

MOTION PICTURE REVIEWS

WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIF.

1930



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1930

January
~~December~~ Reviews

by

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

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The following reviews are written particularly to give an idea of the suitability of the pictures as entertainment for children and adolescents. The age limits are, of course, purely autocratic, but as some limitations were necessary these were chosen, and it is thought that parents can adapt the information to meet the special requirements of individual children. We wish to call attention also to the few outstanding productions which the committee found of special interest as adult entertainment. It is generally believed that encouragement of fine pictures will be the method of bringing more to the screen, and at the same time our own motion picture attendance may be made more enjoyable. Of such films we recommend "Disraeli," "Hallelujah," and "Seven Days Leave." For children we recommend "So This is College."

MRS. JOHN VRUWINK, *General Chairman.*

MRS. GEORGE RYALL,

Chairman of Previews.

MRS. HAROLD VANMETRE,

Vice-Chairman.

THE BATTLE OF PARIS. Gert-rude Lawrence. Direction by Robert Storey. All dialogue with musical interpolations. Paramount.

Melodrama set in the streets and dives of Paris' Latin Quarter. It is a vehicle developed for Miss Lawrence, who is cast as a winsome immoral cabaret gamin who, after robbing her man, sets out to win his love. It is sophisticated in theme and action and is quite unsuitable for immature audiences.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
No. No.

CAMEO KIRBY. J. Harold Murray, Norma Terris. Direction by Irving Cummings. All dialogue. Fox.

An interesting and colorful story of

the South from the stage play by Booth Tarkington and Harry Leon Wilson. It is a musical drama of professional gamblers on the old Mississippi River boats about 1850, and the romantic and exciting tale is unfolded with beautiful Southern backgrounds and atmosphere to add to the story. The action is, of course, typical of the period.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Exciting. Doubtful.

CONDEMNED. Ronald Colman, Ann Harding. Direction by Wesley Ruggles. All dialogue. United Artists.

The setting is the French penal colony, "Devil's Island," and the hero a thief, serving time. The romance between the thief and the warden's wife brings about very dramatic situations on which the

emphasis is laid, rather than on the human relationships. The result is thrilling melodrama which, nevertheless, is entertaining because of the ability of the cast.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

No. Unwholesomely
Exciting. No.

DISRAELI. George Arliss. Direction by Louis N. Parker. All dialogue. Warner Bros.

The picture is the translation to the screen of the stage play which is probably Mr. Arliss' most conspicuous achievement. It is highly recommended as an outstanding production. The plot concerns the political conflict of Disraeli and Gladstone and the acquisition for England of the Suez Canal in 1875.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Excellent. Good, But Mature
in Theme.

EVIDENCE. Pauline Fredericks, Wm. Courtenay. Direction by John Adolfi. All dialogue. Warner Bros.

A drama of mother love which becomes absorbing because of the excellence of Miss Frederick's performance and those of her supporting cast. It is an adaptation of an old stage play.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Too Mature. No Interest. No.

FOOTLIGHTS AND FOOLS. Colleen Moore. Direction by Wm. A. Seiter. All dialogue. First Nat.

This is the romance of a New York chorus girl masquerading as a Paris

"find," whose lover proves unworthy. The logical ending is a surprise.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Little Interest. No Interest.

THE GREAT DIVIDE. Ian Keith, Dorothy Mackaill. Direction by Reginald Barker. Warner Bros.

The story is familiar. It is of a pampered society girl in search of a thrill who is kidnapped by a "man-of-the-great-open-spaces" and subdued by love. The settings are lovely and the romance appealing.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Interesting. Harmless.

HALLELUJAH. Daniel Haynes, Nina MacKinney. Direction by King Vidor. All dialogue and music. M.-G.-M.

An intensely gripping and powerful picture showing the moral struggles and emotional raptures of the Southern negro—a cross section of negro life and mentality, remarkably directed and photographed. It has real appeal to the intelligence.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Too Sophisticated and Too Mature.
Emotional.

HARMONY AT HOME. Marguerite Churchill. Direction by Hamilton MacFadden. All dialogue. Fox.

Romantic drama in which a family tries to live up to an increase in Father's income, and marry off the older daughter. The humor, consisting mainly of crudity of manners, and quarreling and

disrespect between members of the family, is commonplace and dull. Otherwise the picture is mildly entertaining.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Not Recommended and Too Mature.

Probably of Little Interest.

HOT FOR PARIS. Victor McLaglen, Fifi Dorsay. Direction by Raoul Walsh. All dialogue. Fox.

Previously reported in preview in November. Adult enjoyment of this picture is obviously a matter of taste. It is skillfully directed and cleverly acted. The plot is sophisticated and the humor "robust." In other hands it would be hopelessly vulgar. It cannot be advised for children for it adds nothing of cultural value of moral development, and would emphasize a phase of life unnecessary for them to understand.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

No.

No.

IT'S A GREAT LIFE. Rosetta and Vivian Duncan. Direction by Sam Wood. All dialogue. M.-G.-M.

Excellent musical comedy "made" for the talents of the Duncan sisters. It will be great fun for those who enjoy this type of entertainment.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Excellent.

Good if it Interests.

JAZZ HEAVEN. Johnny Mack Brown, Sally O'Neil. Direction by Melville Brown. All dialogue. R. K. O.

The romantic theme, now quite famil-

iar through frequent use, of a song writer who makes good, but not before suspecting the motives of his girl who assists him to success. Perfectly wholesome if rather innocuous entertainment.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Wholesome.

Passable, But Little

Interest.

KIBITZER. Mary Brian and Harry Green. Direction by Edward Slemmon. All dialogue. Paramount.

Thoroughly amusing comedy drama from the stage play. The absurd situations are based on playing the market, with no knowledge of how to do it. Excellent fun for the family.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Very Amusing.

Little to Interest.

THE LOVE PARADE. Maurice Chevalier. Direction by Ernest Lubitsch. All dialogue. Paramount.

A sophisticated comedy which is possibly a little disappointing, but which has much also to recommend it in lovely settings, skillful dialogue, entertaining songs and the unusual personality of M. Chevalier. Its suitability for adolescents is doubtful.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.

Sophisticated.

Little Interest.

THE NIGHT PARADE. Aileen Pringle, Hugh Trevor. Direction by Malcolm St. Clair. R. K. O.

A young wrestler becomes, for a time, the tool of an adventuress and very near-

ly loses his reputation and his girl. The picture is interesting of its type, but the moral values are rather too obscure to recommend for children.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Not Recommended. No.

SEVEN DAYS LEAVE. Gary Cooper, Beryl Mercer. Direction by Richard Wallace. All dialogue. Paramount.

Adapted from the stage play, "The Old Lady Shows Her Medals," by Sir James Barrie, the picture achieves its purpose — delightful and thoughtful entertainment. It is the story of a lonely and patriotic old lady who, during the World War, adopts an embittered young soldier, and of the measure of happiness her faith brings him. Beautifully acted, satisfying as to story and direction, it is highly recommended.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Excellent. Good if Not Too Mature.

SO LONG LETTY. Charlotte Greenwood. Direction by Lloyd Bacon. All dialogue with interpolated songs. Warner Bros.

This production is a broad farce based on the theme of two husbands who decide to exchange wives. The wives connive to teach them a lesson and convince them that they are, after all, more suited to their legal mates. Charlotte Greenwood's comedy is hilarious and the humor is typical of the theme, which is not in the best of taste for children's edification.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Hardly Suitable. Not Advised.

SO THIS IS COLLEGE. Elliott Nugent, Robert Montgomery. Direction by Sam Wood. All dialogue. M.-G.-M.

Two college fraternity brothers are rivals for the same girl, but find friendship for each other the stronger tie. It is entertaining and wholesome fun.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Good. Good.

SOUTH SEA ROSE. Lenore Ulrich, Charles Bickford. Direction by Allan Dwan. All dialogue. Fox.

Previously reported in preview in November. It is a fantastic melodrama built up to present the star's special type of appeal. It will not greatly interest critical adult audiences and cannot be recommended for children.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Unwholesome. No.

TANNED LEGS. Arthur Lake, June Clyde. Direction by Louis Sarecky. All dialogue. R. K. O.

Musical comedy of very slight entertainment value for adults and which is not the type to recommend for children.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Vulgar. No.

UNTAMED. Joan Crawford, Ernest Torrence. Direction by Conway. All dialogue. M.-G.-M.

Preposterous story of the adjustment of a product of jungle civilization to super-sophisticated New York society. There is nothing in theme or characterization to recommend it.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Unwholesome. No.

Previews

The following pictures were seen in preview. Comment is on the theme particularly, and may be changed if the pictures are materially altered before release.

HELL'S HEROES. Charles Bickford, Fred Kohler, Raymond Hatton. Direction by Wm. Wyler. All dialogue. Universal.

The story of three infamous outlaws whose humanitarian instincts are aroused by the helplessness of an infant. The drab and depressing tragedy is unique because unsentimentally presented, but it is not a healthy form of entertainment for children, at least.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Not Recommended. No.

HIT THE DECK. Jack Oakie, Polly Walker. Direction by Luther Reed. All dialogue and music. Fox.

An adaptation of the popular musical comedy which loses somewhat through the different medium. It is wholesome and mildly pleasant entertainment.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Yes. No Interest.

MEN WITHOUT WOMEN. McGinnis, Hyner, Albertson. Direction by John Ford. All dialogue. Fox.

An adventurous drama telling of the thrills of rescue in a submarine disaster. It is intensely interesting, thrilling and instructive, and with the exception of one scene excellent for older boys and girls. ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
On the Whole, Good. Mature and Exciting.

NIGHT HOSTESS or THE COME ON (Title Indefinite). Tom Moore, Blanche Sweet. All dialogue. Direction Robert Ober, Albert Kelly. M.-G.-M.

A sordid story of the underworld in which a policeman's wife leaves him to become a hostess in a disreputable night club and is involved in a murder.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
No. No.

SEVEN KEYS TO BALDPATE. Richard Dix. Direction by Reginald Barker. All dialogue. R. K. O.

An exciting mystery story adapted from the old stage favorite in which thrilling action centers in a deserted hotel to which an author has retired to find quiet in which to write a book.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Good Fun. Very Exciting.

THE SKY HAWK. Helen Chandler, John Garrick, Billy Bevan. Direction by John Blystone. All dialogue. Fox.

A melodrama of the World War in which a young flyer is accused of cowardice and fights to win back health, vindication, and the love of a girl. The objectionable feature is an over-emphasis of race hatred.

ADOLESCENTS, 12 to 16. CHILDREN, 6 to 12.
Doubtful. Too Noisy and
Exciting.

Short Subjects

Two Reel Comedies. All Dialogue.

THE DANCING GOB. Buster and John West. Direction by William Watson. Paramount.

Two amusing comedians in an act which is above the average of its type.
ADOLESCENTS, 12 to 16. **CHILDREN**, 6 to 12.
Amusing.

FOWL PLAY. Buck and Bubbles. Direction, Carl Harbaugh. Pathé.

In which an ostrich provides the best fun.

ADOLESCENTS, 12 to 16. **CHILDREN**, 6 to 12.
Amusing.

HOT AND HOW. Direction by Stephen Roberts. Educational.

The hostess, wishing to marry one of her guests, tries to be found with him in a compromising situation. Crude and vulgar slapstick.

ADOLESCENTS, 12 to 16. **CHILDREN**, 6 to 12.
Not Recommended.

No.

HE LOVED THE LADIES. Taylor Holmes. Direction by A. Leslie

Pearce. Paramount.

A sophisticated comedy of the efforts of a husband to prevent his wife from running off with another man.

ADOLESCENTS, 12 to 16. **CHILDREN**, 6 to 12.
No. No.

THE MAD HOUSE. Monte Collins, Eddie Lambert. Direction by Stephen Roberts. All dialogue. Educational.

Noisy and smashing slapstick comedy which might suggest rude practical jokes to susceptible audiences, but which is otherwise innocuous.

ADOLESCENTS, 12 to 16. **CHILDREN**, 6 to 12.
A Matter of Taste. Passable.

ROMANCE DE LUXE. Monte Collins. Direction by Stephen Roberts. Educational.

Slapstick comedy unobjectionable morally, but not otherwise commendable.

ADOLESCENTS, 12 to 16. **CHILDREN**, 6 to 12.
Not Recommended. Not Recommended.

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OTHER ADDRESSES INCLOSED

NAME

ADDRESS

1930

February Rebiels

by

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DUNKIRK 8110

Feature Films

The film recommended as of unusual distinction for adults this month is "The Rogue Song," and for the general family audience "Devil May Care." For children we wish again to remind you to watch for "Taming of the Shrew" as it reaches neighborhood theatres, and in addition "Burning Up" and "His First Command," both of which will undoubtedly have appeal for youthful audiences.

MRS. JOHN VRUWINK, *General Chairman.*

MRS. GEORGE RYALL,

Chairman of Previews.

MRS. PALMER COOK,

Subscription Chairman.

BROADWAY SCANDALS. Sally O'Neil. Columbia. All dialogue and music.

A love theme in a theatrical setting which gives opportunity for brilliantly spectacular ballets and other typical musical comedy scenes.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

THE BISHOP MURDER CASE. Basil Rathbone and all-star cast. Direction by Nick Grindle. Based on story by S. S. VanDyne. M.-G.-M.

This is an excellently rounded production which cannot fail to appeal to lovers of detective fiction. The story is a good one, and its mystifying atmosphere has been preserved by intelligent casting and direction. It is recommended as unusually good of its type.

Adolescents, 12 to 16. Children, 6 to 12. Good. Too Mature.

BURNING UP. Richard Arlen, Mary Brian. Direction by Edward Sutherland. All dialogue. Paramount.

This story of automobile racing is well directed and well acted: the plot is simple and pleasing, and it is thrilling in an entertaining way. It will be popular, we think, with family audiences.

Adolescents, 12 to 16. Children, 6 to 12. Excellent. Exciting but entertaining.

—o—

DANCE HALL. Arthur Lake, Olive Borden. Direction by Melville Brown. All dialogue. R. K. O.

Previously reported in November preview. It is a simple story of commonplace people who nevertheless express kindness and sympathy to each other.

While the picture is not great it entertains in an unassuming fashion.

Adolescents, 12 to 16. Children, 6 to 12.
Emotionally good. Mature.

—o—

DANGEROUS BUSINESS. Douglas Fairbanks, Jr. Direction by Victor Halpin. From Edwin Balmer's novel "Expose of Modern Life." Tiffany.

A romantic drama which exposes the use of "party girls" in modern business methods. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome. No.

—o—

DEVIL MAY CARE. Ramon Novarro. Direction by Sidney Franklin. All dialogue. M.-G.-M.

"Devil May Care" may not be a significant contribution to motion picture history, but it certainly is a happy one to our own entertainment. It is a romantic, pleasantly sentimental drama, with musical interpolations. The plot concerns the affairs of a loyal supporter of Napoleon in the efforts of the Bonapartists to effect this leader's return from Elba. He falls in love with a charming Royalist, and while there is no stress on historical accuracy, the production is excellent entertainment. It is recommended for family audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Good, if
not too Mature.

—o—

FAST WORKERS. Joseph Wagstaff, Lola Lane. Direction by Frank Strayer. All dialogue. Fox.

A young commercial artist comes to Hollywood, hides his identity, and thru his own and a friend's efforts, in true Cinderella style, achieves fame, fortune, and a lovely lady. His rise to success is

liberally sprinkled with mildly pleasant song and dances numbers.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. No Interest.

—o—

GENERAL CRACK. John Barrymore. Direction by Alan Crosland. All dialogue. Warner Bros.

Of three or four yearly selected motion pictures "General Crack" may not be your choice, but more frequent theatre-goers will not wish to miss this picture. It is beautifully costumed, and the sets are lavish and gorgeous. The acting is excellent and Mr. Barrymore's voice adds greatly to his charm on the screen. The story is romantic and at times cumbersome but nevertheless interesting, and it entertains in swashbuckling style.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Too Mature.

—o—

GLORIFYING THE AMERICAN GIRL. Mary Eaton. Direction by Willard Webb. All dialogue. Paramount.

A girl's ambition to win success on Broadway is realized, but her triumph is less gratifying to her when her erstwhile lover marries another girl. It is a back stage production of average interest only.

Adolescents, 12 to 16. Children, 6 to 12.
Not Advised. No.

—o—

HALF WAY TO HEAVEN. Charles (Buddy) Rogers, Jean Arthur. Direction by George Abbott. All dialogue. Paramount.

The director's skill has made a rather unbelievable story seem real and human. The plot hinges on the jealousy of one of the members of an acrobatic carnival act for another who is his rival for a girl's love and his treacheries verge on melo-

drama. It is, in spite of this, a simple, wholesome picture which holds the interest throughout.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Passable but
Possibly Exciting.

—o—

HELL'S HEROES. Charles Bickford, Raymond Hatton, Fred Kohler. Direction by William Wyler. Based on story "The Three Godfathers," by Peter B. Kyne. All dialogue. Universal.

The story is somber and depressing, but it is powerfully and unsentimentally presented. The desert with its relentless perils is a background for the development of humanism and kindness in three different characters, "Three Bad Men," whose reactions are individual in every way. It is different and worthwhile for adult audiences who are ready to forego a happy ending, but it is not recommended for children who would certainly get unnecessary impressions of horror and tragedy.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

HIS FIRST COMMAND. William Boyd. Direction by Gregory La Cava. All dialogue. Pathe.

A conventional story of army life and rivalry between a private and a superior officer (in which, of course, the private wins our sympathy), with a thrilling steeple chase and an exhibition of heroism, as a climax. There are authentic pictures of army camp life with colorful shots of parade and drill, and a real impression is given of army discipline. Children will find the picture of particular interest.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent. Good.

THE LAUGHING LADY. Ruth Chatterton, Clive Brook. Direction by Victor Schertzinger. All dialogue. Paramount.

"Drawing-room comedy"—a story of divorce and re-marriage which is cleverly acted by the two principals and an excellent cast. Entertaining fare for adult audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Too Mature. Too Mature.

—o—

LITTLE JOHNNY JONES. Eddie Buzzell, Alice Day. Direction by Mervin LeRoy. All dialogue. Story based on the stage play by George M. Cohan. First National.

A story of horse racing in which the jockey hero is supposed to have "pulled a race." His subsequent success comes only after he has proven his moral stability.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Passable.

—o—

THE LOST ZEPPELIN. Conway Tearle, Ricardo Cortez, Virginia Valli. Direction by Edward Sloman. All dialogue. Tiffany.

A story of Arctic exploration in a giant zeppelin—disaster—rescue; a triangular love affair for romantic interest. The picture has some spectacular appeal and the theme has timely interest.

Adolescents, 12 to 16. Children, 6 to 12.
Fairly Interesting. Passable.

—o—

LOVE COMES ALONG. Bebe Daniels, Lloyd Hughes. Direction by Rupert Julian. All dialogue and music. R. K. O.

A musical drama, entertaining of its type, with numerous tuneful songs. The story is of average interest and has a certain sophistication which precludes its recommendation for children.

Adolescents, 12 to 16. Children, 6 to 12.
Better Not. No.

MEN ARE LIKE THAT. Hal Skelly. Direction by Frank Tuttle. Adapted from the stage play "The Show Off" by George Kelly. All dialogue. Paramount.

A mildly interesting comedy which barely escapes becoming farcical through over-exaggeration. The hero is a sublime egoist whose wild imaginings quite accidentally bring him material success.

Adolescents, 12 to 16. Children, 6 to 12. Wholesome. No Interest.

—o—

MEN WITHOUT WOMEN. Kenneth MacKenna. Direction by John Ford. All dialogue. Fox.

Previously reported in December, 1929. Here is something different—a picture of such gripping realism that the suspense of being trapped in a submarine becomes an intense personal experience. It is harrowing for imaginative and impressionable spectators but it is astonishing in its study of human reactions. Because of its realism and the frankness of several scenes, its suitability for adolescents must be left entirely to individual direction.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful. No.

—o—

NAVY BLUES. William Haines, Anita Page. Direction by Clarence Brown. All dialogue. M.-G.-M.

This is the story of a sailor who after many "fancies" does not at first recognize real love. Even Mr. Haines' over-exaggeration does not lessen the interest, for the theme, illustrating two contrasting standards of morality, is really forceful.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful Because of Sophistication of Theme. No Too Mature.

OFFICER O'BRIEN. William Boyd. Direction by Tay Garnett. All dialogue. Pathé.

An underworld drama picturing the methods of the police department which brings a gang of criminals to justice. It is not without interest for its type of drama, but so much emphasis is laid on the power of the criminal that it cannot be recommended for immature audiences.

Adolescents, 12 to 16. Children, 6 to 12. Not Recommended. No.

—o—

PARIS. Irene Bordoni. Direction by Clarence Badger. All dialogue and music. Warner Bros.

The plot is commonplace and unimportant. It portrays the infatuation of a small town boy for a fascinating actress which is successfully broken up thru the schemes of his mother and the actress' leading man. The interest of the production centers in the personality of the star which dominates the latter sequences, and in the lavish and elaborate revue scenes, many of which are in color.

