They Drive By Night.” And there are others who can do the same thing if given the right parts. Why don’t producers take John Wayne out of westerns and make a real star of him? Wayne has that certain something that audiences like.

I think Hollywood would be surprised if they knew how much the movie going public like Wendy Barrie. Along with Miss Barrie, I would list as being very popular with the people who attend motion pictures, Sally Eilers, Nan Grey, Gloria Stuart, and Rita Johnson. Give these players a chance at a real part. Why can’t Hollywood see that Louise Campbell is a real actress?

If you are looking for new stars get out on the highways and byways and find the public thinks of the players. You’ll get a big surprise just as Warners got a surprise when they took a train load of top ranking stars to Kansas and found that the ones the public wanted to see the most were Jean Parker, Wayne Morris, Hoot Gibson, and Buck Jones! Take it from me, Hollywood, the stars of tomorrow are right within your own gates!

THAT GANG OF MINE

Monogram

FAMILY PROGRAM PICTURES HAS INTEREST THOUGH DEALS WITH HORSE RACING. A FEW DEAD END KIDS IN CAST.

Produced by Sam Katzman, Directed by Joseph Lewis, Screenplay by William Lively, Photography by Robert Gline, Sound by Glen Glenn. Release date September 23, 1940, Running time at preview 60 minutes.

THE CAST

Danny
Mugat
Knuckles
Luzette
Peewee
Screech
Sunshine
Mr. Wilkes
Mrs. Wilkins
Hazel Keener
Blackie
Rick
Nick
WILBUR MACK

Rating: B. F. I. K. P. S. X. b

The Story: The East Side Kids find Muse and his race horse staying in an old stable because Muse hasn’t the money to enter a race. The Kids raise the entrance fee and Gorcey rides the horse but loses the race. Gorcey still wants to ride but he decides to let a real jockey have the honor and the horse in the next race.

COMMENT: Though this story deals with horse racing, it is so nicely handled and fused with simple ingredients, it should please the family night crowds. After the first few scenes, the action picks up to a better tempo and ends in a good sequence. A few of the Dead End Kids have the leading roles and though they are boisterous and “slangy” for awhile, they settle down to likeable personalities and all do well in their portrayals. Clarence Muse, colored actor and singer, is outstanding for artistry comedy and music. Dave O’Brien and Joyce Bryan are the romantic leads, though neither have much to do. Bobby Jordan, Leo Gorcey and Eugene Francis are most predominant of the gang. Sam Katzman produced this show in fine taste, and direction by Joseph Lewis is uniformly good. Photography, sound and settings are of average quality.

Advertising: Attract young boys. Good for matinees and on family nite shows. Dress up corner of lobby as a boys’ clubhouse; and use signs to tie-up with title. Prices for most popular or best organized unofficial boys’ club in town. Local boys to put on show for worthy cause.—A.B.

CHEROKEE STRIP

Paramount

A WELL KNIT & SUSPENSEFUL STORY WITH EXCELLENT PERFORMANCE, FAIRLY GOOD ACTION, COMEDY & ROMANCE.


THE CAST

Dave Morrell
Mary Alice Rice
Gay Barrett
Missy Clyde
Abbe Gabbert
Howl
A. F.
Fred Straw
Senator Cross
Tom Cross
Frank
Grimes
Ben Bliven
Ace Bastian
A. Barrett Kid

Rating: B+. F. I. K. O. W. f

The Story: Dix becomes the new U. S. marshal in an Oklahoma town and is democratic with his gang, whom Dix and his brother are out to get for the murder of their brother. Dix, in love with Henry’s sister, Florence Rice, finds her brother killed by one of the gang. To bring them in justice, Dix sends for his men, swears them in as deputies and rounds up the crooks. The city begins to look like a ghost town as everyone leaves for the new colonel.

COMMENT: Producer Harry Sherman takes a step forward in production scale in turning out this extra good western. Although the story is a little slow in the early stages, at no time does it lose interest and the final scenes close with plenty of action, excitement and gun play. There is fairly good comedy and romantic interest in the scenery, though extremely beautiful, is not quite authentic as to the Oklahoman locale. However, only Oklahomans and those familiar with the state’s terrain will criticize this portion of the production. Richard Dix gives one of his best performances in a role which he is ideally suited to portray. Florence Rice lends feminine charm and provides a pleasing romantic interlude. Andy Clyde, George E. Stone and Morris Ankrum stand out in comedy portrayals, while Victor Jory, William Henry, Douglas Fowley, Addison Richards and Tom Tyler are excellent in support. The picture is most capably directed by Leslie Selander, who brings out noticeably good characterizations from all cast members. Russell Harlan’s fine camera work and Lewis J. Rachmil’s authentic settings add value to the production. Recording, musical score, etc., rate better than average.