Adolescents, 12 to 16. Children, 6 to 12. Too Sophisticated. No.

—o—

POINTED HEELS. William Powell, Fay Wray. Direction by A. Edward Sutherland. All dialogue with musical interpolations. Paramount.

A theatrical producer succeeds in parting a young couple but later reunites them when he realizes the sincerity of their love. Interest in the commonplace plot is lessened even more by wretched dialogue and by the fact that liquor is used to motivate all action.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

ROMANCE OF THE RIO GRANDE. Warner Baxter, Mary Duncan. Direction

by Alfred Santell. From the novel by Katherine Fullerton Gerould. All dialogue with music. Fox.

A young man of Mexican-American parentage finds happiness on his grandfather's hacienda and a plot to kill him is frustrated by the girl who eventually wins his love. It is entertaining melodrama—not too exciting—but set amid exquisite surroundings, with colorful fiestas, haunting music, and many elements of appeal. Warner Baxter gives a charming portrayal of the hero.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent. Good, if
Not too Exciting.

—o—

SEÑOR AMERICANO. Ken Maynard. Direction by Harry K. Brown. Part dialogue. Universal.

At the time of California's admission to the United States, an army Lieutenant is sent to investigate land grabbing. He becomes a hero, saving a rancho and its owner, and winning a bride to boot. It is a real action film and as such will interest children.

Adolescents, 12 to 16. Children, 6 to 12.
Some Interest. Exciting But
Very Appealing.

—o—

SEVEN KEYS TO BALDPATE. Richard Dix. Direction by Reginald Barker. Based on novel by Earl Derr Biggers. All dialogue. R. K. O.

Previously reported in preview December. An entertaining mystery story which will probably have greater interest to younger generations than to those who remember when the book and play first appeared.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Wholesome.

THE SHANGHAI LADY. Mary Nolan, James Murray. Direction by John S. Robertson. All dialogue. Universal.

A drama of the love of an escaped convict and a prostitute. They do not know the truth about each other, but when the denouement comes their love is sincere enough to survive. A theme of this sort is of no value and is in bad taste placing, as it does, so much sympathy on two unworthy members of society.

Adolescents, 12 to 16. Children, 6 to 12.
Quite Unsuitable. No.

—o—

SLIGHTLY SCARLET. Evelyn Brent, Clive Brook, Eugene Pallette. Direction by Louis Garnier and Edwin Knoff. All dialogue. Paramount.

This may be called a society crook drama—a "Raffles" type of story, the entertainment value of which is heightened by excellent acting and arresting dialogue. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Interesting. Too Mature.

—o—

THEIR OWN DESIRES. Norma Shearer. Direction by E. Mason Hopper and Jas. Forbes. All dialogue. M.-G.-M.

Previously reported in Preview. The theme is of modern youth sacrificed to broken family relations which are mended during the shock of a temporary tragedy. But the characters are all selfish and unconvincing, and the conclusion unsound.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

THEY LEARNED ABOUT WOMEN FROM THEM. Joe Schenck, Gus Van, Bessie Love. Direction by Jack Conway. All dialogue. M.-G.-M.

A picture which will probably have a

wide range of appeal since it combines the ever-popular baseball theme with new song hits rendered by the prominent vaudeville team of Van and Schenck. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Doubtful. No.

—o—

THIS THING CALLED LOVE. Constance Bennett, Edmund Lowe. Direction by Paul Stein. All dialogue. Pathé.

Domestic comedy which accentuates the possible difficulties and incompatibilities of married life in rather amusing fashion. It is unsuitable in theme for children.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

THE VAGABOND LOVER. Rudy Vallee. Direction by Marshall Neilan. All dialogue and music. R. K. O.

The plot is a mere thread on which to hang the singing of Rudy Vallee and the playing of his excellent jazz band. It is given in the spirit of broad farce and enlivened by the hilarious comedy of Marie Dressler. The characters are all "nice people" in attractive surroundings

and the result is light and refreshing entertainment.

Adolescents, 12 to 16 Children, 6 to 12
Excellent. Good, if
Fond of Music.

—o—

THE ROGUE SONG. Lawrence Tibbett. Direction by Lionel Barrymore. All dialogue and music. M. G. M.

The Rogue Song is created for the dynamic personality and exceptionally beautiful voice of Lawrence Tibbett, and sets a very high standard in musical talking pictures. It is along the lines of musical comedy and yet approaches operatic form at times where the music becomes an integral part of the action. The music is beautiful, totally different and much finer than any hitherto given on the screen, and seems perfectly recorded. The story is romantically and vividly entertaining, the acting excellent of course, and the picture—photographed in color throughout, with greatly improved technique—is a gorgeous spectacle. It is an experience no one will wish to miss.

Adolescents, 12 to 16 Children, 6 to 12
Yes: especially if No. Too mature
fond of music. in many ways.

Short Subjects

Two Reel Comedies. All Dialogue.

BITTER FRIENDS. Ed Clark, Eddie Lambert, Addie McPhail. Direction by Stephen Roberts. Educational.

An amazing example of bad taste in which the English language is distorted as well as manners and ethics.

Adolescents, 12 to 16 Children, 6 to 12
No.

DAD KNOWS BEST. Taylor Holmes. Direction by Dwight Warren and William Hyer. Educational.

So called comedy based on the antics of a middle aged couple under the influence of alcohol.

Adolescents, 12 to 16 Children, 6 to 12
No. Vulgar Impossible.

DANGEROUS FEMALES. Marie Dressler, Polly Moran. Direction by William Watson. Paramount.

Clever acting has been proselyted by the theme. Two sisters mistake the new minister for an escaped convict, and visa versa, using "sex appeal" and liquor to hold their men until the police arrive. The humor is not of the highest order. Adolescents, 12 to 16 Children, 6 to 12 Not recommended. No.

—o—

THAT RED HEADED HUSSEY. Charley Grapewin. Direction by Alf Goulding.

Comedy attempting to provide a remedy for future quarrels. It is deafening!

Adolescents, 12 to 16 Children, 6 to 12
No interest and No.
not recommended.

WESTERN KNIGHTS. Eddie Lambert, Al St. John. Direction by Stephen Roberts. Educational.

Western slapstick comedy. Mediocre in production.

Adolescents, 12 to 16 Children, 6 to 12
Amusing. Harmless.

—o—

TARZAN THE TIGER. A Serial. Natalie Kingston, Frank Merrill. Direction by Henry McRae. Universal.

One of Edgar Burrough's stories filmed in chapter or serial form. It concerns the replenishing of family fortunes from the wealth of a ruined temple in the heart of Africa and is less startling than many serials.

Adolescents, 12 to 16 Children, 6 to 12
Probably of Entertaining, but not
little interest. highly recommended.

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ADDRESS

March 1930

Reviews

by

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DUNKIRK 8110

Feature Films

The Motion Picture Committee wishes to explain that the following reviews are the concensus of opinion of the committee and not of individual members. The greatest number of films reviewed in these bulletins are seen at the Academy of Motion Picture Arts and Sciences thru the courtesy of the Association of Motion Picture Producers. Five members of the committee of thirty-five previewers are present at a showing, and written reviews are returned. Another committee then evaluates and condenses these opinions. A few pictures not shown at the Academy are seen as they appear at first run theatres in order to make the bulletins more complete and useful. Pictures indicated as "previews" are unfinished—unreleased—and the opinion is on the theme particularly. Final verdict may be altered.

The desire of the committee is not to appear dogmatic or arbitrary in suggesting the suitability of pictures for children. It would be unwise in any case in as much as so many factors enter into a child's ability to understand and appreciate a film. The physical, mental, and cultural differences in individual children of the same age limits are so great that a decision with regard to the value of any picture for a child must be influenced by these conditions. But we wish to keep an ideal before us realizing that children are plastic and that standards and ideals held before them mould their characters, and it is felt that certain minimum standards—basic principles, should not be violated. The following suggestions are held in mind by the previewers when reviewing films as entertainment for children.

Is the theme within a child's understanding?

Does it show excessive cruelty?

Does it glorify crime or criminals?

Are the feelings aroused wholesome for a child?

Are the characters such as you would wish your child to know?

Is the play true to life?

Does it make light of the morality and standards that go to make a good citizen?

Is the humor in good taste?

Does the production reach a standard of excellence?

MRS. JOHN VRUWINK, *General Chairman*

MRS. WALTER VAN DYKE, *Vice-Chairman*

MRS. GEORGE RYALL, *Previews*

MRS. PALMER COOK, *Subscriptions*

ANNA CHRISTIE. Greta Garbo. Based on play by Eugene O'Neil. Direction by Clarence Brown. All dialogue. M.G.M.

The theme of "Anna Christie" is the rehabilitation of a prostitute and is inevitably sordid but Miss Garbo gives a surpassingly fine interpretation of the difficult role and is supported by a perfect cast. The photography deserves special mention for its beauty of composition.

Adolescents, 12 to 16. Children, 6 to 12.
Unsuitable. No.

—o—

BEAU BANDIT. Rod LaRoque, Doris Kenyon, Mitchell Lewis. Direction by Lambert Hillyer. All dialogue. R.K.O.

A romantically entertaining story of a modern Robinhood character—a Mexican bandit—whose sense of justice outweighs his personal desires. Not perhaps ideal for youthful audiences but so unreal, and suggestive of burlesque, that it seems harmless in effect. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Probably entertaining. Not recommended but entertaining.

—o—

THE BIG PARTY. Sue Carol, Dixie Lee. Direction by John Blystone. All dialogue. Fox.

Audiences which associate Sue Carroll with portrayals of fresh and wholesome youth will be keenly disappointed in this tawdry story of shop girls betrayed thru unbelievable innocence (or ignorance). It is suggestive and dull, and the moral ending is insufficiently motivated to save the film from being distasteful.

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome. No.

—o—

CITY GIRL. Charles Farrell, Mary Duncan. Direction by F. W. Murnau. Part dialogue. Fox.

The story is essentially a love story,

a "pot of gold" found at the end of the rainbow, a little too sentimental perhaps to be really artistic, but sweet and idealistic, and thoroly interesting. It has as background the unusual setting of the great wheat fields of America's Northwest, and the director has caught the spirit of this different and viril country.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. No Interest.

—o—

COME ACROSS. Lena Basquette, Reed Howes. Direction by Ray Taylor. Part dialogue. Universal.

A poorly produced picture which attempts to demonstrate, with little success, that crooks merely need a shove in the right direction to set them on an honorable path. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
No.

No.

—o—

DAMES AHOY. Glenn Tryon. Direction by William James Croft. All dialogue. Universal.

The humor is typical of the suggestive and somewhat vulgar sort so frequently found in two reel comedies, but this is unbelievably stretched to six! The story is correspondingly sketchy.

Adolescents, 12 to 16. Children, 6 to 12.
No.

No.

—o—

FRAMED. Evelyn Brent, Regis Toomey. Director, LeBaron. All dialogue. R.K.O.

A night club hostess swears vengeance against a police official for the death of her father in a racket war. She strikes at him thru his son who is ignorant of her police record. The happy ending weakens any moral involved. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Not advised.

No.

THE GRAND PARADE. Fred Scott, Helen Twelvetrees. Based on minstrel play by Howard Emmett Ropes. Direction by Fred Newmeyer. All dialogue and music. Pathé.

A play within a play: the one, a minstrel show is entertaining; but the other, a story of a man's reformation thru love and fatherhood would have been more acceptable in the manner of telling a generation or so ago. The excellent acting of the principals deserves mention but entertainment value depends on taste.

Adolescents, 12 to 16. Children, 6 to 12.
No, rather degrading
in its portrayal.

—o—

HUNTING TIGERS IN INDIA. George Dyott producer. Talking Picture Epics.

A travelogue accompanied by descriptive comment given by Mr. Dyott which is vividly interesting. It shows the hunting of wild animals of various kinds and includes local color in the way of Indian life and customs. It is entertaining as well as educational.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. Recommended except
for excitable children.

—o—

THE JADE BOX. Louise Lorraine, Jack Perrin. Direction by Ray Taylor. Universal. Silent serial.

This hair raising serial has for its central interest a dark shadow which is supposed to be an invisible human being seeking liberation from this semi-life-like state.

Adolescents, 12 to 16. Children, 6 to 12.
No. Emphatically No.

THE LOCKED DOOR. Rod La Roque. Direction by George Fitzmorris. All dialogue. United Artists.

Previously reported in October. A society melodrama in which a woman saves her sister-in-law from a roue, altho her own happiness is at stake, but the sacrifice is difficult to appreciate. The theme seems old fashioned and falsely sentimental.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

THE MOUNTED STRANGER. "Hoot" Gibson. Directed by Arthur Rosson. All dialogue. Universal.

Western drama full of the sort of action which usually is popular with youthful movie fans. There is justifiable warfare between the hero and the villain who finally pays for his evil ways, and our hero rides to rescue and win the girl.
Adolescents, 12 to 16. Children, 6 to 12.
Entertaining of Exciting but
its type. entertaining.

—o—

NEW YORK NIGHTS. Norma Talmadge, John Wray. Direction by Lewis Milestone. All dialogue. United Artists.

Previously reported as preview (Sept.) Underworld characters and unwholesome incidents make the picture unsuitable for immature audiences. John Wray creates a very real character which deserves mention for its distinctive individuality.
Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

NIGHT RIDE. Joseph Schildkraut, Barbara Kent, Edward G. Robinson. Direction by John S. Robinson. All dialogue. Universal.

A very emotional drama of gang activities which a newspaper reporter must cover for his paper. It is tense and brutal but holds the interest thru the

excellence of its presentation of this ugly side of life.

Adolescents, 12 to 16. Children, 6 to 12. No: Too brutal
No. a portrayal.

—o—

NO NO NANETTE. Bernice Claire. Direction by Clarence Badger. All dialogue and music. First National.

Colorful, musical and lightly entertaining comedy, which has been elaborated from the original, retaining the popular well known song hits.

Adolescents, 12 to 16. Children, 6 to 12. Very entertaining. Harmless.

—o—

NOT SO DUMB. Marion Davies, William Holden. Based on play "Dulcy" by Marc Connolly and George Kaufman. Direction by King Vidor. All dialogue. M.G.M.

The plot of this amusing comedy is plausible and very funny, for "Dulcy", wishing only to help her fiance in his business by pleasant social contacts, succeeds in doing everything wrong in a very gracious, kindly way. It provides excellent screen entertainment which the entire family may enjoy together.

Adolescents, 12 to 16. Children, 6 to 12. Very amusing. Possibly too mature for interest.

—o—

ROADHOUSE NIGHTS. Helen Morgan, Charles Ruggles. Directed by Hobart Henley. All dialogue. Paramount.

Crook melodrama: a tale of rum runners whose activities are uncovered by a newspaper reporter. It is a story of criminals led by a strong and authoritative leader, but crime is not made to seem easy or alluring, and all receive their just deserts! It is interesting for this type of drama.

Adolescents, 12 to 16. Children, 6 to 12. Very thrilling: No: too suggestive of danger depends on child.

THE SACRED FLAME. Pauline Frederick, Conrad Nagel, Lila Lee. Based on play by Somerset Maugham. Direction by Archie Mayo. All dialogue. Warner Brothers.

This picture presents an unusual and depressing problem which the mother of two sons must meet. She does so, satisfying her own conscience, but the audience is left with the question "Is homicide sometimes justifiable?" Undoubtedly adult fare only, but interesting because of the excellence of the cast.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

SALLY. Marilyn Miller. Direction by John Francis Dillon. Adapted from the musical comedy. All color, dialogue and music. First National.

The tuneful, colorful Ziegfeld success, transposed to the screen with much skill. It has as story the intriguing rise of an ambitious little girl who begins life as an orphan in a Foundling Home, and reaches undreamed heights of fame thru her dancing ability. Miss Miller loses none of her charm on the screen and the production should especially please those who could not see the stage version.

Adolescents, 12 to 16. Children, 6 to 12. Good.

Passable.

—o—

SECOND WIFE. Conrad Nagel, Lila Lee. Based on play "All The King's Men" by Charles Fulton Oursler. Direction by Russell Mack. All dialogue. R.K.O.

"Second Wife" is an unpleasant sketch of family relations—an attempt to show the difficult adjustments which a second wife must make when she marries a man with a child. But the production seems only melodramatic and difficult to accept seriously. Lack of taste in story, dia-

logue and settings have rendered all the efforts of the cast quite futile.

Adolescents, 12 to 16. Children, 6 to 12.
No. Absolutely Not.

—o—

THE SHOW OF SHOWS. All Star. Direction by John Adolphi. All dialogue and music. Warner Brothers.

A gay revue offering the talent of 77 Warner Brothers' stars. There is great variety in the entertainment and some is sure to please.

Adolescents, 12 to 16. Children, 6 to 12.
Enjoyable. Harmless.

—o—

SLIGHTLY SCARLET. Evelyn Brent, Clive Brook, Eugene Pallette. Direction by Louis Garnier and Edwin Knoff. All dialogue. Paramount.

Reported as Preview (February). This is a society crook drama—a "Raffles" type of story — where the girl and the man finally decide that crime does not pay. It is entertaining, cleverly acted, and has excellent dialogue, but is more suitable for adult appreciation than for children.
Adolescents, 12 to 16. Children, 6 to 12.
Interesting. Too mature.

—o—

SON OF THE GODS. Richard Barthelmess, Constance Bennett. Direction by Frank Lloyd. From the story by Rex Beach. All dialogue. First National.

The plot is unusual and dramatic. The "Son of the Gods" is a Chinese who hides his nationality to make his way among Europeans. When he wishes to marry the problem of race prejudice brings the dramatic climax. It is presented by an especially efficient cast and is entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Too mature.

THE STORY OF GOESTA BERLING. Lars Hanson, Greta Garbo. Direction by Mauritz Stiller. Silent. Foreign production, adapted from the Nobel Prize story by Selma Lagerlof.

This is the story of the numerous adventures of Goesta Berling, Swedish preacher expelled from his church because of drunkenness, who goes from one scrapegrace adventure to another until his marriage to a beautiful woman who believes in his innate fineness. The settings have unusual charm giving an unforgettable impression of fine old homes in Sweden and of exquisite scenery. It is entertaining and well worth seeing.
Adolescents, 12 to 16. Children, 6 to 12.
Good.

—o—

STREET OF CHANCE. William Powell, Kay Francis. Direction by John Cromwell. All dialogue. Paramount.

A professional gambler effectively prevents his younger brother from joining the racket, but in doing so loses his wife and sacrifices his professional honor and his life. The general technique of the production is excellent, making the development of the plot of absorbing interest to adults. Its value for adolescents depends upon their ability to appreciate the evils attendant upon gambling rather than to sense only its fascination and the admirable qualities of the law breaking hero.

Adolescents, 12 to 16. Children, 6 to 12.
Doubtful.

No.

—o—

SUCH MEN ARE DANGEROUS. Warner Baxter. Based on story by Elinor Glyn. Direction by Kenneth Hawkes. All dialogue. Fox.

Plastic surgery provides a disguise for a wealthy man who seeks revenge for a fancied slight. He finds happiness instead. The story is an improbable so-

society drama but it is so expertly executed that it is very diverting.

Adolescents, 12 to 16. Children, 6 to 12.
Mature in theme but Little interest.
probably harmless.

—o—

THEY LEARNED ABOUT WOMEN.
Joe Schenck, Gus Van, Bessie Love. Direction by Jack Conway. All dialogue and music. M.G.M.

Previously reported in preview (February)—Title corrected. It is a baseball story combined with songs by the vaudeville team "Van and Schenck" and will undoubtedly have a wide range of appeal. However some types of vaudeville humor are more successful on the stage, and there are several such examples in this which spoil the film for general recommendation.

Adolescents, 12 to 16. Children, 6 to 12.
Not advised.

—o—

UNDERTOW. Mary Nolan, Johnny Mack Brown. Direction by Harry Pollard. All dialogue. Universal.

This is the story of a lighthouse

keeper's wife whose lonely, isolated existence makes her discontented. She yields to temptation which almost causes her to loose what she values most in life. It is not unusual and may not greatly interest critical adults.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended.

No.

—o—

WOMAN RACKET. Blanch Sweet, Tom Moore. Direction by Robert Ober. All dialogue. M.G.M.

Reported as preview in December under title "Night Hostess". The story is sordid. A policeman's wife wearies of her uneventful life and returns to her position as hostess in a disreputable night club. She then becomes involved in a murder from which entanglement her husband saves her.

Adolescents, 12 to 16. Children, 6 to 12.
No.

No.

—o—

"HUNTING TIGERS IN INDIA" will be the picture which most boys and girls will want to see this month. It combines rare educational value with real entertainment.

Short Subjects

Two Reel Comedies. All Dialogue.

THE BEARDED LADY. Louise Fazenda. Direction by William Watson. Paramount.

Utterly ridiculous love story of the bearded lady in a circus. Inoffensive and amusing.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing.

Amusing.

FOR LOVE OR MONEY. Lois Wilson, Bert Roach. Direction A. Leslie Pearce. Paramount.

A better type of short comedy not unusual or outstanding but sufficiently amusing to hold the interest.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing, if not Too mature.
too mature.

SO THIS IS PARIS GREEN. Louise Frazenda. Direction by William Watson. Paramount.

The theme "is chiefly concerned with the relief experienced by an 'unfaithful' wife when she discovers that the husband whom she has poisoned with Paris Green, is really an outlaw" and that she is a heroine instead of a fugitive from justice. The picture is worse than the average slap stick and has no place on any program.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

SPORTING YOUTH. Ann Christy. Direction Ben Holmes. Universal.

A masquerade costume and a dream transport our heroine to Arabia via the comedy route. Will entertain children.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing. Entertaining.

SUGAR PLUM PAPA. Mack Sennett Production.

The title gives the character of the entertainment. It is commonplace and dull with too little action to amuse small children and not enough real fun for older ones.

Adolescents, 12 to 16. Children, 6 to 12.
Harmless. Not recommended.

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April 1930

Reviews

by

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—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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FEATURE FILMS

Parents who feel that they are unique in finding the movies a problem — or those who do not believe them one — will be interested in a study by Alice Miller Mitchell, "Children and The Movies", published by the University of Chicago Press, in which she examines the motion picture attendance of 10,052 Chicago School children. She concludes that practically all children are interest in, and attend movies regularly, the attendance differing only in the degree of frequency. Similar studies on smaller scales elsewhere seem to bear out her findings. She says: "The little movie theatre around the corner has been one of the most important institutions in the neighborhood . . . It has become a sort of super-nursemaid and play director." That this is true is borne out by what theatre managers and others interested say. But in this connection, the new medium—sound and dialogue—has shown definitely that fewer pictures are being made which are suitable for children and emphasizes the fact that parents should supervise their children's motion picture attendance with even greater care and intelligence in order that they may derive only happiness from this great experience.

"The movie is the world's greatest story book. Filled with life's tales, it is for all. But the juvenile edition is not yet off the press."

Films recommended most highly for adult interest this month are "Sarah and Son", "The Case of Sergeant Grischa", and George Arliss in "The Green Goddess". Family audiences will enjoy "Only The Brave", "The Vagabond King", "The Sky Hawk", and the amusing comedy "Honey".

Unless otherwise indicated the following pictures have been seen in all dialogue form.

MRS. JOHN VRUWINK, *General Chairman*
MRS. WALTER VAN DYKE, *Vice-Chairman*

MRS. PALMER COOK, *Subscriptions*
MRS. GEORGE RYALL, *Previews*

THE BAD ONE. Dolores Del Rio, Edmund Lowe. Directed by George Fitzmorris. United Artists.

This appears to be frankly an attempt to capitalize on the success of the stars in "What Price Glory" and "Cockney World". The social status of the characters is the same, and the vulgarity similar, but in addition, all the limits of good taste are exceeded in offensive sentimentality making it a thoroughly objectionable exhibition. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

BEHIND THE MAKEUP. Hal Skelly, William Powell. Paramount.

Distinguished by the notable acting of

Mr. Powell and Mr. Skelly, and a coherently developed plot, this picture provides interesting entertainment in the form of character study. It is back stage drama which is redeemed from sordidness by the human qualities of generosity and loyalty which the characters display.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

THE BENSON MURDER CASE. William Powell. Adapted from the mystery story by S. S. Van Dine. Directed by Frank Tuttle. Paramount.

William Powell again plays the role of the dilettante Philo Vance who unravels the complicated threads of a murder mystery. It is interesting of its type

but probably too talkative to hold the attention of youthful audiences. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
No Objection. Too complicated.

—o—

THE CASE OF SERGEANT GRISCHA.

Chester Morris. Story based on book by Arnold Zweig. Direction by Herbert Brenon. R.K.O.

The picture is of absorbing interest because of the theme, which portrays the ruthlessness of the German military machine as it crushed individuals and prevented human and humane reactions. It leaves the impression that any State which becomes such a machine, and is without justice, must certainly fall, and it is a lesson in tolerant understanding between nations. Otherwise the production is disappointing. Several characters are miscast and the direction is not always convincing, but in spite of this it reaches a degree of excellence which should attract audiences interested in so unusual and significant a subject.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent for older boys and girls. Too mature and tragic.

—o—

CHASING RAINBOWS. Bessie Love, Charles King. Directed by Charles Reisner. M.G.M.

This is a hackneyed portrayal of back stage life with little to distinguish it from countless others.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended but passable. No interest.

—o—

THE COHEN'S AND KELLY'S IN SCOTLAND. George Sidney, Charles Murray. Directed by William James Craft. Universal.

The Cohens and Kellys again resume

their squabbling, and again their common interests draw them together. It is rollicking fun of the type familiar thru similar presentations.

Adolescents, 12 to 16. Children, 6 to 12.
Very entertaining. Good fun.

—o—

THE COLLEGE RACKETEER. James Murray. Directed by Reginald Barker. Universal.

A college hero, an idol in athletics, sullen, unresponsive, and secretive, who is in reality a rum runner escaping justice and deliberately choosing a school in which to hide from the law, is a little difficult to credit. Thruout several reels the hero's vicious past colors his thoughts and actions. The sentimental suggestion that he finally lives up to what the students would like to believe him, is dangerous philosophy, because he has not demonstrated that he has anything to offer anyone except an ability to win a race. The police are shown in a most unflattering light, and altogether it is a picture which is socially destructive in its influence.

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome. No.

—o—

THE FIGHTING LEGION. Ken Maynard. Direction by Harry J. Brown. Part dialogue. Universal.

Stereotyped Western action film, in which the murderer of the officer of the law is apprehended after considerable difficulty. Tarzan, the beautiful horse, takes first honors. It is of greater interest to youthful than to adult audiences, and the objectionable features are, after all, only local color.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Entertaining, if not too exciting.

—o—

THE GAY TROUBADOR or OLD SPANISH CUSTOM. (Title indefinite.)

Ramon Novarro, Dorothy Jordan. M.G.M.

A romantic tale of the gay escapades of a student whose notorious love affairs in Madrid hinder his new one in Seville and culminate in a duel. It provides opportunities for Novarro to sing pleasantly and often, and entertains after a fashion. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Little interest.

—o—

THE GIRL OF THE PORT. Sally O'Neil. Adapted from "The Firewalker" by John Russell. Directed by Bert Glennon. R.K.O.

Thru the help of a girl, an ex-army officer rids himself of his terror of fire—a psychopathic result of the war, and he finally regains his mental and moral balance. It is an unconvincing, mediocre production which does not greatly entertain. The war scenes showing the horrors of the use of liquid fire make it unsuitable for children.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

THE GIRL SAID NO. William Haines. Directed by Sam Wood. M.G.M.

This picture is designed for the effervescent, "smart-alec" personality of William Haines. Adults who enjoy him will find this vehicle true to type. But parents will not wish their children to follow his pattern of offensive modern youth, breaking every law of safety, convention, good manners and good citizenship.

Adolescents, 12 to 16. Children, 6 to 12.
Not advised. No.

—o—

THE GOLDEN CALF. Sue Carol, Jack Mulhall. Directed by Millard Webb. Paramount.

"The Golden Calf" is a facetious reference to the nether extremities which are

in reality the featured players. Sue Carol is the plain little secretary, "the ugly duckling" who is transformed by a beauty specialist and a modiste so that she may win her man. Interpolated songs confuse the type of entertainment. The picture is commonplace, and the emphasized suggestion of exceptional merit in rapid success, puts the accent on the wrong place to recommend for children. Adolescents, 12 to 16. Children, 6 to 12. Not recommended.

No.

—o—

THE GREEN GODDESS. George Arliss, Ralph Forbes, Alice Joyce, H. B. Warner. Adapted from the stage play. Direction by Alfred Green. Warner Brothers.

Mr. Arliss presents a flawless picture of the suave and merciless Rajah of a primitive state in the Himalayas, who cunningly plots to offer a human sacrifice to the Green Goddess in order to satisfy his desire for vengeance. It is a very artistic translation of the interesting and familiar stage play.

Adolescents, 12 to 16. Children, 6 to 12.
Good, if not Too mature.
too mature.

—o—

HAPPY DAYS. In Grandeur Film. All star cast. Direction by Benjamin Stoloff. Fox.

A minstrel troupe traveling on a show boat down the Mississippi River is stranded at Memphis. Former members of the troupe, now famous, put on a show to get the owner on his feet financially. A romance is interwoven. Interest in the production is due to the new technique which gives a stereoptican illusion, and in the larger screen which can show ensembles to greater advantage. With the larger screen there seems to come a larger volume of sound also—which is a doubtful asset!

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Morally harmless,
but too long and noisy.

HONEY. Nancy Carroll. Based on stage play "Come Out of The Kitchen" by Alice Duer Miller. Directed by Wesley Ruggles. Paramount.

True to its title, "Honey" is a sweet and romantic comedy with interpolated songs which, while they are entertaining, seem out of place and rather hinder the logical interest in the plot. It is the story of a clever Southern girl whom circumstances force to masquerade as a cook in her own kitchen. The settings and dialogue are in good taste, the characters are well cast, and it can be recommended as excellent entertainment for family audiences.

Adolescents, 12 to 16. Children, 6 to 12. Wholesome fun. Amusing.

—o—

KETTLE CREEK. Ken Maynard. Direction by Harry J. Brown. Universal.

Western action film. For Plot:—A young man from Oklahoma goes among the poor whites of Kentucky in search of his father's murderer, only to find himself caught in a long standing family feud. The naive plot and thrilling action are true to type as are also the inconsistencies and anachronisms which rob the film of all educational value. The one significant feature is the beautiful photography. But it provides simple entertainment with one of the most amusing "chases" ever shown on the screen! Most "juniors" will enjoy it.

Adolescents, 12 to 16. Children, 6 to 12. Yes, if not too "simple". Very exciting.

—o—

A LADY TO LOVE. Vilma Banky, Edward G. Robinson. Adapted from Sidney Howard's "They Knew What They Wanted". Directed by Victor Seastrom. M.G. M.

The unconventional situations of the story have been skillfully handled, and

altho it lacks the emotional, stirring problem which the play presented, it is interesting and entertaining. Edward Robinson gives an excellent portrayal of the excitable grape grower, and Miss Banky is attractive.

Adolescents, 12 to 16. Children, 6 to 12. Too sophisticated No. in theme.

—o—

LET'S GO PLACES. Joseph Wagstaff, Lola Lane. Directed by Frank Strayer. Fox.

This was reviewed in February under the title "Fast Workers". It is a simple story with musical interpolations which is of passable interest.

Adolescents, 12 to 16. Children, 6 to 12. Passable. No interest.

—o—

THE LIGHT OF WESTERN STARS. Richard Arlen, Mary Brian, Harry Green. Adapted from Zane Grey story. Directed by Otto Brower and Edwin H. Knopf.

A story which gives us the spirit of the old West as we like to imagine it: two fisted likable heroes, despicable villains meeting well deserved ends, a charming girl introducing romance, and plenty of action amid gorgeous surroundings. It is an entertaining picture, good of its type, recommended for family audiences.

Adolescents, 12 to 16. Children, 6 to 12. Good. Exciting.

—o—

THE LONE STAR RANGER. George O'Brien, Sue Carol. Story based on novel by Zane Grey. Direction by A. F. Erickson. Fox.

Splendid Western melodrama in the gorgeous settings of the Rainbow Bridge, Grand Canyon, and the Arizona desert. The photography is beautiful. The plot is familiar to many. A young man who has killed a man in self defense, joins

the Texas Rangers to secure a pardon. He undertakes the dangerous mission of capturing the leader of a band of cattle rustlers in wild country, and it ends in a spectacular and thrilling gun battle.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Good unless too exciting.

—o—

LORD BYRON OF BROADWAY.

Charles Kaley, Marion Schilling, Cliff Edwards. Directed by William Nigh. M.G.M.

This story of back stage life is a weak edition of "The Broadway Melody" and the music and action are at times startlingly reminiscent. It holds little of novelty and the sophistication is broad.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. Unsuitable.

—o—

LOVIN' THE LADIES. Richard Dix, Lois Wilson. Directed by Melville Brown. R.K.O.

A light and amusing farce which shows that wagers on anything as intangible and ungovernable as love are futile. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Amusing and innocuous. No interest.

—o—

LUMMOX. Winnifred Westover. Adapted from the novel by Fannie Hurst. Directed by Herbert Brennon. United Artists.

"Lummox" is the story of a servant girl—an unemotional drudge, who constantly sacrifices herself to help others. The theme is beautifully executed. Miss Westover is admirable in the title role, and the direction thruout is realistic and satisfying. It is worth while seeing as an excellent portrayal of Miss Hurst's well known novel.

Adolescents, 12 to 16. Children, 6 to 12.
No: unsuitable. No interest.

THE MELODY MAN. John St. Polis, Alice Day, William Collier, Jr. Directed by William Neill. Part color. Columbia.

An interesting theme which presents a conspicuous contrast between classical and jazz music. The plot concerns a composer, guilty of a crime, who is traced after a period of many years thru a rhapsody of his own composition. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Rather mature.

—o—

ONLY THE BRAVE. Gary Cooper, Mary Brian. Directed by Frank Tuttle. Paramount.

The story is that of a young Union Cavalry captain who, jilted and embittered by the girl he loves, volunteers for the almost certain death of spy duty. His adventures provide a pleasantly entertaining romance, which for pictorial charm, and excellent acting, excels others of its type. While the background is the dramatic and stirring period of the Civil War, it is nicely balanced by the romantic element, and the settings, costumes, and action all contribute to provide a charming picture.

Adolescents, 12 to 16. Children, 6 to 12.
Highly recommended. Good.

—o—

HELL HARBOR. Lupe Velez, Jean Hersholt, John Holland. Adapted from the novel "Out of The Night" by Rida Johnson Young. Directed by Henry King. United Artists.

A melodrama bristling with bold crimes, bloodshed and cruelty, which has as setting the lovely background of the Caribbean Sea islands and life among the pearl fishers and traders. The incredible plot might have seemed heroic as a silent picture, but dialogue betrays the banalities and increases the objectionable characteristics of the persons portrayed.

Adults will find it of average interest only, depending upon taste.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

ON THE LEVEL. Victor McLaglen, Lilian Tashman. Direction by Irving Cummings. Fox.

A rough and ready iron worker, who becomes enmeshed in a crooked real estate deal after being "vamped" by a beautiful woman, has to resort to his courage and brawn to get him out of the mix-up into which he was plunged by his simplicity. It is not a very sympathetic story and has little interest.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Too mature.

—o—

PARAMOUNT ON PARADE. All star cast. Paramount release.

The title is an excellent summary, for many Paramount stars pass in revue, the whole being a wealth of amusing and interesting material. It will have the usual appeal of this type of entertainment. (Seen in preview.)

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Little interest.

—o—

THE PARTY GIRL. Douglas Fairbanks, Jr. Directed by Victor Halpin. Tiffany.

Reported in February under the title "Dangerous Business". It is a portrayal of the use of party girls in selling large orders to out of town customers and it is thoroughly offensive.

Adolescent, 12 to 16. Children, 6 to 12.
No. No.

—o—

THE RACKETEER. Robert Armstrong, Carol Lombard. Directed by Howard Higgin. Pathe.

Extortion, dishonest gambling, bootlegging, drunkenness and adultery march

in a sordid procession unrelieved by humor, wit or novelty.

Adolescents, 12 to 16. Children, 6 to 12.
Decidedly not. No.

—o—

SARAH AND SON. Ruth Chatterton, Fredric March. Based on Timothy Shea's novel. Directed by Dorothy Arzner.

The story tells of the progress of Sarah Storm thru a period of years to the time when tenacity of purpose and financial success make it possible for her to reclaim the son who was parted from her in infancy. It is a charming story in which mother-love is not sentimentally overdrawn, but is portrayed in a human and interesting way. This, with Miss Chatterton's exceptional ability and the support of a well chosen cast, places the picture among the foremost of recent releases.

Adolescents, 12 to 16. Children, 6 to 12.
Perfectly wholesome. No interest.
but possibly little
interest.

—o—

SHE COULDN'T SAY NO. Winnie Lightner, Chester Morris. Direction by Lloyd Bacon. Warner Bros.

"She Couldn't Say No" is another way of saying that "the show must go on!" It is another musical show — of the vaudeville type — and as such is entertaining in its way. Holding the acts together is the romance between a cabaret singer and a racketeer, and the sophisticated dialogue and suggestions make it unsuitable for children.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

THE SHIP FROM SHANGHAI. Conrad Nagel, Kay Johnson, Louis Wolheim. Based on novel "Ordeal" by Dale Collins. Directed by Charles Brabin. M.G.M.

This is a tense psychological melo-

drama which gives the experiences of five English people who fall into the power of an insane steward while crossing the Pacific on their yacht. He is a monomaniac, obsessed with a desire to have power over the representatives of a hated "upper class". It is exceptionally dramatic, the tense situations unrelieved throughout, but it is so well done that it is very engrossing—if not entertaining for everyone!

Adolescents, 12 to 16. Children, 6 to 12.
Too emotionally tense. Too brutal.

—o—

THE SKY HAWK. John Garrick, Helen Chandler. From story called "Chap Called Bardell" by Llewellyn Hughes. Direction by John G. Blystone. Fox. Previously reported in preview. Objections removed.

It is the story of a young British aviator who clears his name of an unwarranted charge of cowardice thru a gallant feat of courage. It gives a vivid conception of air fighting and the Zeppelin raids over London, and is a thrilling and moving production which challenges the imagination and arouses patriotism without actually glorifying war.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Probably too exciting.

—o—

SONG OF THE WEST. John Boles, Joe Brown, Vivienne Segal. Adapted from "Rainbow" by Lawrence Stallings. Directed by Ray Enright. All color. Warner Brothers.

"Song of The West" is not the epic it is heralded to be. Altho set in the days of '49 with all the beautiful scenery, colorful and picturesque costumes and settings of the time, it is not convincing or consistent. It is light entertainment with pleasant songs and dances which slow up the story and action. It is one of the many hybrid productions now showing — neither straight drama or

operetta, and consequently disappointing. Adolescents, 12 to 16. Children, 6 to 12.
Mildly entertaining. Passable.

—o—

THE VAGABOND KING. Dennis King, Jeannette MacDonald. Adapted from operetta, and stage play. All color. Directed by Ludwig Berger. Paramount.

This is the old story of Francois Villon, swaggering Parisian vagabond, poet, and lover, who lived in the 15th century and who has left a romantic heritage of legend. The picture is a combination of the stage play and the gay operetta with its lovely and stirring music. The sets and costumes are very beautiful, color adding much to the effect. The acting is excellent, especially by Dennis King and O. P. Heggie. The direction is splendid and the pageantry very effective. It is excellent entertainment which the whole family may enjoy.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. Good.

—o—

WALL STREET. Ralph Ince, Aileen Pringle. Directed by R. William Neill. Columbia.

Intelligent direction and a plot which involves the usual ups and downs of a Wall Street gambler renders this picture interesting to adults. It will have no special appeal for youthful audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Little interest. No interest.

—o—

WEDDING RINGS. H. B. Warner, Lois Wilson, Olive Borden. Directed by William Beaudine. First National.

The story deals with the rivalry of two sisters for one man. Audiences which approve of "triangle" dramas will find the happy ending of this satisfactory. It is well acted and on the whole interesting.

Adolescents, 12 to 16. Children, 6 to 12.
Not suitable. No.

May 1930

Reviews

by

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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THE NEW MOTION PICTURE CODE

The new code of the producers of motion pictures is of current interest at this time. It has been ratified by some twenty companies, and its terms have been given to the public. The keynote of these self imposed standards is to be found in the statement that "every effort shall be made to reflect in drama the better standards of life" and to provide the sort of entertainment "which tends to improve and not degrade the race."

The ideals are high and this effort at self government within the producer's organization is a step which we cannot too highly applaud. Robert A. Millikan, President of the California Institute of Technology says of it:

"I regard this as one of the most magnificent exhibitions I have ever seen of the possibility of our typical American method of private initiative, bringing about the most beneficent development of our modern civilization. The motion picture has in it the possibility of becoming one of the most stupendous educational forces of modern life and this looks as though it had appreciated this possibility and set about to realize it."

Such a code of ethics is very difficult to formulate and more difficult to interpret, and upon interpretation will depend its success or failure. One of the greatest faults of motion pictures has been the "fraudulent emotions" portrayed and aroused and even in sincere efforts to present life in a human vital way, crudities and vulgarities have crept in which offend. If, as Mr. Thomas A. Edison says, the code may "obtain a uniform interpretation of subject matter consistent with the judgment of the best elements in the international constituency which the motion picture has come to serve", we shall all have reason for congratulation.