Advertising: Title attractive. Play up picture as super western. Use Oklahoma map marking Cherokee Strip, as lobby or window attraction. Also display Horace Earle’s photography and make “That West Young Man, Go West.” Western atmosphere post as lobby decoration. Guns, saddles, ropes, etc., for lobby or window. Students for history on title. Use reward notices for task cards. Sheriff badge for youngsters.—JOE BLAIR

Now is the time to Invest in a Subscription to HOLLYWOOD REVIEW
Eugene Zukor

By Joe Pearson

Though he has carved a well deserved place for himself in motion pictures on his own merits, none of his pictures on Eugene Zukor's production schedule is completely without the benefit of the production staffs of Zukor, the immigrant boy from Rieze in Hungary, whose brains and business acumen was largely responsible for the sensational rise of moving pictures from the cheap and somewhat tawdry "mickelodeons" to their present magnificence, and who for more than twenty years in every capacity from publicity department to member of the board of directors, including both foreign and domestic executive service.

After a thorough schooling to prepare him for business, Eugene started with Paramount in 1916 in the publicity department of the New York studio on 66th street, writing feature articles and material for press books. The World War interrupted these duties; after service as Lieutenant Commander in the U. S. Navy, he returned to duties at the New York exchange.

In 1920 Eugene was appointed assistant manager of the New York exchange before serving as shipping clerk, booker, and salesman. In 1922 he was transferred to the home office on 5th Avenue in connection with theatre purchases. During this time he made several business trips to Europe in connection with the production and acquisition of French, German, Austrian and English pictures for American release.

He was appointed assistant to the president of the company in 1924, acting as liaison between the president, sales, production and theatre departments.

Later he became an executive member of the foreign department on the staff of vice-president John W. Hicks. He was a director of the company from 1918 until recently, and president of the old Paramount Publix, and at the time held the post of assistant treasurer.

Eugene transferred to the production department in Hollywood in 1926, where, as an advisory aide to his father, Adolph Zukor, he concerned himself with all phases of film making.

In 1939 he was made an associate producer at the studio and a year later became a producer under William Le Baron; managing director of production. For his highest and most ambitious projects, Eugene chose "My Mystery Sea Raider," suggested by the world famous sea incidents involving the Graf Spee, the S. S. Columbus, S. S. Tacoma, and other vessels which recently made newspaper headlines.

"The completed film story," says Eugene, "is one of the most realistic films of its kind ever filmed, deals with an American merchant-ship seized by a beligerent foreign power, disguised by new paint and false tunnels, and used as a "mother ship" for sea raiders. Human drama arises from the fact that captured crews and passengers from scuttled ships are imprisoned aboard the vessel to keep them from revealing its whereabouts.

Zukor's idea of a good picture is when it runs into the black for both studio and exhibitors. If it runs into the red it shouldn't have been made. Another of Zukor's standards is that every Zukor film should be well made, produce pictures that Hollywood likes, and not enough with what kind of pictures the public wants. Because of his extensive box-office knowledge he disregards the ulcer-some books of "literary" theory, or "reviews," or "movie" books, and has recently got such a bang out of making, and devotes his efforts to producing sincere, down-to-earth films that are, in the final analysis, the back-bone of the box-office.

Eugene practically "lives" with a picture from the time the scenario puts the first line on paper until the film leaves the cutting room, canned and ready for shipment. And though he readily admits liking money for the freedom it assures his family and himself, he is in no sense money-minded and gets more satisfaction out of a job well done than he does any financial rewards it brings.

He is highly conservative and his comfortable home in Beverly Hills, where he lives with his wife and three sons, aged 9, 15 and 18, is not pretentious as judged by Hollywood standards of living. His hobbies are cartooning and he has published two books. He likes Hollywood and thrives on sunshine and outdoors. For relaxation he indulges in sailing, tennis, swimming, boxing, gardening and horse back riding. He dresses modestly and is a voracious reader of the more "serious" and "literary" books of our time, biographies, with an exciting detective story thrown in once in a while. He is an excellent conversationalist and is well versed on foreign affairs, music, shows, art, pictures, horticulture and sports.

He has a violent dislike for back-splappers and people who seek to make his acquaintance merely because his name is Zukor. On the other hand he will go to great lengths to get a friend a proper hearing if he thinks a person is qualified, and has his share of the good-natured warmth that was his birthright.

Past instances of his helpful influence are all too well known in film circles.

Unlike most producers he believes that well presented stage shows have a definite place in a motion picture house, but he puts heavy emphasis on well presented.

Editor's Note: Fictionalized biographies is a specialized feature for Hollywood Review. Exhibitor-subscribers are granted permission to use these articles in house organs and in their local newspapers in connection with picture showings.