We, the public, have a certain responsibility also. We must withhold judgment until the code is effective, remembering that the new films made under its suggestions cannot be released for months — probably not before fall—and that the internal cooperation cannot show results before then. We must have sincere interest and confidence that the Association may reach its high objective.

MRS. JOHN VRUWINK, *General Chairman*
MRS. WALTER VAN DYKE, *Vice-Chairman*

MRS. PALMER COOK, *Subscriptions*
MRS. GEORGE RYALL, *Previews*

FEATURE FILMS

Unless otherwise indicated the following pictures have been seen in all dialogue form.

ACROSS THE WORLD WITH MR. AND MRS. MARTIN JOHNSON. Talking picture Epics, Inc.

A record of adventure in many out of the way places and among rarely visited peoples, such as cannibals, pygmies and head hunters. It is a remarkably interesting picture and shows rare courage,

endurance and skill on the part of Mr. and Mrs. Johnson. The latter half of the picture, in which the boy scouts figure and which shows magnificent scenes of wild animals, will have greater appeal for younger children and is more suitable for their entertainment.

Adolescents, 12 to 16. Children, 6 to 12. Excellent. Latter half only.

AROUND THE WORLD VIA THE GRAFF ZEPPELIN. Presenting Hugo Eckner and C. E. Rosendahl. Talking Picture Epics, Inc.

A tremendously interesting portrayal of this great achievement, which shares with spectators some of the thrills which those on the flight must have experienced. It leaves a vivid impression and is a splendid contribution to visual education. No one can help but find this entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent. Excellent.

—o—

ANYBODY'S WAR. Moran and Mack. Adapted from "The Two Black Crows in The A.E.F." Paramount. (Seen in preview.)

Amos and his little mongrel dog provide hilarious fun in the trenches at the Front. It is typical of the entertainment furnished by the Two Black Crows.

Adolescents, 12 to 16. Children, 6 to 12.
Great fun. Very entertaining.

—o—

BEAU BANDIT. Rod LaRoque, Doris Kenyon. Direction by Lambert Hillyer. R.K.O.

Previously reported in preview in March. Although the ethical values of this bandit hero are confused and inconsistent, the general tone of burlesque makes the story seem harmless as entertainment for youthful audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Probably entertaining. Harmless.

—o—

CAUGHT SHORT. Marie Dressler, Polly Moran. Direction by Charles Reisner. M.G.M.

A penetrating satire which is very amusing, with sparkling humor and ex-

cellent acting to recommend it. It will appeal to adults more than to children. **Adolescents, 12 to 16.** Children, 6 to 12. Little interest. No interest.

—o—

COCK OF THE WALK. Joseph Schildkraut, Myrna Loy. Direction by William Neill. Sono Art. (Seen in Preview.)

An eccentric and flirtatious musician saves a girl from suicide, and later marries her to provide a home for her. A mutually beneficial insurance agreement causes her to again attempt suicide to help her husband when he needs financial assistance. It provides light diversion for adults but is quite unsuitable for children.

Adolescents, 12 to 16. Children, 6 to 12.
Unsuitable. No.

—o—

CRAZY THAT WAY. Joan Bennett, Kenneth MacKenna: From stage play by Vincent Lawrence. Direction by Hamilton MacFadden. Fox.

A young society girl falls in love with the man who shows least interest in her charm. It is an entertaining farce, moving rapidly and with very amusing situations. The characters are well cast, the settings suitable and attractive, and Miss Bennett is convincing as the well bred, beautifully gowned and youthful coquette.

Adolescents, 12 to 16. Children, 6 to 12.
Very entertaining. No interest.

—o—

CZAR OF BROADWAY. John Wray, Betty Compson. Universal. (Seen in preview.)

The "Czar" is a racketeer whose amatory adventures and disreputable business activities are portrayed in detail and made rather glamorous and thrilling in mawkishly sentimental fashion. It can

not be recommended for a critical audience.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

DANGEROUS PARADISE. Richard Arlen, Nancy Carroll. Adapted from the novel "Victory" by Joseph Conrad. Direction by William Wellman. Paramount. (Seen in preview.)

Lovers of Conrad's story will not be satisfied with this adaptation. It is now a rather sordid love story without character study or interesting philosophy and as such is of mild interest only.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. Unsuitable.

—o—

DOUBLE CROSS ROADS. Robert Ames, Lila Lee. Adapted from the story "Yonder Grow The Daisies" by William Lipman. Direction by Alfred Werker. Fox.

Another melodrama of crime and criminals the theme of which stresses the difficulty of individuals ever escaping the hold of the gang of which they were once a part. In this story gang fights gang also which provides intensely exciting situations, the realistic presentation of which seems of doubtful social value. As entertainment for adults it is perhaps a matter of taste, but it is thoroughly unsuitable for audiences of impressionable ages.

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome. No.

—o—

HIGH SOCIETY BLUES. Janet Gaynor, Charles Farrell. Direction by David Butler. Fox.

A light, humorous, and pleasant comedy of newly rich people who are unconscious of the snubs they receive from those already socially established. In the end a boy and a girl prove that

true love has no barriers. It is the type of romantic story skillfully blending humor and pathos which usually has great appeal.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Harmless.

—o—

HOLD EVERYTHING. Joe Brown, Winnie Lightner. Direction by Roy Del Ruth. Warner Brothers.

A comedy of broad humor, slow action, and dialogue not in the best of taste.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

KING OF JAZZ. Paul Whiteman and his orchestra; star acts. Direction by John Murray Anderson. Universal. (Seen in preview.)

This spectacular revue follows the accepted pattern except that it is perhaps more generous in its prodigality. One beautiful act — the rhythmic drum dance opening the Rhapsody in Blue — is unique and perfect, and gives promise of the ultimate perfection to which this form of art may attain. Entertainment value of such a production is purely a matter of taste.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Too long and tiring.

—o—

LADIES LOVE BRUTES. George Bancroft. Based on the stage play "Pardon My Glove" by Zoe Akins. Direction by Rowland V. Lee. Paramount.

The original title of the play is more in harmony with the idea and spirit of this comedy than the more vulgar one "Ladies Love Brutes". It is an entertaining study of an Italian immigrant of little education or background, who becomes enormously rich as a New York building contractor, but finds social ad-

justment a more difficult problem. Mr. Bancroft's characterization is exceptionally sincere and restrained, the direction is excellent, and the plot interesting. It is recommended for adults who enjoy good acting.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

THE MARSEILLAISE (or Captain of The Guard) Laura La Plante, John Boles. Music by John Wakefield Cadman. Direction by J. S. Robertson. Universal.

Opening with an apology for historical inaccuracy, the drama unfolds pleasantly but without conviction or sustained interest. The final scenes of the storming of the Bastille are the most effective, but as a whole it is undistinguished musically or otherwise.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Not recommended.

—o—

MONTANA MOON. Joan Crawford, John Mack Brown. Direction by Malcom St. Clair. M. G. M.

Flaming youth in the person of Joan Crawford is subdued by one of the strong silent men of Montana. The plot can scarcely be recommended for originality, and besides stressing the wrong social values, it has several breaches in good taste.

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome. No.

—o—

MURDER WILL OUT. Jack Mulhall, Lila Lee. Adapted from the story "The Purple Hieroglyph" by Murray Leinster. Direction by Clarence Badger. First National.

An absorbing mystery melodrama

which successfully maintains interest and suspense to the unexpected ending.

Adolescents, 12 to 16. Children, 6 to 12.
Very exciting. Too exciting.

—o—

MURDER ON THE ROOF. Margaret Livingston, Raymond Hatton. Direction by George B. Seitz. R.K.O.

A murder mystery with New York night life as a background. It follows the usual formula but is entertaining of its type.

Adolescents, 12 to 16. Children, 6 to 12.
Possible but Too mature.
not recommended.

—o—

THE PHANTOM OF THE OPERA. Lon Chaney. Part dialogue and sound. Universal.

A revival of the silent film to which talking and sound sequences have been added with small success. It is the gruesome story of a creature deformed physically and mentally, and was more effective in its original version.

Adolescents, 12 to 16. Children, 6 to 12.
Poor. No.

—o—

PLAYING AROUND. Alice White, Chester Morris. Direction by Mervin LeRoy. First National.

Both leads are well cast and give interesting interpretations of their roles. An innocent baby-faced flapper falls in love with a Beau Brummel only to find that he is a suave gangster, and she returns to her first beau—the soda clerk. The production maintains a level of constant action and suspense, and is not without interest.

Adolescents, 12 to 16. Children, 6 to 12.
Possible but not recommended. No.

PUTTIN' ON THE RITZ. Harry Richman, Joan Bennett. Direction by Edward H. Sloman. United Artists.

Mr. Richman has been given an unsympathetic part in this musical production. His screen personality is not as ingratiating as his singing and he is cast as an egotistical jazz singer who, after becoming successful, neglects his fiancee and snubs old friends. It is not a pleasing story. The high lights are lavish settings, music by Irving Berlin, and the beautiful color sequence "Alice in Wonderland".

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

SHE STEPS OUT. William Collier, Marguerite Churchill. Adapted from the stage play "The Family Upstairs". Fox.

Daughter's romance is almost spoiled by mother's interference, but the ready sympathy of her father saves the situation.

Adolescents, 12 to 16. Children, 6 to 12. Slight interest. No interest.

—o—

STRICTLY UNCONVENTIONAL. Lewis Stone, Catherine Dale Owen. Based on stage play "The Circle" by Somerset Maugham. Direction by David Burton. M.G.M.

Each generation faces the same problems: each generation disregards the mistakes of the elder and completes the unhappy "circle". This is the theme. It is interesting but not outstanding in production, lacking somewhat the sophisticated deftness of the stage presentation.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. Unsuitable.

—o—

TEMPLE TOWER. Kenneth MacKenna, Marceline Day. From the novel by H. C.

McNeile. Directed by Donald Gallaher. Fox.

Mystery melodrama continuing the adventures of "Bulldog Drummond", the English gentleman who enjoys disentangling beautiful young ladies from sinister situations. The light touch of burlesque in Ronald Coleman's earlier interpretation of the character is lacking in this and it is consequently less interesting, but it is entertaining after the manner of its type.

Adolescents, 12 to 16. Children, 6 to 12. Passable. No, too exciting.

—o—

THIS MAD WORLD. Kay Johnson, Basil Rathbone. From the French play "Inhuman Ground" by Francois de Curel. Directed by William de Mille. M.G.M.

The conflict between love and duty to one's country provides the theme of this war romance. Its appeal is intellectual rather than emotional, and an excellent cast, intelligent direction and story, make it unusually interesting to adults and older adolescents.

Adolescents, 12 to 16. Children, 6 to 12. Mature. Too mature.

—o—

TRAILING TROUBLE. Hoot Gibson. Direction by Arthur Rosson. Universal.

An improbable Western drama in which the hero's chief claim to distinction is his ability to lie "in a big way". He falls a victim to a "frame up" and risks the loss of his reputation and his sweetheart.

Adolescents, 12 to 16. Children, 6 to 12. No interest. Not recommended.

—o—

UNDER A TEXAS MOON. Raquel Torres, Frank Fay. Based on story by Stewart Edward White. Direction by Michael Curtez. Warner Brothers.

A romantic and entertaining farce

which recounts the escape of a vagabond bandit after collecting the reward for his own arrest. His adventures and those of his two musical henchmen, are enlivened by several humorous love affairs.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing. Questionable.

—o—

WIDE OPEN. Edward Everett Horton, Patsy Ruth Miller. Adapted from the novel, "The Narrow Street", by Edward Bateman Morris. Direction by Archie Mayo. Warner Brothers.

This is a highly amusing farce but it is unfortunate that suggestive innuendoes and positive vulgarities were added,

since Mr. Horton is so successfully humorous in wholly clean plays.

Adolescents, 12 to 16. Children, 6 to 12.
Probably passable. Too sophisticated.

—o—

YOUNG EAGLES. Charles Rogers, Jean Arthur. Based on two short stories by Elliott White Springs. Direction by William Wellman. Paramount.

A war setting for this story of youthful aviators, into which enters an element of mystery in discovering the identity of the heroine. The extreme boyishness of the heroes will appeal to adolescents and the aviation scenes are very well portrayed. It is entertaining for family audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Very exciting.



SHORT SUBJECTS

TWO REEL COMEDIES — ALL DIALOGUE.

THE CLOCK SHOP. Musical revue. Direction by Marty Brooks. M.G.M.

Night in a clock shop when the clocks come to life. It is different and entertaining. Excellent for children.

—o—

THE DUKE OF DUBLIN. Charlie Murray. Direction Will Watson. Paramount.

Slapstick comedy, probably harmless but very crude. Passable for children.

—o—

FRENCH KISSES. Monty Collins. Educational.

Slapstick farce of little entertainment

value. Title suggests type. It is unsuitable for children.

—o—

HAIL THE PRINCESS. Directed by Stephen Roberts. Educational.

Slapstick comedy which shows what happened when social rivals tried to outdo each other in entertaining royalty. Directed in better taste than usual in this type. Amusing for all.

—o—

HE TRUMPED HER ACE. Educational.

The difference between trumping an ace before and after marriage provides the comedy theme. No interest for children.

HOW'S MY BABY. Monty Collins. Educational.

Slapstick which is unobjectionable as a whole. Harmless for children.

—o—

KIDDIES REVUE, and THE BABY FOLLIES. Direction by Gus Edwards. M.G.M.

Both productions are revues with children imitating adult performances. Entertainment value is a matter of taste for children as well as adults.

—o—

LOBO DOG OF DOGS. Warner Brothers.

A very interesting act showing the amazing responsiveness of an intelligent and well trained police dog. Good for children.

—o—

MANHATTAN SERENADERS. M.G.M.

A musical revue attempting to express the "spirit" of New York, made objectionable by a Harlem scene. Not recommended.

MATCH PLAY. Walter Hagen, Leo Diegel. Educational.

Refreshing comedy based on a golf game—its difficulties and its rewards. Highly recommended for all.

—o—

PEACE AND HARMONY. Monty Collins. Educational.

Slapstick comedy based on family quarrels: quite pointless and devoid of fun. Not recommended for children.

—o—

THE PIRATES. M.G.M.

Musical act of sophisticated type. Not recommended for children.

—o—

Late reports recommend "Song O' My Heart", Fox, with John McCormack, as delightful entertainment suitable for family audiences. Also "All Quiet On The Western Front", Universal, as a remarkable translation to the screen of the book by Enrich Maria Remarque. It is recommended for adult appreciation. "The College Racketeer", Universal, reviewed in April, is released in the East under title "Hide Out".

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OTHER ADDRESSES INCLOSED

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ADDRESS

June 1930

Reviews

by

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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PREVIEWING AND REVIEWERS

The pictures which are reported in this bulletin are seen at three different sources, namely the neighborhood theatre, the first run theatre, and the Academy of Motion Picture Arts and Sciences.

At the neighborhood theatre, previews are sometimes shown by producers who are anxious to get the reaction of the public to the picture. Very often, the picture is recut after this showing but not sufficiently to alter the basal theme upon which our report is made.

Thru the courtesy of the Association of Motion Picture Producers the Academy of Motion Picture Arts and Sciences also shows us pictures before they are released, but these are usually in the finished form. Our greatest number of reviews come from this source.

Pictures which have been missed in preview and not shown by the Academy are caught at the first run theatres and though these reports are later than those of pictures reviewed prior to release they are usually published before the pictures reach the neighborhood theatre.

A large committee cooperates to give the benefit of its not too personal opinion, for a course of study in Community and Social Adjustment and a series of lectures given by people within the motion picture industry, the university and on the press have contributed toward a broader viewpoint.

As Chairman of Previews, I wish to express my appreciation to this committee for the diligence and perseverance which has characterized its work and particularly to three of its members, Mrs. Gerald Murray, Mrs. Clifford Amsden, and Mrs. Edward McMahan, who have shared with me the responsibility of sending reporters to cover each picture.

The following are the women whose earnest endeavor, week after week, made this publication possible:

Mrs. John Vruwink
Mrs. Walter Van Dyke
Mrs. Palmer Cook
Mrs. George Ryall
Mrs. Sumner Quarton
Mrs. Evelyn Labadie
Mrs. W. B. Hargrave
Mrs. Lucile Davids
Mrs. Arthur Jones
Miss Eugenie Vater
Mrs. Garner Beckett
Mrs. Wilda Thompson
Mrs. Clifford Amsden
Mrs. Edward McMahan
Mrs. Marcia Middleton
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Mrs. Norman Morse
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Mrs. Robert Burhans, Jr.
Mrs. Quincy Cass
Mrs. J. Allen Davis
Mrs. Margaret Argo
Mrs. Beatrice Champion
Mrs. Gerald Murray
Miss Margaret Evans
Miss Alice Kristofek
Miss Mary K. Miller
Mrs. Charles Booth
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Mrs. Jessamine Hilliard
Mrs. Charles Cope
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FEATURE FILMS

Unless otherwise indicated the following pictures have been seen in all dialogue form.

ALIAS FRENCH GERTIE. Bebe Daniels, Ben Lyon. Based on play "The Chatterbox", by Bayard Veiller. Direction by George Archainbaud. R. K. O.

An entertaining melodrama holding one's interest to the end. The plot is possible and logically developed, the cast well chosen and ably directed, and criminal life is pictured as being dearly paid for—although we must confess the moral is rather overshadowed by the remembrance of attractive criminals and easily won gold. But accepted in as light a mood as the usual crime novel, it is as diverting and as relaxing, and it is recommended for those who feel that their sense of moral values is safely established!

Adolescents, 12 to 16. Children, 6 to 12. Possibly, but No. rather glamorous.

—o—

ALL QUIET ON THE WESTERN FRONT. Louise Ayers and all star cast. From the book by Erich Maria Remarque. Direction by Louis Milestone. Universal.

"All Quiet on The Western Front" is a remarkable achievement. Those who were interested in the book will be gratified by the artistry of the manner in which the printed page has been translated into action. It is undoubtedly the most finished work in this line ever presented on the screen. It is of course, also, probably the clearest preaching against war's futility and cruelty which we have had. The production is recommended with real enthusiasm because of its outstanding qualities, intellectually and artistically.

Adolescents, 12 to 16. Children, 6 to 12. Depends upon No, too tragic. individual.

THE ARIZONA KID. Warner Baxter. Original story by Ralph Block. Direction by Alfred Santell. Fox.

Romantic melodrama of frontier days in which Warner Baxter portrays the role of a reckless and fascinating Mexican bandit whose adventure in love nearly lead him to disaster. The credible plot is full of action and romance. The outdoor scenes are very beautiful and it is highly entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Very entertaining. Entertaining.

—o—

BE YOURSELF. Fanny Brice. Direction by Franklin Freeland. United Artists.

An amusing farce which is carried by the dynamic personality of Miss Brice. As a cabaret entertainer she holds the love of a pugilist until a championship and a remodeled nose makes him attractive to another woman. However when his nose is "smashed" again he comes back to her.

Adolescents, 12 to 16. Children, 6 to 12. Perhaps. No.

—o—

THE BIG POND. Maurice Chevalier. Based on stage play by George Middleton and A. E. Thomas. Direction by Hobart Healey. Paramount.

America's pet foibles are held before our eyes and greatly satirized in this amusing farce. Our slang,—successful "business methods"—and our great national thirst all receive sly digs, and appear as ridiculous as possible. M. Chevalier's charming personality dominates the production and entertains delightfully.

Adolescents, 12 to 16. Children, 6 to 12. Sophisticated but Not especially entertaining. suitable.

BLAZE OF GLORY. Eddie Dowling. Direction by R. Hoffman. Sono Art.

An ex-soldier is on trial for murdering a man whose life he had once saved during the great war. To explain his actions the story of his life during the war is shown. It is highly emotional but too sentimental to grip sincerely and becomes merely a vehicle for Eddie Dowling's songs.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

BORN RECKLESS. Edmund Lowe. Based on novel "Louis Beretti" by Donald Henderson Clarke. Direction by John Ford. Fox.

In spite of an interesting cast, this picture is very ordinary. It is a story of gangsters, and of the code of ethics by which they live, and the action is so melodramatic and violent that when battle scenes at the Front are introduced they seem a wholesome relief. Although the story attempts to prove that crime brings destruction and death, the absence of any enduring qualities makes it unbalanced entertainment.

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome. No.

—o—

CHILDREN OF PLEASURE. Lawrence Gray. Direction by Harry Beaumont. M.G.M.

This is a very mediocre semi-revue. The banal and too obvious plot attempts to unite society and tin pan alley.

Adolescents, 12 to 16. Children, 6 to 12.
In poor taste. No.

—o—

THE DEVIL'S HOLIDAY. Nancy Carroll. Written and directed by Edmund Golding. Paramount.

This has the not unusual plot of a gold digger who finds that she loves her hus-

band after a less worthy motive was responsible for the marriage. It is an emotional melodrama contrasting the "virtues" of the gold digger and her friends with the intolerance of religious fanatics. It is not pleasant entertainment.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

DIVORCEE. Norma Shearer, Chester Morris, Conrad Nagel. Direction by Robert Leonard. M.G.M.

An extremely sophisticated problem play, dealing with marriage and divorce in which the characters are wealthy, ultra modern men and women in search only of pleasure, who live in utter disregard of moral and ethical laws. The theme is deftly handled and holds the interest provoking thought.

Adolescents, 12 to 16. Children, 6 to 12.
No, unwholesome. No.

—o—

FOX MOVIE TONE FOLLIES OF 1930. El Brendel, Marjorie White. Directed by Benjamin Stoloff. Fox.

A lavish revue which is held together by a very simple and uninteresting plot. The dialogue and humor is often in poor taste.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

FREE AND EASY. Buster Keaton. Direction by Edward Sedgwick. M.G.M.

A hilarious comedy in which the winner of the beauty contest from Gopher City, Kansas, arrives in Hollywood to crash the gates to stardom. It is recommended for family audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent. Excellent.

—o—

GAY MADRID. Ramon Novarro. Based on novel "La Casa de la Troya" by Ale-

jandro Perez Lugin. Direction by Robert Leonard. M.G.M.

Previously reported in preview in April under the title "The Gay Troubadour". It is a pleasant musical romance of average interest.

Adolescents, 12 to 16. Children, 6 to 12. Passable. Little interest.

—c—

HER UNBORN CHILD. (English Cast). Directed by Albert Day. Windsor Pictures.

This is a serious drama concerning the problem of the unmarried mother. The subject is discretely and delicately handled by a capable cast, ably directed.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful. No.

—o—

HIS DARK CHAPTER. Reginald Denny, Meriam Seegan. Direction by George J. Crone. Sono Art. (Seen in preview).

Farce comedy about a young Englishman whom necessity forces to masquerade as a tramp, and whose personable appearance and pleasant manners complicate the situations considerably.

Adolescents, 12 to 16. Children, 6 to 12. Entertaining. Entertaining.

—o—

INGAGI. Photographed by Sir Herbert Winstead F.A.S. Lecture accompaniment. Congo Pictures Ltd.

The picture gives an excellent idea of actual jungle life in the Belgian Congo, as the explorers with their party of natives trek into the heart of the Ingagi or gorilla country. It is extremely interesting and educational and the final dramatic climax of the native sacrifice of a woman to a ferocious gorilla is very exciting. We must admire the amazing courage and patience of the men who

make these adventures available to those less venturesome.

Adolescents, 12 to 16. Children, 6 to 12. Educational and interest- Too exciting, but exciting.

—o—

LADIES OF LEISURE. Ralph Graves, Barbara Stanwyck. Direction by Frank Capra. Columbia.

The story in itself is trite and rather false. It is about a woman of easy virtue who falls in love sincerely, and realizing the harm she may cause her lover, attempts suicide. The theme is redeemed somewhat by the cast which presents it.

Adolescents, 12 to 16. Children, 6 to 12. By no means. No.

—o—

THE LADY OF SCANDAL. Ruth Chatterton. Direction by Sidney Franklin. M.G.M. Based on the stage play "The High Road" by Frederic Lonsdale.

This is a treat for discriminating mature audiences. It concerns the efforts of a decadent aristocracy to prevent the marriage of the young heir to a popular actress. It is a delicious satire on baronial home life and is a perfect setting for Miss Chatterton's reserved acting.

Adolescents, 12 to 16. Children, 6 to 12. Interesting. No interest.

—o—

THE LOVE RACKET. Dorothy Mackaill. Direction by Wm. A. Seiter. F. N. Adapted from the play "The Woman on the Jury".

This melodrama discloses the difficult situation of two women "tainted" by an amorous scoundrel; one on trial for the man's murder, the other on the jury. It is an unwholesome type of play devoid of charm, sparkle or originality.

Adolescents, 12 to 16. Children, 6 to 12. Decidedly not.

THE MAN FROM BLANKLEY'S. John Barrymore. Adapted from the play by F. Anstey. Directed by Alfred E. Green. Warner Bros.

Mr. Barrymore as a slightly inebriated English Lord at the wrong dinner table under the most ridiculous circumstances, clowns inimitably through a delightful and unique comedy. If the other characters in the mid-Victorian setting appear somewhat too exaggerated to seem entirely real, we may perhaps lay it to the necessity of shortening the original play, so that we cannot get acquainted with their human peculiarities. Like characters from Dickens they are deliciously comic. The production is a decided novelty which should not be missed.

Adolescents, 12 to 16. Children, 6 to 12.
Good, if not Too mature
to mature. to interest.

—o—

NOT DAMAGED. Lois Moran, Robert Ames. From the story "The Solid Gold Article" by Richard Connell. Direction by Chester Lyons. Fox.

A story of the "poor working girl" who, finding that her lover was not all she thought him, goes on a wild party with the millionaire. He proves that at least he is not a bounder. Entertainment value for adults is a matter of taste.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

THE RETURN OF DR. FU MANCHU. Warner Oland, O. P. Heggie. Direction by Roland V. Lee. Paramount.

The further adventures of Dr. Fu Manchu to avenge himself for the loss of his wife and daughter are more thrilling breath-taking than ever if possible, and provides first rate melodrama. The pro-

duction maintains constant interest and suspense and is excellent in its type.
Adolescents, 12 to 16. Children, 6 to 12.
Good for those who can Too thrilling.
distinguish between fact
and fancy.

—o—

ROARIN' RANCH. Hoot Gibson. Direction by Reaves Eason. Universal. (Seen in preview).

This is a simple, wholesome and entertaining western drama. Two children and a wide variety of farm animals furnish much of the comedy.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing. Very entertaining.

—o—

SAFETY IN NUMBERS. Charles "Buddy" Rogers. Direction by Victor Schertzinger. Paramount.

A young orphan who is to inherit an enormous fortune is sent to New York for an "education" in the ways of the world. Perhaps the greatest fault with the picture is the uncertainty of the audience as to whether it is intended to be farce, comedy, musical comedy or burlesque. The theme had inherent possibilities which are disappointingly minimized in an effort to be ultra modern and conspicuously "smart". The result is not entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

SONG OF THE FLAME. Alexander Grey, Bernice Claire, Alice Gentle. Based on operetta by Oscar Hammerstein and Otto Harbach. Music by Herbert Stolhart and George Gershwin. Directed by Alan Crossland. First National.

A diverting tale, of a phase of the Russian Revolution, told in spectacular fashion with stirring and effective musi-

cal accompaniment. The plot is unlikely but absorbing and the production is much above the average in entertainment value.

Adolescents, 12 to 16. Children, 6 to 12. Good but thrilling. Too intense.

—o—

SONG O' MY HEART. John McCormack. Original story by Tom Barry. Direction by Frank Borzage. Fox.

John McCormack is given an opportunity to sing twelve of his most characteristic songs in the role of an Irish tenor who has climbed to success after years of lonely struggle. While the story is a vehicle for the star it is very entertaining and interest in its outcome is shared with the enjoyment of Mr. McCormack's beautiful voice, perfectly recorded. The picture cannot be too highly recommended as simple, wholesome, and inspiring.

Adolescents, 12 to 16. Children, 6 to 12. Excellent. Good.

—o—

SPRING IS HERE. Lawrence Gray, Bernice Claire. Direction by William Beaudine. First National.

This is good entertainment of the lighter variety—a type of musical drama which has developed with the talking picture. The characters are pleasing, the humor very amusing, and the plot interesting enough to carry the songs.

Adolescents, 12 to 16. Children, 6 to 12. Good fun. Harmless.

—o—

THE SWELLHEAD. Johnnie Walker. Tiffany. (Seen in preview.)

The wholesome and fairly amusing theme of a pugilist's rise to success and the resulting inflated ego which causes him to neglect his best friends. Of course he realizes his mistake in time to give the picture a happy ending.

Adolescents, 12 to 16. Children, 6 to 12. Fair. Wholesome.

SWING HIGH. Helen Twelvetrees. Direction by Joe Santley. Pathe.

This is supposed to be a picture of life and love in a traveling circus of fifty years ago, but the numerous anachronisms bring it close to the present. It is only fair entertainment.

Adolescents, 12 to 16. Children, 6 to 12. Passable. No.

—o—

THE TEXAN. Gary Cooper. Based on O. Henry story, "A Double Dyed Deceiver". Direction by John Cromwell. Paramount.

"The Texan" is a very entertaining "Western" with a clever and well developed plot. A young bandit, to escape punishment for murder, agrees to go to South America to pose as the runaway son of a wealthy and aristocratic widow. The ruse is successful, but a real affection for the old lady complicates the further plot to rob her. The South American settings and customs add to the interest, and beautiful scenery, a good cast, and excellent direction combine to make it unusually good entertainment. The ethics involved are possibly rather confusing for immature audiences.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful. Doubtful.

—o—

THOSE WHO DANCE. Monte Blue. Direction by William Beaudine. Warner Bros.

Good actors in a poor play. A morbid, unpleasant story of the seamy side of life in which a young girl saves her innocent brother from the electric chair. Not a pleasant or constructive play for children.

Adolescents, 12 to 16. Children, 6 to 12. No. No.

TRUE TO THE NAVY. Clara Bow. Direction by Frank Tuttle. Paramount.

A shop keeper encourages one of his employees, a soda-fountain clerk to exploit her charms in order to increase business. The result is almost tragic for the girl, whose promiscuous flirtations cause a misunderstanding with the one she loves. It is a light, fast moving comedy, well done but not unusual.

Adolescents, 12 to 16. Children, 6 to 12. Passable. No.

—o—

TWIN TRIGGERS. Buddy Roosevelt. Silent. Action Pictures Inc.

Twin brothers separated in their youth reflect the characteristics of the city and ranch environments in which they were raised. It has the action typical of many western stories but has otherwise slight entertainment value.

Adolescents, 12 to 16. Children, 6 to 12. Little interest. Fair.



SHORT SUBJECTS

HAY WIRE. Stan Laurel, Oliver Hardy. Direction by James Parrot. Hal Roach.

The ultra in slap-stick comedy with no vulgarities included. Entertaining for children.

—o—

THE LIGHTNING EXPRESS. Louise Lorraine. Lane Chandler. Direction by Henry McRae. Silent. Universal.

A western railroad serial. For plot:—A wealthy young railroad owner decides to leave his "fast" friends long enough to come to an agreement with some cattlemen who challenge his right to extend a railroad through their lands. He

VENGEANCE. Jack Holt, Dorothy Revier. Direction by Archie Mayo. Columbia.

This is not a light theme for it tells of men at the breaking point from heat. Similar though it is to many others set in the African Tropics, capable direction makes it concise, intense, and thoroughly interesting.

Adolescents, 12 to 16. Children, 6 to 12. Questionable. No.

—o—

WOMEN EVERYWHERE. Fifi Dorsay. Direction by Harold J. Murray. Fox. (Seen in Preview.)

The setting for this romantic musical drama is similar to several recent releases—a French sea-coast dive, patronized by sailors. Miss Dorsay is again the entertainer. The theme is too sophisticated for children.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

is won by the West and a girl and the railroad goes on. Passable for children.

—o—

LIVE AND LEARN. Direction by Fred Guiol. Pathé.

A tiresome picture of domestic difficulties which end in a brawl. Not recommended for children.

—o—

PICK 'EM YOUNG. Robert Agnew. Direction by Monty Carver. Pathé.

A slap-stick comedy punctuated with theme songs. Not recommended for children.

RANCH HOUSE BLUES. Mildred Harris, Don Douglas. Direction by Robert de Lacy. Pathe.

An average short comedy in which the old homestead, with newly found oil, is saved for its owner by a singing cowboy. Harmless for children.

—o—

RED HEADS. Nat Carr, Joan Gaylord. Direction by Frank Davis. Pathe.

A short musical comedy which is set in a style salon. It is quite ordinary and rather poorly executed. Not recommended for children.

—o—

RICH UNCLES. Direction by Fred Guiol. Pathe.

In order to obtain an inheritance a young girl deceives her uncle by pretend-

ing she is married. A comedy fairly well done, even entertaining in spots, but on the whole too hackneyed and stupid for a discriminating audience. Unwholesome for children.

—o—

The following pictures, "Across The World with Mr. and Mrs. Martin Johnson", "Around the World Via the Graf Zeppelin", "Aloha Hawaii", "Savages", "Simba", "Hunting Tigers in India", are of special interest to children. They are released in Southern California by Ray Olmstead, 1908 S. Vermont Avenue, Los Angeles, California, phone REpublic 5137. We have had many inquiries about the films and are glad to be able to announce where information may be had.

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OTHER ADDRESSES INCLOSED

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INDEX

The following index for pictures reviewed during the past six months is offered in the hope that the Bulletin may be of greater service to those who watch for recommended pictures and especially for parents who are selective in their children's entertainment. We wish to call the reader's attention to the fact that the reviews often come before or simultaneously with the first run of the pictures and are therefore usually far in advance of the neighborhood showing. It is well to keep past bulletins at hand to check on the pictures which are shown at these houses and for greater convenience in checking, this index is offered.

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Second Wife, Lila Lee, R. K. O., Russell Mack, March, 1930.
Senor Americano, Ken Maynard, Universal, February, 1930.
Seven Days Leave, Gary Cooper, Fox, Richard Wallace, December, 1929.
Seven Keys To Baldpate, Richard Dix, R. K. O., Reginald Barker, February, 1930.
Shanghai Lady (The), Mary Nolan, Universal, John S. Robertson, February, 1930.
She Couldn't Say No, Winnie Lightner, Warner Bros., Lloyd Bacon, April, 1930.
She Steps Out, William Collier, Fox, ——, May, 1930.
Ship From Shanghai (The), Conrad Nagel, M-G-M, Charles Brabin, April, 1930.
Show of Shows (The), All-Star, Warner Bros., John Adolph, February, 1930.
Sky Hawk (The), John Garrick, Fox, John G. Blystone, April, 1930.
Slightly Scarlet, Evelyn Brent, Paramount, Garnier and Knoff, February, 1930.
So Long Letty, Charlotte Greenwood, Warner Bros., Lloyd Bacon, December, 1929.
Song of the Flame, Grey-Claire, First National, Alan Crossland, June, 1930.
Song of the West, John Boles, Warner Bros., Ray Enright, April, 1930.
Song of My Heart, John McCormack, Fox, Borzage, June, 1930.
Son of the Gods, Richard Barthelmess, First National, Frank Lloyd, March, 1930.
So This Is College, Nugent-Montgomery, M-G-M, Sam Wood, December, 1929.
South Sea Rose, Lenore Ulrich, Fox, Allan Dwan, December, 1929.
Spring Is Here, Gray - Claire, First National, Wm. Beaudine, June, 1930.
Street of Chance, William Powell, Paramount, John Cromwell, March, 1930.
Strictly Unconventional, Lewis Stone, M-G-M, David Burton, May, 1930.
Story of Goesta Berling (The), Lars Hanson, Foreign, Mauritz Stiller, March, 1930.
Such Men Are Dangerous, Warner Baxter, Fox, Kenneth Hawkes, March, 1930.
Swellhead (The), Johnnle Walker, Tiffany, ——, June, 1930.
Swing High, Helen Twelvetrees, Pathe, Joe Saintey, June, 1930.
Tanned Legs, Arthur Lake, R. K. O., Louis Sarecky, December, 1929.
Temple Tower, Kenneth MacKenna, Fox, Donald Gallagher, May, 1930.
Texan (The), Gary Cooper, Paramount, John Cromwell, June, 1930.
Their Own Desire, Norma Shearer, M-G-M, Hopper-Forbes, February, 1930.
They Learned About Women, Schenk - Van, M-G-M, Jack Conway, March, 1930.
This Mad World, Johnson - Rathbone, M-G-M, Wm. De Mille, May, 1930.
This Thing Called Love, Bennett-Lowe, Pathe, Paul Stein, February, 1930.
Those Who Dance, Monte Blue, Warner Bros., Wm. Beaudine, June, 1930.
Trailing Trouble, "Hoot" Gibson, Universal, Arthur Rosson, May, 1930.
True To The Navy, Clara Bow, Paramount, Frank Tuttle, June, 1930.
Twin Triggers, Buddy Roosevelt, Action Pictures, ——, June, 1930.
Under A Texas Moon, Frank Fay, Warner Bros., Michael Curtiz, May, 1930.
Undertow, Mary Nolan, Universal, Harry Pollard, March, 1930.
Untamed, Joan Crawford, M-G-M, Jack Conway, December, 1929.
Vagabond King (The), Dennis King, Paramount, Ludwig Berger, April, 1930.
Vagabond Lover (The), Dudy Vallée, R. K. O., Marshall Neilan, February, 1930.
Vengeance, Jack Holt, Columbia, Archie Mayo, June, 1930.

Wall Street, Ince - Pringle, Columbia, Wm. Neill, April, 1930.
Wedding Rings, Warner-Wilson, First National, Wm. Beaudine, April, 1930.
Wide Open, Edward E. Horton, Warner Bros., Archie Mayo, May, 1930.
Woman Rackett, Moore, M-G-M, Robert Ober, March, 1930.
Women Everywhere, Fifi Dorsay, Fox, —— June, 1930.
Young Eagles, Charles Rogers, Paramount, Wm. Wellman, May, 1930.

SHORT SUBJECTS

Bearded Lady (The), Louise Fazenda, Paramount, Wm. Watson, March, 1930.
Bitter Fiends, Clark-Lambert, Educational, Stephen Roberts, February, 1930.
Clock Shop (The), ——, M-G-M, Marty Brooks, May, 1930.
Dad Knows Best, Taylor Holmes, Educational, Warren-Hyer, February, 1930.
Dancing Gob (The), B. & J. West, Paramount, Wm. Watson, December, 1929.
Dangerous Females, Dressler-Moran, Paramount, Wm. Watson, February, 1930.
Duke of Dublin (The), Charlie Murray, Paramount, Wm. Watson, May, 1930.
For Love Or Money, Wilson-Roach, Paramount, A. Leslie Pearce, March, 1930.
Fowl Play, Buck-Bubbles, Pathé, Carl Harbaugh, December, 1929.
French Kisses, Monty Collins, Educational, ——, May, 1930.
Hail The Princess, ——, Educational, Stephen Roberts, May, 1930.
Hay Wire, Laurel-Hardy, Hal Roach, James Parrot, June, 1930.
He Loved The Ladies, Taylor Holmes, Paramount, A. Leslie Pearce, December, 1929.
He Trumped Her Ace, Educational, May, 1930.
Hot and How, Educational, Stephen Roberts, December, 1929.
How's My Baby, Monty Collins, Educational, May, 1930.
Jade Box (The), Lorraine-Perrin, Universal, Ray Taylor, March, 1930.
Kiddies Revue, ——, M-G-M, Gus Edwards, May, 1930.
Lightning Express (The), Lorraine-Chandler, Universal, Henry McRae, June, 1930.
Live and Learn, Pathé, Fred Guiol, June, 1930.
Lobo Dog of Dogs, Warner Bros., May, 1930.
Mad House (The), Collins-Lambert, Educational, Stephen Roberts, December, 1929.
Manhattan Serenades, M-G-M, May, 1930.
Match Play, Hagen-Diegel, Educational, May, 1930.
Peace and Harmony, Monty Collins, Educational, May, 1930.
Pick 'Em Young, Robert Agnew, Pathé, Monty Carver, June, 1930.
Plrates (The), M-G-M, June, 1930.
Ranch House Blues, Harris-Douglas, Pathé, Robert de Lacy, June, 1930.
Red Heads, Carr-Gaylord, Pathé, Fred Guiol, June, 1930.
Rich Uncles, Pathé, Fred Guiol, June, 1930.
Romance De Luxe, Monte Collins, Educational, Stephen Roberts, December, 1929.
So This Is Paris Green, Louise Fazenda, Paramount, Wm. Watson, March, 1930.
Sporting Youth, Ann Christy, Universal, Ben Holmes, March, 1930.
Sugar Plum Papa, Mack Sennett, March, 1930.
Tarzan The Tiger, Frank Merrill, Universal, Henry McRae, February, 1930.
That Red Headed Hussey, Charley Grapewin, Alf Goulding, February, 1930.
Western Knights, Lambert - St. John, Educational, Stephen Roberts, February, 1930.

- WEBBCRAFT PRINTERS, 1851 ARLINGTON AVE., LOS ANGELES

July 1930

Reviews

-- by --

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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INGAGI

The recent publicity concerning the Congo Pictures release, "Ingagi", recalls to our embarrassed attention the fact that the June issue of this Bulletin recommended it highly, especially for its educational and authentic qualities. The members of the committee who reviewed it accepted in all sincerity the Producers' statements of its authenticity and we were not alone in being deceived. We are not now criticizing it from an entertainment point of view, for it is a clever stunt, but of course to many it will hold no interest when it is known to be a fake.

Since the Motion Picture Committee of the Women's University Club was quite sincere in believing that it could honestly recommend the film, it feels a certain responsibility in now refuting it. If this incident makes the public more skeptical of other travel films it will be very unfortunate. As "the clever handiwork of some smart boys in Hollywood", Ingagi was perhaps amusing. But we must admit that we are not so filled with admiration for their "courage" as we once were.

MRS. JOHN VRUWINK, *General Chairman*

MRS. WALTER VAN DYKE, *Vice-Chairman*

MRS. PALMER COOK, *Subscriptions*

MRS. GEORGE RYALL, *Previews*

FEATURE FILMS

AROUND THE CORNER. George Sidney, Charles Murray. Direction by Bert Glennon. R.K.O.

An hilarious comedy which concerns the adoption of a door-step baby by an Irishman and a Jew. Their candidates for her matrimonial adventure 18 years later, prove unsatisfactory to the girl who marries the man of her own choice and all ends happily.

Adolescents, 12 to 16. Children, 6 to 12. Very entertaining. Good fun.

—o—

THE BIG HOUSE. Robert Montgomery, Chester Morris, Wallace Beery. Direction by George Hill. M.G.M.

"The Big House" is a drama of prison life, picturing a definite social problem. Interest is centered, not so much in the plot, as in the grim life of the human beings imprisoned, and it becomes in a way propaganda for improved conditions and better methods of correction. It is thought provoking and interesting, and

as entertainment certainly more constructive than pictures portraying the exciting lives of racketeers before they pay their debt to society. It is of course best suited to adult appreciation.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

THE BORDER LEGION. Richard Arlen, Jack Holt. Based on story by Zane Grey. Direction by Otto Brower, and E. Knoff. Paramount.

One of the most adventurous of Mr. Grey's Western stories, in which a band of outlaws, known as the Border Legion, and led by a fascinating bandit, commits many acts of vandalism until finally annihilated (thus satisfying the accepted creed that evil is always punished). It gives a picture of the lack of accepted law and order in existence in earlier days, and is thrilling and entertaining of its type. We must admit it guilty of

turning our sympathy toward the side of the dashing evil doers.

Adolescents, 12 to 16. Children, 6 to 12. Entertaining, certainly. Too exciting.

—o—

THE BREAK UP. Talking Pictures Epics. Silent (with descriptive talk). Columbia.

A delightful travelogue, instructive, interesting, entertaining, of Captain Jack Robertson and his dog who go into Northern Alaska, are snow bound through the winter, and witness the thrilling drama of the spring thaw. It is recommended for all audiences.

Adolescents, 12 to 16. Children, 6 to 12. Excellent. Recommended.

—o—

BRIDE OF THE REGIMENT. Vivienne Segal, Walter Pidgeon. Direction by John Francis Dillon. Technicolor. F.N.

A negligible musical version of "The Lady In Ermine"—the story of the bride whose honor is saved by the timely effects of champagne and a pleasant dream which confuses the designing colonel.

Adolescents, 12 to 16. Children, 6 to 12. By no means. No.

—o—

CALL OF THE WEST. Dorothy Revier, Matt Moore. Directed by Albert Roy. Columbia.

A cabaret dancer goes to the West to recover her health and incidentally falls in love. A misunderstanding sends her back to New York whence the hero follows and the two are happily reunited. Not impressive but fairly entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Entertaining. Harmless.

—o—

CHEER UP AND SMILE. Dixie Lee, Arthur Lake. From story by Richard

Connell. Direction by Sidney Lanfield. Fox.

A fairly innocuous story which tells of the accidental rise to radio popularity of a young ex-college boy, and his final decision to return to the less nerve racking atmosphere of school. The characters are very juvenile and the picture will have more appeal to youthful audiences than to adult.

Adolescents, 12 to 16. Children, 6 to 12. Interesting and No interest. probably entertaining.

—o—

COMMON CLAY. Constance Bennett. Direction by Victor Fleming. From the play by Cleaves Kinhead. Fox.

This is a sensational melodrama which achieves high entertainment value due to its vigorous yet reasonable presentation. The plot concerns a girl who becomes a victim of social prejudice but wins happiness through her own endeavors.

Adolescents, 12 to 16. Children, 6 to 12. Mature. No interest.

—o—

COURAGE. Belle Bennett, Leon Janney. From the play by Tom Barry. Direction by Archie Mayo. Warner Brothers.

This is the story of a widowed mother's struggles to meet all situations. Her bewildered incompetency brings financial disaster but the youngest boy's loyalty holds the family together. Although not always smooth in direction, it is humorous, dramatic and convincing—not overdrawn and therefore entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Good. Yes.

—o—

THE CUCKOOS. From the play, "The Ramblers". Bert Wheeler, Robert Woolsey. Direction by Paul Sloan. R.K.O.

A decidedly slap stick musical comedy which has a thread of plot holding to-

gether elaborate revue numbers. It is very lively in its sudden transition from sentimental songs or colorful dance to hilarious slap stick or risqué dialogue.

Adolescents, 12 to 16. Children, 6 to 12.
Hardly recommended. No.

—o—

DANCING SWEETIES. Grant Withers,
Sue Carol. Direction by Ray Enright.

This is a clean unobjectionable little comedy of the ordinary life of ordinary people. The theme is based on the rivalry of two dance-hall "shieks" over silver cups, dancing partners, and finally babies.

Adolescents, 12 to 16. Children, 6 to 12.
Fairly amusing. No.

—o—

THE FALL GUY. Jack Mulhall. Direction by Leslie Pearce. From the stage play by George Abbott and James Gleason. R.K.O.

Due to garbled moral values, the drama of middleclass life cannot be recommended for youth. The plot concerns an unemployed husband who, for lack of something better, takes a job as bootlegger—but fortunately shifts his loyalty to the side of justice in time to save himself.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

THE FLIRTING WIDOW. Dorothy Mackail, Basil Rathbone. First National.

A girl engages herself to a fictitious lover and then discovers that there is a man by the name. The plot is weak but fairly amusing.

Adolescents, 12 to 16. Children, 6 to 12.
Sentimental but possibly No interest.
entertaining.

—o—

THE FLORADORA GIRL. Marion Davies. Direction by Harry Beaumont. M.G.M.

A comedy which brings back amusing

memories of the year 1900 when the now famous Floradora Sextette took Broadway by storm. Hilarious incidents typical of the "Gay '90's" are tied together in melodramatic style providing an hour of delicious nonsense. Except as showing the styles, customs, settings of another day, it will probably be of less interest to children than to adults.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing. Little interest.

—o—

GOLDEN DAWN. Vivienne Segal. Direction by Ray Enright. Warner.

This picture has a good plot, but it is confused by direction. It is difficult to tell whether it is comic opera or serious drama. At any rate the golden haired white girl who is to be sacrificed by the African natives to their God is saved, and all ends happily.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

GOOD INTENTIONS. Edmund Lowe, Marguerite Churchill. Direction and story by William K. Howard. Fox.

This is another drama of racketeers which is excellent of its type. Story, acting and direction are above the average, the exciting action holding suspense thruout. If we must have so many underworld stories, this at least entertains, and while interest is centered in a gangster, every scene points to his ultimate downfall and his position is presented in any but an enviable light.

Adolescents, 12 to 16. Children, 6 to 12.
Very exciting, No, unsuitable.
not recommended.

—o—

GRUMPY. Cyril Maude. Direction by George Aikor and Cyril Gordon. From the stage play of same name. Paramount. (Seen in preview.)

Cyril Maude gives a distinguished per-

formance of a lovable old eccentric who cleverly extricates his nephew from alarming difficulties. This delightfully amusing play has been very successfully translated to the screen, eliminating many of the closeups often so disturbing to spectators. It is recommended for discriminating persons of all ages.

Adolescents, 12 to 16. Children, 6 to 12.
Very entertaining. Good.

—o—

HE KNEW WOMEN. Lowell Sherman. From the play "The Second Man" by S. N. Behrman. Direction by Hugh Herbert. R.K.O.

This is a sophisticated society triangle in which a lazy, mercenary, but attractive and amusing writer is loved by two women. The man eventually marries the older woman whose financial independence seems more comforting than the youthful enthusiasms of the girl. It is a sparkling, alert, frothy drama carried by the suave acting of Mr. Sherman.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. No, too mature.

—o—

HEARTS IN EXILE. Dolores Costello. From the play by Harvey Gates. Direction by Harvey Antez. Warner.

Rather interesting and exciting story of Russian life and exile, with some unusual backgrounds and sets to add novelty. It is not entirely plausible in plot or action but is a relief from the frequent racketeer and backstage dramas.

Adolescents, 12 to 16. Children, 6 to 12.
Perhaps. Better not.

—o—

HELL'S ANGELS. Ben Lyon. Produced by Howard Hughes. Independent.

Hell's Angels is a strange combination of real excellence and startling bad taste. The aviation scenes are conceded

by experts to be very fine pictures of aerial combat, giving possibly the truest idea of that side of the Great War ever shown. But combined with them are incredible examples of ignorance of army conditions and even of social conventions. This takes from the entertainment value for critical adults and makes it utterly unsuited for family audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Unsuitable. No.

—o—

HIGH TREASON. Benita Hume and English Caste. Gaumont Production. Tiffany.

This is a very unusual picture markedly original in plot and effective in production. It portrays the mad race of inventive genius in creating frightful devices of destruction, and the devastating effect of war, if, in 1940, such a calamity should occur. It is arresting, — a startling suggestion—intellectually stimulating. As an artistic production it is worth seeing. But it will perhaps arouse many spectators emotionally—even creating suspicion and fear to such an extent that its social and entertainment value is speculative. To many it will be a terrifying and depressing experience: to others less susceptible, only a bitter indictment against war.

Adolescents, 12 to 16. Children, 6 to 12.
Doubtful. No.

—o—

LAWFUL LARCENY. Bebe Daniels and Lowell Sherman. Direction by Lowell Sherman. R.K.O. (Seen in Preview).

A scintillating farce which is built on a motive which hardly seems in keeping with comedy. To avenge her husband's ruin, a girl vamps "the other woman's" love and inspires him to what she considers "Lawful Larceny".

Adolescents, 12 to 16. Children, 6 to 12.
Unsuitable. No.

LET US BE GAY. Norma Shearer, Rod LaRoque. Based on stage play by Rachel Crothers. Direction by Robert Leonard. M.G.M.

Sophisticated society drama repeating the divorce theme, but done in a light and very amusing way. It is the story of a woman who is so content with being a good wife and mother, that she neglects herself and becomes a dull and dowdy companion, and so loses her husband. Her "comeback" will delight audiences, especially matinee ones.

Adolescents, 12 to 16. Children, 6 to 12. Unsuitable. No.

—o—

MAMBA. Jean Hersholt. Eleanor Boardman. Direction by Al Rogel. Tiffany.

A sensational and unpleasant story in which the plot centers about a planter in German East Africa whose cruelty and bestiality makes him as hated and feared as the poisonous jungle snake — "Mamba". He loses his young wife to a German officer and is himself killed by revenging natives. The color photography is striking.

Adolescents, 12 to 16. Children, 6 to 12. Better not. No.

—o—

MAN CONTROL. Milton Sills, Dorothy Mackail. Based on story by Ben Ames Williams. Direction by Berthold Viertel. Fox.

"The story of a hard boiled night club manager who saves a girl from drowning—then sets up a claim for her affections, only to find that he has saved her for a more worthy lover." It is entertaining of its type but too violent for youthful audiences.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

MIDNIGHT MYSTERY. Betty Compson, Hugh Trevor. From "Hawk Island" by

Howard Irving Young. Direction by George B. Seitz. R.K.O.

A melodramatic mystery thriller which portrays too unpleasant and unwholesome situations to be really entertaining. It is the story of a young man who fakes a murder mystery at a houseparty, and finds himself involved in a real murder as a consequence.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

NUMBERED MEN. Raymond Hackett, Conrad Nagel. Direction by Mervyn Le-roy. First National.

One of the first of the new epidemic of prison pictures, "Numbered Men", can hardly be accepted as a true portrayal of such life. It is sentimental and all wrong from the social viewpoint, throwing an undeserved glamour upon convicts.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

ONCE A GENTLEMAN. Edward Everett Horton. Direction by James Cruze. Warner Brothers.

A very entertaining light farce. The perfect butler goes on a month's vacation and is mistaken for a member of an exclusive set.

Adolescents, 12 to 16. Children, 6 to 12. Very entertaining. Good fun.

—o—

ONE ROMANTIC NIGHT. Lillian Gish. Based on stage play "The Swan" by Molnar. Direction by Paul Stern. United Artists.

The romantic and unsophisticated story of a princess who is wooed by a prince, purely for state reasons, and who has her moment of romance in the declaration of love which her brothers' lowly tutor makes. It is a charming trifle but

for some reason lacks the delightful quality of the stage play.

Adolescents, 12 to 16. Children, 6 to 12.
Quite suitable. Harmless.

—o—

REDEMPTION. John Gilbert. Based on the novel "The Living Corpse" by Tolstoi. Direction by Fred Niblo. M.G.M.

A depressing tragedy showing the slow disintegration of a character. It is not a satisfactory interpretation of the great novel, lacking both the deep philosophy of the book and the dramatic quality of the play.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

THE RICHEST MAN IN THE WORLD.
Louis Mann. Direction by Sam Wood.
M.G.M.

A melodrama which is relieved of certain hackneyed qualities by the really creditable acting of Mr. Mann. The theme concerns parental sacrifice.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Too mature.

—o—

ROMANCE. Greta Garbo. Direction by Clarence Brown. From the stage play by Edward Sheldon. M.G.M. (Seen in preview).

The romantic and well known stage play is beautifully presented by Miss Garbo and an excellent caste. It is the story of a talented and fascinating woman whose unconventional past stands between her and real love. It is very entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
Too mature. No interest.

—o—

ROUGH ROMANCE. George O'Brien. Direction by A. F. Erickson. From the novelette by Kenneth B. Clarke. Fox.

An adventurous and romantic melodrama set in the timber country of the far north. It is not entirely convincing

in spite of good acting, but holds some interest.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Perhaps.

—o—

THE RUNAWAY BRIDE. From the play by H. H. Van Loon and Lolita Ann Westman. Mary Astor, Lloyd Hughes. Direction by Donald Crisp. R.K.O.

A crook melodrama concerning a girl who almost married the wrong man and in running away from him finds the right one, after she is involved in robbery and murder. The girl is a genius for getting into avoidable difficulties from which her hero saves her. It is a bit of old fashioned melodrama and is fair entertainment of its type.

Adolescents, 12 to 16. Children, 6 to 12.
Doubtful. Better not.

—o—

SHADOW OF THE LAW. William Powell. From the novel "The Quarry" by John A. Morose. Direction by Louis Gasnier. Paramount.

The story is of a man's desperate effort to clear himself of a crime of which he is not guilty. It is a possible situation but the development of the details of the plot is not always entirely convincing nor plausible. In spite of this, Mr. Powell's interesting characterization makes it good melodrama for those who still enjoy the repeated presentation of criminal characters in prison settings.

Adolescents, 12 to 16. Children, 6 to 12.
Not advised. No.

—o—

SO THIS IS LONDON. Will Rogers. From the play by Arthur Goodrich. Direction by John Blystone. Fox.

An amusing comedy which is an adequate vehicle for the particular type of humor that is Will Rogers'. It has as story the overcoming of national prejudices thru the marriage of the American son and an English girl, both American

and English characters being broadly burlesqued.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing. Too mature.

—o—

STRICTLY MODERN. Dorothy Mackail, Sidney Blackmer. Adapted from the stage play "Cousin Kate". Direction by William Seiter. First National.

An amusing comedy in which a girl invited to her cousin's wedding, finds a romantic complication and settles it very satisfactorily. It is a simple, entertaining picture.

Adolescents, 12 to 16. Children, 6 to 12.
Probably amusing. No interest.

—o—

SWEETHEARTS AND WIVES. Billie Dove, Sidney Blackmer. Based on stage play "Other Men's Wives" by Walter Hackett. Direction by Clarence Badger. First National.

A young matron and "man about town" who were eloping, find themselves stranded in an evil looking Inn, where sinister and mysterious actions are afoot. Their love cools as the plot thickens. It is, strangely, a comedy, but the humor is not always as amusing as it might have been, if it were in better taste.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

SWEET MAMA. Alice White. Direction by Edward Cline. First National.

Another version of the overworked racketeer and night club theme appears in this unimportant picture. Due to clever direction and adequate acting it is fairly engrossing melodrama.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

TRIGGER TRICKS. Hoot Gibson. Direction by Reaves Eason. Universal.

An entertaining Western in which a Texas Ranger brings his brother's mur-

derer to justice. The plot is cleverly executed and holds interest throughout.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. No interest.

—o—

WHITE HELL OF PITZ PALU. Gustave Diessel. Direction by Dr. Arnold Frank and G. W. Pabst. Produced by H. R. Sokal. Universal release.

This is a remarkable picturization of a dramatic incident in the lives of three people who attempt to scale the perilous heights of Pitz Palu, the highest and most dangerous of all peaks in the Alps. Its tragic realism from the beginning, when the three start up its glistening icy face, to the time when two are finally rescued, is breath taking. It is recommended for discriminating adults and for adolescents who would not be too distressed by the grim realism portrayed.

Adolescents, 12 to 16. Children, 6 to 12.
A matter of taste. Too grim.

—o—

YOUNG DESIRE. Mary Nolan, William Janney. Based on play "Carnival" by William Doyle. Direction by Lew Collins. Universal.

This is a tragic story of a "carnival girl" who seeks death rather than have her tawdry past affect the future of the young man she loves. It is only fairly entertaining because the plot is rather too unpleasant and because it and the character delineations are not entirely convincing.

Adolescents, 12 to 16. Children, 6 to 12.
Hardly entertaining. No.

—o—

YOUNG MAN OF MANHATTAN. Norman Foster, Claudette Colbert. Direction by Monta Bell. Paramount.

Metropolitan newspaper people at work and at play. The plot is thin but successful because of the human characterizations and splendid acting.

Adolescents, 12 to 16. Children, 6 to 12.
No. No interest.

August 1930

Reviews

— by —

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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FEATURE FILMS

There are several films of pronounced interest among this month's reviews. We wish to call special attention to George Arliss' portrayal of "Old English", and Ann Harding in "Holiday". "The Singer of Seville" is an excellent family film, and children, as well as adults, will find "With Byrd at The South Pole" and "In The South Seas with Mr. and Mrs. Gifford Pinchot" absorbing and entertaining.

MRS. JOHN VRUWINK, *General Chairman*

MRS. WALTER VAN DYKE, *Vice Chairman*

Editors of Bulletin: Mrs. John Vruwink, Mrs. H. Sutherland Campbell, Mrs. Margaret Argo.

BACK PAY. Corinne Griffith. Direction by William Seiter. First National.

A woman of easy virtue marries a former lover who returns blinded from the War. "Back Pay" is the inheritance which death brings her and which she promises will insure for her an "honest life" thereafter. It has no interest for a critical audience.

Adolescents, 12 to 16. Children, 6 to 12.
Unwholesome and also No.
uninteresting.

—o—

DANGEROUS NAN McGREW. Helen Kane, Stewart Erwin. Direction by Malcolm St. Clair. Paramount.

This is a farcical, melodramatic, improbable story of a "medicine show" girl who aids in the capture of a murderer, thereby winning a reward and also an incredibly dull witted suitor. The distinctive personality and boop-a-doop singing of Helen Kane are insufficient to compensate for the slapstick methods and general dullness of the whole production. Adolescents, 12 to 16. Children, 6 to 12.
Passable. Passable but not recommended.

—o—

A DUDE WRANGLER. Lena Basquette, George Duryea. A Mrs. Wallace Reid Production. Sono Art. (Seen in Preview).

MRS. PALMER COOK, *Subscription Chairman*

MRS. GEORGE RYALL, *Preview Chairman*

Editors of Bulletin: Mrs. John Vruwink, Mrs. H. Sutherland Campbell, Mrs. Margaret Argo.

An unpretentious comedy-drama about the trials and vicissitudes encountered by a "Dude" Easterner who tries to run a guest ranch under great handicaps. It is an amusing western which will entertain family audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Recommended.

—o—

FOR THE DEFENSE. William Powell, Kay Francis. Direction by John Cromwell. Paramount.

The highly successful career of a brilliant and unscrupulous criminal lawyer is brought to a tragic end when he is convicted of the bribery of a juror in effort to save the woman he loves. This picture forcefully expresses the prevalent code of criminal lawyers and shows how, to a certain extent, the administration of justice may be thwarted by a brilliant and clever mind.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended.

No.

—o—

GOOD NEWS. Mary Lawler, Bessie Love. Based on musical comedy of same name by Lawrence Schwab and B. G. De-Silva. Direction by MacGregor and Grinde. M.G.M.

The picture is inferior to the stage production in which the excellent sing-

ing, dancing and general good fun made the farcical plot of college life unimportant. But this emphasizes the ridiculous story and it is now not a gay musical comedy, but an uninteresting light play with interpolated songs and crude humor.

Adolescents, 12 to 16. Children, 6 to 12. Waste of time. No interest.

—o—

HELLO TELEVISION. Andy Clyde, Buddy Rogers, Anne Christy. Direction by Mack Sennett. Mack Sennett, Inc. (Short subject.)

The story of a girl who is about to be married to a man whose mother has done most of the courting. She finds the true romance which she craves by means of Television. Very imaginative and fairly entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Probably interesting No interest. and entertaining.

—o—

HOLIDAY. Ann Harding, Edward Everett Horton. Pathé.

The theme of "Holiday" is the conflict between romance (idealism) and materialism. It is a sincerely interesting subject and is intelligently and sympathetically presented. Adults will probably enjoy it more than younger audiences because the theme presupposes an adult point of view. It is highly recommended.

Adolescents, 12 to 16. Children, 6 to 12. Mature but otherwise No interest. good.

—o—

HOT CURVES. Benny Rubin. Direction by Norman Tauroy. Tiffany.

An amusing comedy with base ball as the theme. Benny Rubin's personality and humor add interest.

Adolescents, 12 to 16. Children, 6 to 12. Amusing. Harmless.

IN THE SOUTH SEAS WITH MR. AND MRS. GIFFORD PINCHOT. Photography by Howard Cleaves. Silent film with accompanying description. Talking Pictures Epics, Inc.

An exceedingly interesting record of the trip to the South Seas taken by Mr. and Mrs. Pinchot accompanied by their fourteen year old son. Their interest was mainly in the fish and birds of the locality, of which they brought specimens for the museum and zoological gardens in Washington, D. C. It is a picture of adventurous activity which has real appeal for all ages and it is very entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Excellent. Excellent.

—o—

LET'S GO NATIVE. Jeannette MacDonald, James Hall, Jack Oakie. Direction by Leo McCarey. Paramount.

A musical farce possessing much light, innocuous and pleasurable entertainment with some slapstick. It is the story of a troop of players, shipwrecked enroute to South America, and of their ensuing life on a desert island. The plot is of minor importance but the picture is full of entertaining songs, dances, and amusing side play.

Adolescents, 12 to 16. Children, 6 to 12. Entertaining. Harmless and quite amusing.

—o—

LITTLE ACCIDENT. Douglas Fairbanks, Jr., Anita Page. Direction by Wm. James Craft. Universal.

A young man is faced with the unexpected advent of paternity as he is about to be married a second time. Altho this farce, bordering on the risque' is very cleverly and amusingly handled, it presents a very light attitude toward

marriage and fidelity which brands it as unsuitable for adolescents and children.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

THE LONE RIDER. Buck Jones. Direction by Louis King. Columbia.

Buck Jones as a glum, silent bandit of the wide open spaces is reformed in spite of himself under the guidance of the sweet girl. There are no subtleties to confuse—evil is "tough", and virtue is rewarded. But it is somewhat too obvious to entertain discriminating audiences of any age in spite of some thrills and pleasant scenery.

Adolescents, 12 to 16. Children, 6 to 12.
Little interest. Not recommended.

—o—

LOVE AMONG THE MILLIONAIRES. Clara Bow. Direction by Frank Tuttle. Paramount.

Comedy drama in which our waitress finds that her brakeman lover is a prince in disguise—in fact the son of the railroad President. A happy ending is effected after Clara proves her sincerity. She is not entirely convincing as the "sweet young thing" but the comedy is sustained by the highly amusing skill of Mitzi Green, Stewart Erwin, and Skeets Gallagher.

Adolescents, 12 to 16. Children, 6 to 12.
Amusing and Not recommended.
probably passable.

—o—

THE LOVE TRADER. Leatrice Joy, Roland Drew. Direction by Joseph Henaberry. Metropolitan Studio. (Seen in Preview.)

A tropical night and a handsome half-caste induce a woman to forget the conventions. Realizing that she cannot adapt herself to either the old or new mode of life, she commits suicide. The picture is

poorly planned, the direction and acting quite mediocre.

Adolescents, 12 to 16. Children, 6 to 12.
Wrong moral.

—o—

THE MAN FROM WYOMING. Gary Cooper, June Collyer. Direction by Roland V. Lee. Paramount.

This is a war romance between a young society girl and an engineer from Wyoming. Because the story is full of absurdities it is not absolutely convincing, but the elements of war and romance combined give it a fair amount of appeal.

Adolescents, 12 to 16. Children, 6 to 12.
Perhaps. No, too exciting.

—o—

NANCY FROM NAPLES. Charles King, Lowell Sherman. Direction by Archie Mayo. Warner Bros.

Routine musical comedy plot: the lovers are parted by fearful misunderstandings and are tunefully reunited again after the villainous husband is killed. It has little entertainment value.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

NIGHT WORK. Eddie Quillan, Sallie Starr. Direction by Russell Mack. Pathé.

A delightful comedy concerning a hardworking young man who suddenly finds himself committed to the care and support of a small orphan. It contains not only real humor, but considerable pathos and romance. It is recommended for the entire family.

Adolescents, 12 to 16. Children, 6 to 12.
Very entertaining. Good.

—o—

A NOTORIOUS AFFAIR. Billie Dove, Basil Rathbone. Direction by Lloyd Bacon. First National.

A triangle drama in which a philander-

ing husband returns to his wife after living with another woman. It is a commonplace and unoriginal production of little entertainment value.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

OLD ENGLISH. George Arliss. Direction by Alfred E. Green. Warner Brothers.

Mr. Arliss' exquisite skill in characterization is shown to special advantage in this delightful comedy-drama. The entertaining sophistication of the theme and dialogue, artistry of the acting and direction, charm of settings and detail will delight discriminating audiences.

Adolescents, 12 to 16. Children, 6 to 12. Mature, but worth seeing. No interest.

—o—

ON YOUR BACK. Irene Rich, H. B. Warner. Direction by Guthrie McClintic. Fox.

A Mother's ambitions for her son are thwarted when he falls in love with a young girl with no social background. Her disappointment is the more intense because of her own experiences in life. The picture is interesting and entertaining throughout, and combines excellent acting and photography.

Adolescents, 12 to 16. Children, 6 to 12. Probably too mature. No interest.

—o—

ONE MAD KISS. Jose Mojica, Mona Maris. Direction by James Tingling. Fox.

A whirlwind drama of bandits, abduction, firing squads and rescues, in which Jose Mojica risks his neck in fearsome stunts and pauses at times to ply his beautiful voice in romantic love lyrics. Even accepting the improbabilities in good spirit, we find the vehicle too absurd to be entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Little interest. Too romantic to interest.

ONE EMBARRASSING NIGHT. Ralph Lynn, Tom Walls. Direction by Tom Walls. Adoption from "Rookery Nook" by Aldwyche. Film Corp. Ltd., and the Gramaphone Co., Ltd. Metro Goldwyn-Mayer.

"One Embarrassing Night" is a clever farce depicting an innocent adventure of a young English girl, who being locked out by her step-father for some trifling misdemeanor, obtains shelter for the night in the home of a young married Englishman. It is delightfully absurd throughout, and highly entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Probably amusing. No interest.

—o—

OUR BLUSHING BRIDES. Joan Crawford. Direction by Gerald Beaumont. M.G.M.

A superior cast is wasted on a tawdry and insincere plot and an elaborate fashion show. The theme strives to prove that virtue is always rewarded by luxury in spite of overwhelming odds. Advertized as "sensational" it is as disappointing as most stories which strive for this effect.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

THE PRINCE OF DIAMONDS. Ian Keith, Aileen Pringle. Direction by Karl Brown. Columbia.

A theme of adventure laid in England and China. Retribution follows on the heels of the villain, and freed from misunderstanding, the lovers are united. It is fairly entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Fair. Harmless.

—o—

RAFFLES. Ronald Coleman, Kay Francis. Direction by Harry d'Arrast. United Artists.

Detective melodrama based on the gentleman burglar theme. The interest is sustained throughout, both by the spirited, quickly moving action and by the excellent acting and skillful direction. It is unusually entertaining for its type.

Adolescents, 12 to 16. Children, 6 to 12. Entertaining. Possibly better not.

—o—

THE RECORD RUN. Louis Wolheim, Robert Armstrong, Jean Arthur. Direction by George B. Seitz. R.K.O. (Preview).

A melodramatic romance of railroading in which the hero renounces his sweetheart to the younger and more suitable lover, realizing happily that his real interest and affections are actually bound up in the railroad alone. The emphasized railroad setting will be interesting to boys.

Adolescents, 12 to 16. Children, 6 to 12. Not outstanding but Possibly exciting possibly entertaining. but entertaining.

—o—

THE SEA BAT. Charles Bickford, Raquel Torres. Direction by Wesley Ruggles. M.G.M.

An unpleasant and unconvincing portrayal of the reformation of an escaped convict through religion.

Adolescents, 12 to 16. Children, 6 to 12. No. No.

—o—

SHOOTING STRAIGHT. Richard Dix, Mary Lawler. Direction by George Archibald. R.K.O.

A story of mistaken identity in which a gambler known to the police as "straight", becomes involved in a murder and is forced to leave his city. He is hurt in a train wreck and is mistaken for a well known reformer. It is fair melodrama in which the hero feels that

he must live up to his new identification. **Adolescents, 12 to 16. Children, 6 to 12.** Fair entertainment, Hardly but exciting.

—o—

SHOW GIRL IN HOLLYWOOD. Alice White, Jack Mulhall. Direction by Mervyn LeRoy. First National.

The heartaches and disillusion but final triumph of a New York chorus girl in Hollywood; it is not unusual in plot or delineation.

Adolescents, 12 to 16. Children, 6 to 12. Mediocre but possibly amusing. No interest.

—o—

SINGER OF SEVILLE. Ramon Navarro, Dorothy Jordan, Nance O'Neil. Direction by Charles Brabin. M.G.M.

A charming romance between an opera singer and a young girl, a novice in a Spanish convent. It is colorful in setting, and simple and appealing in plot. Ramon Navarro's singing adds interest. It is recommended as a delightful family film.

Adolescents, 12 to 16. Children, 6 to 12. Yes. Yes, altho a love story.

—o—

THE SOCIAL LION. Jack Oakie, Mary Brian. Adapted from Story "Marco Himself" by Octavius Ray Cohn. Direction by Eddie Sutherland. Paramount.

The thin plot concerning the misadventures of an expugilist who tries to get into society through his prowess in polo, is secondary to the undoubtedly charm of Jackie Oakie's personality and quiet humor. He makes the preposterous conceit, and nerve, and wise cracking of the character irresistably funny and "The Social Lion" an entertaining film.

Adolescents, 12 to 16. Children, 6 to 12. Good. Good.

TEMPTATION. Lois Wilson, Lawrence Gray. Columbia.

The story of a weakling who broke his parole from the penitentiary. Love presumably assures complete reform when he will be released after paying the penalty.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

RECAPTURED LOVE. Belle Bennett, John Haliday. Direction by John Adolphi. Warner Brothers.

This is an entertaining triangle drama for more or less sophisticated audiences. The plot is old but always popular, in which the susceptible middle aged husband wanders from his fireside, only to find that the comforts of home and a sympathetically understanding wife of his own age have the more lasting appeal.

Adolescents, 12 to 16. Children, 6 to 12. Unsuitable and Unsuitable. no interest.

—o—

SHE'S MY WEAKNESS. Arthur Lake, Sue Carroll. Based on play "Tommy" by Howard Lindsay and Bertrand Robinson. Direction by Melville Brown. R.K.O.

The plot is a dull and overdrawn comedy of family quarrels and irritations in which the parents' preference for one suitor leads their daughter to favor another. It is only when Tommy, their choice, becomes intoxicated and incurs the parents' displeasure, that he wins his girl.

Adolescents, 12 to 16. Children, 6 to 12. Not the best. No.

—o—

THE UNHOLY THREE. Lon Chaney, Lila Lee. Direction by Jack Conway. M.G.M.

A drama of the underworld, depicting

the activities of a thieving trio, is forcefully presented by Mr. Chaney and a splendid cast. Though there is no moral objection to this picture, its gruesome details render it too intense and exciting for juvenile audiences.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful. No.

—o—

WAY OUT WEST. William Haines. Direction by Fred Niblo. M.G.M.

William Haines presents his usual characterization of swaggering, impudent youth who thru love of a girl becomes less objectionable and more worth while. The setting is Western, for the hero after cheating some cowboys on a crooked roulette wheel is forced to go to Arizona with them in order to earn the money with which to pay them back. It is reasonably entertaining but lacks novelty.

Adolescents, 12 to 16. Children, 6 to 12. Passable but not recommended. Passable but not recommended.

—o—

WHITE CARGO. Leslie Faber. Adapted from stage play. Direction by L. B. Williams. British Production.

A well acted and faithful presentation of the stage play which shows the apparent helplessness of the Anglo-Saxon to cope with the disintegrating forces of the tropical African jungle, regardless of his character, ability or training. It is a depressing story.

Adolescents, 12 to 16. Children, 6 to 12. Very unwholesome. No.

—o—

WILD COMPANY. Frank Albertson, H. B. Warner. Direction by Leo McCarey. Fox.

A serious drama presenting the problem of lax parental supervision and gay irresponsible youth. The young people

become involved, not because of pre-meditated wrong doing but thru lack of perception and proper valuation of people and situations. The plot is not over-drawn. The family might be found in many American homes today, and is of real interest—especially to parents.

Adolescents, 12 to 16. Children, 6 to 12.
Interesting. Too mature.

—o—

WITH BYRD AT THE SOUTH POLE.

Recorded by two Paramount cameramen who went with the expedition, Joseph Rucker and Van de Vere: Description by Floyd Gibbons. Paramount.

An inspiring presentation of Rear Admiral Byrd's recent expedition showing rare discrimination in selecting the scenes of paramount interest, and in developing from them a clear-cut continuity. It is a pictorial narrative of daring courage,

patience and achievement, with sufficient humor and pathos to make it a real drama which will thrill and inspire any audience.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent. Recommended.

—o—

WOMEN EVERYWHERE. T. Harold Murray, Fifi Dorsay. Direction by Alexander Korda. Fox.

This is a romance of a Yankee sailor and a French cafe singer in a picturesque African seaport, and in a desert outpost of the Foreign Legion. The plot is rather weak, but serves as a vehicle for many entertaining and well rendered songs, and the interest is sustained throughout.

Adolescents, 12 to 16. Children, 6 to 12.
Interesting and probably Too mature.
entertaining.

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September 1930

Reviews

-- by --

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

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FEATURE FILMS

The picture which will, no doubt, arouse greatest interest among this month's releases is "Abraham Lincoln", made under the personal direction of D. W. Griffith, continuity and dialogue by Stephen Vincent Benet, and Gerrit Lloyd. It is dramatically and intellectually stimulating and brings a very sincere and human portrait of Mr. Lincoln to the screen. It is highly recommended for all audiences.

The "Silent Enemy" is also unusual, instructive, and entertaining. We understand that it was not originally planned as a theatrical release, but was made for the American Museum of Natural History by William Douglas Burden. It is a scientific and historical record of the every day life of the Ojibway Indian and deserves our special attention. The bulletin also recommends several other pictures as excellent for family audiences and with the Fall resumption of Junior Matinees these films are especially welcome.

A curious situation has arisen with the advent of the talking picture. The greater sophistication of the dialogue and plot, and consequent limited action make fewer pictures suitable for a child's appreciation. If this actually meant that fewer children attended the movies, parents might welcome the change. It is said that Producers believe that children are falling off in attendance and consequently plan to produce several films from stories long beloved by children such as "Tom Sawyer", "Huckleberry Finn", and "Skippy". But parents are unwilling to agree that motion pictures are no longer a recreational problem and the many calls which every group of organized women which preview, have for recommended reports for their entertainment, seems to indicate that children are loath to give up the movies even tho they do not always understand them or are growing very mature and sophisticated in their tastes.

Because of the very great importance of the problem, and the belief that every available viewpoint on the subject should be brought to bear upon it, the President and Board of the Women's University Club, Los Angeles Branch A.A.U.W., recently called together representatives of all local organizations interested in child welfare problems of this sort, and suggested that a cooperative group be formed to act as a clearing house for studies, film reports, and constructive activities along this line. The response was gratifying and altho the list of membership is not yet complete, it is very comprehensive. It is hoped that splendid results may be attained. When a definite program has been arranged, the club will be called upon for help. We feel that this work for children is to answer a community need, but for it to be successful it must be understood and supported, and in this accomplishment we hope that the Women's University Club will be in sympathy.

MRS. JOHN VRUWINK, *General Chairman*

MRS. WALTER VAN DYKE, *Vice Chairman*

Editors of Bulletin: Mrs. John Vruwink, Mrs. H. Sutherland Campbell, Mrs. Margaret Argo.

MRS. PALMER COOK, *Subscription Chairman*

MRS. GEORGE RYALL, *Preview Chairman*

ABRAHAM LINCOLN. Walter Huston, Kay Hammond. Direction by D. W. Griffith. United Artists.

An excellent picture presenting the life and character of Lincoln through a series of colorful and often highly dramatic episodes. Mr. Huston gives a very sincere and earnest portrait, combining his charm with certain restraint, which makes him for the most part convincing. Its historical interest, splendid photography, and high dramatic quality are very inspiring, and it is readily recommended for all.

Adolescents, 12 to 16. Children, 6 to 12. Yes.

—o—

ANYBODY'S WOMAN. Ruth Chatterton, Clive Brook. Direction by Dorothy Arzner. Paramount-Publix.

A sophisticated drama dealing with the problems that arise when a well-bred man of good social position awakens after a drunken party to find himself married to a tawdry woman of doubtful morals. Excellently directed and convincingly acted, the film is saved from being sensational clap-trap, and gives Miss Chatterton an opportunity to do a different type of characterization with an excellent supporting cast. Highly recommended for lovers of good acting.

Adolescents, 12 to 16. Children, 6 to 12. Too mature. No interest.

—o—

AT THE BOTTOM OF THE WORLD. Dr. Robert Cushman Production. Talking Pictures, Inc.

An entertaining and instructive picture of wild life in the region of the South Pole, on the island of South Georgia, including a whale hunt in detail which is very interesting.

Adolescents, 12 to 16. Children, 6 to 12. Very entertaining. Excellent.

THE CONSPIRACY. Bessie Love, Ned Sparks. Direction by Christy Cabanne. R. K. O.

A mystery play in which the action centers around the efforts of a girl and her brother to wipe out a gang of dope peddlars. An otherwise heavily emotional and dramatic story is considerably lightened by the humor, introduced primarily by the character actor Ned Sparks. Excellent entertainment for adults and adolescents.

Adolescents, 12 to 16. Children, 6 to 12. Yes.

Very exciting.

—o—

A DEVIL WITH WOMEN. Victor McLaglen. Mona Maris. Fox.

Victor McLaglen is again the professional soldier and gay philanderer whose loud and boisterous laugh is apparently his chief attraction for the ladies. The plot is incredible and only mildly entertaining for adults. The incessant action is more within a child's scope of interest but unfortunately the vulgarities preclude its recommendation.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended.

No.

—o—

DIXIANA. Bebe Daniels, Everett Marshall, Wheeler and Wolsey. Direction by Luther Reed. R.K.O.

A young Pennsylvanian falls heir to a fine old Southern plantation to which he brings his sweetheart, a circus actress, and the two partners of her "act". His family do not approve and the love affair does not run smoothly. Lavish production, Mardi Gras scenes of glamorous photographic beauty, sincere acting by Miss Daniels, and the excellent grand opera voice of Mr. Marshall, cannot overcome the insufficient plot, all to frequently interrupted by the stale and vulgar comedy gags of Wheeler and Wolsey. It

is a lavish spectacle which misses fire for a critical audience.

Adolescents, 12 to 16. Children, 6 to 12.
Possibly. Not recommended.

—o—

DOUGHBOY. Buster Keaton. Direction by Edward Sedgwick. Metro-Goldwyn-Mayer.

A light comedy depicting a buck private in the United States Artillery as the bewildered hero, who, through a series of mishaps, stumbles into fame and wins the girl he loves. Rather slapstick presentation of generally silly behaviour, but it will probably amuse younger people.

Adolescents, 12 to 16. Children, 6 to 12.
Probably entertaining. Yes.

—o—

EYES OF THE WORLD. Una Merkoe, John Holland. Direction by Henry King. Form Novel by Harold Bell Wright. United Artists.

A story of hypocrisy and unhappiness, characteristic of the author's style which will appeal only to those who admire his writing. It is difficult to judge it seriously as a modern up to date production not intended as burlesque, for settings and costumes, even dialogue and plot seem unsuitable, unreal, overdrawn and absurd.

Adolescents, 12 to 16. Children, 6 to 12.
No. Yes.

—o—

INSIDE THE LINES. Betty Compson, Ralph Forbes. Direction by Roy J. Pomroy. R.K.O.

To an involved, confused story of the working of the spy system in the late World War, is added the further complication of a trivial and unconvincing love theme. The excellent cast and good

mise-en-scene are squandered on a worthless play.

Adolescents, 12 to 16. Children, 6 to 12.
Of doubtful interest. Too complicated.

—o—

LAST OF THE DUANES. George O'Brien, Lucile Brown. Direction by Alfred L. Werker. From story by Zane Grey. Fox.

This melodramatic Western, full of thrills, good riding and beautiful scenery will provide good entertainment for those who like this type.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Good.

—o—

THE LEATHER PUSHERS. Kane Richmond, Sam Hardy, Nora Lane. Direction by Albert Kelly. Universal.

This is a short comedy dealing with a young college graduate who, in taking up prize-fighting as a profession, has difficulty in keeping the affections of the girl he loves. Being above the average picture of its type it will probably amuse the entire family.

Adolescents, 12 to 16. Children, 6 to 12.
Yes. Yes.

—o—

LOVE IN THE ROUGH. Robert Montgomery, Dorothy Jordan. Direction by Reisner. From the play "Spring Fever" by Vincent Lawrence. M.G.M.

Farce comedy with golf as the basis of the fun. A shipping clerk achieves social prominence through his ability in the game. It is fairly amusing.

Adolescents, 12 to 16. Children, 6 to 12.
Fairly amusing. Of little interest.

—o—

MANSLAUGHTER. Claudette Colbert, Frederic March. Based on story by Alice

Duer Miller. Direction by George Abbott. Paramount.

Splendidly cast and directed, this story of a wealthy, thoughtless girl who is found guilty of manslaughter, is exceptionally interesting. It is dramatic, sincere and entertaining.

Adolescents, 12 to 16. Children, 6 to 12. Very exciting but Too mature morally good.

—o—

THE MATRIMONIAL BED. Frank Fay, Florence Eldridge. Direction by Michael Curtiz. Warner Bros.

A farce of French life in which the hero, suffering from amnesia resulting from a railroad accident, becomes a hairdresser and is called to the home of his former wife. Though there is nothing outstanding in this picture, it is delightfully absurd and will appeal to the more sophisticated.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful, too mature. No interest.

—o—

MONTE CARLO. Jeannette MacDonald. Jack Buchanan. Adapted from "The Blue Coast" by Hans Mueller. Direction by Ernst Lubitsch. Paramount. (Preview).

A musical comedy—sophisticated, even risque, after the deft and clever Lubitsch manner of direction. The plot concerns the love affairs of an impoverished countess who runs away from her fiance' on her wedding day. At Monte Carlo she gambles her small fortune and also takes a chance in a romantic affair which happily has a lucky ending. The picture will have more appeal to the jaded taste of "Broadway" audiences than for family groups who may be offended by the naughty suggestiveness.

Adolescents, 12 to 16. Children, 6 to 12. Hardly. No.

OUTSIDE THE LAW. Mary Nolan, Owen Moore. Direction by Tod Browning. Universal Pictures Corporation.

Another crook melodrama dealing with the worst type of hardened criminals and the influence which a child exerts in changing their mode of life. Although they receive their just punishment, the outcome is not sufficient to counteract the general effect of the picture which sentimentalizes the characters. Talent is wasted in such a production.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

PARDON MY GUN. George Duryea, Sally Starr, Mona Ray. Direction by Robert DeLacey. Pathé.

This is another Western comedy film with nothing new or important to say, but the clean action, and excellent riding and roping stunts will probably prove highly entertaining for children.

Adolescents, 12 to 16. Children, 6 to 12. Yes.

Recommended.

—o—

QUEEN HIGH. Charles Ruggles, Frank Morgan. Direction by Fred Newmeyer. Paramount.

Two partners who are unable to agree about their business affairs, decide to play a hand of draw poker to settle their differences, the winner to manage the business for one year, and the loser to become his personal servant. A laugh-provoking burlesque which should provide good clean entertainment for adults and adolescents.

Adolescents, 12 to 16. Children, 6 to 12. Yes.

No interest.

—o—

SAP FROM SYRACUSE. Jack Oakie, Ginger Rogers. Direction by A. Edward Sutherland. Paramount.

The whole family will enjoy this comic tale of Littleton Looney who miraculously leaps from the position of day laborer on the Erie Canal to consulting engineer of Ellen Launders' million dollar mines. The picture depends entirely—almost too much—upon the efforts of the star for its entertainment value, yet nevertheless it is good fun, and will undoubtedly please Oakie fans.

Adolescents, 12 to 16. Children, 6 to 12. Excellent fun. Good.

—o—

SCARLET PAGES. Elsie Ferguson. Direction by Ray Enright. First National.

A woman lawyer bares her past to provide extenuating circumstances which will acquit a young girl of a charge of murder. The production is sentimental rather than dramatic and thus lacks entertainment value for discriminating audiences.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

THE SILENT ENEMY. Indian Cast, Direction by H. P. Carver. Story by W. Douglas Burden. Paramount.

This is an absorbing and dramatic story of the American Indians in the far north and their continual fight against hunger—"The Silent Enemy". It is a remarkable portrayal of their life, customs, and ethics, presented with delightful simplicity and naturalness by a native Indian cast. It is perhaps too tense for very imaginative young children but it is unexcelled for other audiences.

Adolescents, 12 to 16. Children, 6 to 12. Excellent.

—o—

SPURS. Hoot Gibson, Helen Wright. Direction by B. Eason. Universal.

An exciting Western film showing how a young man, in search of the murderer of his father's closest friend, rounds up

a gang of cattle thieves. A typical 'Hoot Gibson' picture with plenty of desperate gun-fighting and rough riding, which will appeal to those who like that type.

Adolescents, 12 to 16. Children, 6 to 12. Yes. Exciting but entertaining.

—o—

THE STORM. Lupe Velez, Paul Cavanaugh. Direction by William Wyler. Universal (Preview).

Two men and a girl are caught by storms and are snowbound thruout the winter in the Canadian Northwest. The story portrays the hardships they endured made more unbearable by the bitter rivalry of the two men for the girl. It is only average in production and is therefore not particularly interesting or entertaining. It is too tense and depressing for children.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended. No.

—o—

THREE FACES EAST. Constance Bennett, Erich Von Stroheim. Direction by Roy Del Ruth. Adapted from play by Anthony Paul Kelly. Warner Bros.

A story of espionage during the war in which the wit of a woman spy is pitted against the craft of a man. It is very entertaining, well cast and ably directed, holding the interest thruout.

Adolescents, 12 to 16. Children, 6 to 12. Highly entertaining. Mature.

—o—

WHAT MEN WANT. Pauline Starke. Direction by Ernest Laemrle, Universal.

A decidedly second rate and trivial production—a drama of night life which is entirely lacking in dramatic values and good taste. The plot, which concerns the love of two sisters for one man, is superficial and unconvincing.

Adolescents, 12 to 16. Children, 6 to 12. Decidedly not. No.

THE WAY OF ALL MEN. Douglas Fairbanks, Jr. Direction by Frank Lloyd. First National.

The story deals with the ease with which resolutions, made at the point of

death, may be completely ignored when danger is no longer imminent. An interesting and very deliberate picture with some excellent photographing.

Adolescents, 12 to 16. Children, 6 to 12. Little interest. No interest.

SHORT SUBJECTS

CAMPUS CRUSHES. Andy Clyde, Marge Beeve. Direction by Mack Sennett. Paramount.

The comedy is full of absurd situations in "make-believe" college life. It should prove good entertainment for any audience as it is cleverly directed and is really funny.

—o—

HIS ERROR. T. Roy Barnes, Monte Collins. Direction Stephen Roberts. Educational.

A pointless and dull slapstick comedy. Entertainment value is perhaps a matter of taste but it is not recommend for children.

—o—

KNIGHTS IN KHAKI. Produced under the auspices of the Boy Scouts of America. Direction by Donovan Miller.

Various activities of the Boy Scouts including their constructive training, recreation, and good moral influence are shown in story form. It will be interesting and entertaining for everyone.

—o—

LET 'ER BUCK. A Grantland Rice Sportlight. Van Beuren Corporation. Pathé.

An excellent exhibition of cowboys' skill. The scenes, with plenty of action and some interesting slow motion, represent the Cody Wyoming Rodeo.

SI SI SENOR. Tom Patricola, Joe Phillips. Direction by William Goodrich. Educational.

Slapstick comedy of two penniless vaudeville performers in Mexico and their mistaken identity, due to stolen clothes. It is perhaps harmless but not the best entertainment.

—o—

TEACHER'S PET. Our Gang. Hal Roach. M.G.M.

Two comedies previewed under same title. One tells of the tricks the children play on the new teacher, only to be completely won by her when she arrives. The other continues the story. They are afraid that she will marry and leave them, as their other teacher did, and they try to discourage one whom they think her suitor. They have to apologize when they find they are embarrassing her brother. Both films are good fun and children and adults alike will enjoy them.

—o—

SILLY SYMPHONY CARTOONS. Walter Disney Productions.

These animated musical cartoons are refreshingly original. They have little story but the imaginative and amusing actions of insects, animals and plants, cleverly synchronized to the rhythm of the musical accompaniment, are highly entertaining. The orchestral scores are exceptionally good and are arranged by Carl Stallings. They are highly recommended for all audiences and are excell-

ent for junior matinees.

"Artic Antics." This shows penguins, seals, walruses, and other artic birds and animals performing to martial rhythm. Very amusing suggestion after the Byrd films.

"Night." The creatures of the night, owls, frogs, mosquitos, glow-worms, in a musical extravaganza accompanied by "The Blue Danube."

"Frolicking Fish" cleverly depicts undersea atmosphere, enhanced by rhythmic musical accompaniment.

—o—

MICKEY MOUSE CARTOONS. Walter Disney Productions. Animated cartoons with sound accompaniment.

These productions do not achieve quite the high standard of excellence of the Silly Symphony cartoons but they are ingenious, clever, grotesquely amusing. The occasional vulgarities are perhaps

forgivable because of the euphemistic quality of the cartoon medium of expression. All are entertaining.

"Barnyard Concert." "Poet and Peasant" burlesqued.

"The Shindig" is a barndance with animal dancers.

"The Cactus Kid" has a desert cafe as its setting and considerable Mexican melodrama satirizes the typical "Western".

—o—

VAGABOND ADVENTURE SERIES. The Van Beuren Corporation Pathé.

These are interesting silent travel films accompanied by lectures by Tom Terris the director. "Sacred Fires" pictures scenes in India; "Love That Kills" provides a slight romantic interest showing the love affair of an Asiatic girl and boy of different castes. This series is interesting and instructive to all ages.

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ADDRESS

Return to Clarendon

October 1930

Reviews

-- by --

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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MOTION PICTURE COMMITTEE OF THE WOMEN'S UNIVERSITY CLUB, LOS ANGELES BRANCH AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

MRS. JOHN VRUWINK, *General Chairman*

MRS. WALTER VAN DYKE, *Vice Chairman*

Editors of Bulletin: Mrs. John Vruwink, Mrs. H. Sutherland Campbell, Mrs. Margaret Argo.

MRS. PALMER COOK, *Subscription Chairman*

MRS. GEORGE RYALL, *Preview Chairman*

CALIFORNIA MOTION PICTURE COUNCIL

One of the objectives of club motion picture work in Southern California has always been to discriminate between films which are suitable and those unsuitable for children and to encourage a selective attendance. During the summer it has been the privilege of the Women's University Club to assist in the organization of a group which will attempt to sponsor special programs for children, and on Monday, September 8th, 1930, the California Motion Picture Council formally came into existence with Mrs. John Vruwink, Women's University Club, President; Mrs. William Burk, General Federation of Women's Clubs, Vice President; Mrs. Charles Burr, International Federation of Catholic Alumnae, Secretary; Mrs. John Cook, Daughters of The American Revolution, Treasurer; Mrs. Florine Wolfstein, Council of Jewish Women, Parliamentarian.

The organizations represented in this council are: Women's University Club, Los Angeles Branch A.A.U.W.; Los Angeles District, Cal. Fed. Women's Clubs; Preview Dept., General Federation of Women's Clubs; First District, California Council of Parents and Teachers; Tenth District, California Council of Parents and Teachers; International Federation of Catholic Alumnae; California Council of Catholic Women; Council of Jewish Women; Daughters of the American Revolution; Hollywood Women's Club; Friday Morning Club; Ebell Club; Girl Scouts of Los Angeles; Boy Scouts of Los Angeles; Girl Reserves of the Y.W.C.A., Los Angeles; Hollywood and Los Angeles Branches, Y.M.C.A.; The Camp Fire Girls, Los Angeles; Librarians, Work With Children, Los Angeles Public Library; Los Angeles County Librarians.

It is hoped that this group, representing the organizations most interested in this social phase of child welfare, may become a permanent clearing house for all the available information on what is being done here and elsewhere, in providing motion picture entertainment especially suitable for children, and for all the available information on current film releases. Study work, under the guidance of Mrs. Leo Hedges of the Parent Teacher Association has been begun.

The immediate plan has been to prepare a standard to which all the representative members of the Council agree, and then to assist in encouraging the exhibitors who are willing to cooperate with the California Motion Picture Council by giving the approved programs. The matinees will of necessity be of greater interest to children over nine because of the dearth of material available which is suitable for younger audiences, but every item on the motion picture program will have been seen and approved by the combined preview committees of the council. The program will last approximately two hours only, because of the nerve and eye strain of a longer program, and the matinee will be a separate unit in no way to be confused with the continuous performance merging into an adult program. Trailers advertising future releases are not to be run at these matinees unless they relate to the next approved matinee. Additional entertainment is at the discretion of the management of the theatres, but the California Motion Picture Council will not sponsor any matinee at which children are exploited or where the program does not meet the high standard of excellence already planned. Chaperones from among the mothers in these women's organizations are requested by the managers of the theatres, bringing thus a closer understanding and cooperation.

When the list of theatres willing to cooperate with this Council is assured the locations may be secured from any of the organizations which are members of the Council. It is planned to have an identifying insignia which may be given to the approved matinees so that they may be recognized.

FEATURE FILMS

NOTE—Publicity or "the box office" seems to demand sacrifices unintelligible at times to the mere layman. The pleasantly entertaining "Singer of Seville" (reviewed August, 1930) becomes "The Call of The Flesh"; "The Richest Man in The World" (reviewed July, 1930) is released as "Sins of The Children."

ANIMAL CRACKERS. The Four Marx Brothers. Directed by Victor Heerman. Based on stage play by George Kaufman, and Morris Ryskind. Paramount.

The imitable quartet, the Marx Brothers, present a type of wit, enjoyment of which is entirely a matter of taste. It is hilarious nonsense with a keen touch of burlesque. In "Animal Crackers" Groucho, Chico, Harpo, and Zeppo mingle in Long Island society and become involved in the loss of a valuable painting. The fun is typical of the broad humor of farce comedy, and the clowning will appeal to children as well as to adults.

Adolescents, 12 to 16. Children, 6 to 12. Yes. Harmless.

—o—

ARE YOU THERE. Beatrice Lillie. Direction by Hamilton MacFadden. Fox.

The successful efforts of a lady detective to thwart a band of international crooks in their attempts to prey upon British royalty, are depicted in farcical manner. The plot is of no significance. The picture a succession of episodes in which slapstick situations are handled with subtlety and restraint. Miss Lillie displays her usual scintillating brilliance as a comedian. Entertainment value will probably be a matter of taste.

Adolescents, 12 to 16. Children, 6 to 12. Yes. Probably quite amusing.

—o—

THE BAD MAN. Walter Huston, O. P. Heggie. Based on play by Porter Emerson Browne. Direction by Clarence Badger. First National.

This version of the well known stage play is very entertaining and is distinguished by Mr. Huston's interesting

interpretation of the character of the "bad man", whose code of ethics is very real if not the conventionally accepted one. The settings are beautiful, the cast excellent, and the story amusing and dramatic.

Adolescents, 12 to 16. Children, 6 to 12. Depends on individual. Not suitable.

—o—

BORROWED WIVES. Vera Reynolds, Rex Lease. Direction by Frank Strayer. Tiffany.

A farce comedy of no special interest but yet at times broadly amusing. In order to receive a legacy the hero must be married before midnight on a certain date. His fiancee meets with all manner of delays in trying to cross the country in time, while a vampish siren tries to take her place at his end of the line.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended.

No.

—o—

CANYON HAWK. Rene Bordon. Direction by Alvin J. Neitz. Preview Big 4.

A young cattle man falls in love with a girl in the sheep business, to the disgust of his fellow cow men. He saves her from a treacherous plot and a dishonest foreman. This western is too poor in production to recommend for any audience.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

THE DAWN PATROL. Richard Barthelmess, Douglas Fairbanks Jr., Neil Hamilton. Direction by Howard Hawks. First National.

A war drama of aerial combat which is distinguished by good acting and direction and by excellent photography. It is unique in having no love story. The

interest is held by the flying sequences and thrilling action.

Adolescents, 12 to 16. Children, 6 to 12.
Good. Too exciting.

—o—

FOLLOW THRU. Buddy Rogers, Nancy Carroll. Adapted from musical comedy of the same name. Directed by Lawrence Schwab and Lloyd Corrigan. Paramount.

This effervescent comedy with interpolated song numbers offers as its chief assets the charm of its two young stars, and the really beautiful color photography, probably the best so far brought to the screen. Several scenes in doubtful taste might be omitted without being missed, but it may help a tired business man pass an agreeable hour. Otherwise it is in no way memorable.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

FOR THE LOVE OF LIL. Jack Mulhall, Elliott Nugent, Sally Star. R. K. O.

Adapted from the familiar magazine cartoons, the story follows the experience of a young couple whose married life a discarded suitor and a designing woman friend, together, try to disrupt. The cast does the best it can with a not too happy theme.

Adolescents, 12 to 16. Children, 6 to 12.
No. No.

—o—

HALF SHOT AT SUNRISE. Bert Wheeler, Robert Woolsey. Direction by Paul Sloane. R. K. O.

The not unfamiliar theme is of two doughboys who go A.W.O.L. and quite stupidly, and entirely by accident, become heroes. The story is incidental to the slapstick antics of the well known comedians, whose rough humor is de-

cidedly "of the earth earthy". Enjoyment is again a matter of taste.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. Not recommended.

—o—

HEADS UP. Buddy Rogers, Helen Kane. Direction by Victor Shertzinger. Paramount-Publix.

A musical comedy in the over-done boop-a-doop style, introducing this time cadet life in the U. S. Coast Guard, a rum-runner, a desert island, and romance. The picture is mediocre in every respect, but may prove light entertainment for those who enjoy Miss Kane's exaggerated baby-doll type of singing, ogling, and dancing, accompanied by suggestive meanings, and the use of vulgarity to "get" her laughs.

Adolescents, 12 to 16. Children, 6 to 12.
Doubtful. No.

—o—

HELL'S ISLAND. Jack Holt, Ralph Graves, Dorothy Sebastian. Direction by Frank Capra. Columbia.

A story of the Foreign Legion and two friends in love with the same girl, with misunderstanding, suffering and penal servitude on Hell's Island. Sacrifice leads to final happiness. The plot is not new, and the production is uninteresting.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

HER WEDDING NIGHT. Clara Bow, Ralph Forbes. Story by Avery Hopwood. Direction by Frank Tuttle. Paramount.

An amusing farce in which a movie star attempting to escape the attentions of men is unwittingly married to a man equally eager to avoid the ladies. The situation is plausible and the complications, while somewhat in the nature of the old style bed-room slapstick comedy,

are rollicking rather than objectionable.
Adolescents, 12 to 16. **Children, 6 to 12.**
Passable. Not the
most suitable.

—o—

LADIES MUST PLAY. Dorothy Sebastian, Neil Hamilton. Direction by R. Cannon. Columbia.

In spirit of bravado a poor but beautiful stenographer is introduced into Newport society by her employer, so that she may perhaps consummate her greatest desire which is to "marry money". The plot is too obvious as handled, entirely overlooking the possibilities for subtle humor or satire inherent in the situations. The result is dull and unconvincing.

Adolescents, 12 to 16. **Children, 6 to 12.**
No interest. No interest and
unsuitable theme.

—o—

THE LAST DANCE. Vera Reynolds, Jason Robards. Direction by Scott Pembroke. Audible Pictures.

To impress her family and friends, an East side dancer fabricates a romance with a wealthy young man. Complications ensue when the man contrives to meet her, but in the end he falls in love with her and makes her fibs come true. It is moderately good, light entertainment.

Adolescents, 12 to 16. **Children, 6 to 12.**
Not the best. No.

—o—

THE LAST OF THE LONE WOLF. Bert Lytell, Patsy Ruth Miller. Direction by Richard Boleslavsky. Columbia.

A light entertaining bit of comedy in which an arrested criminal in a fictitious country escapes his sentence because he can assist the queen in covering up her indiscretions. The sophistication of the motive for the play is somewhat lost in the intrigue and action.

Adolescents, 12 to 16. **Children, 6 to 12.**
Possibly. Hardly suitable.

LEATHERNECKING. Irene Dunne, Ken Murray, Benny Rubin. Adapted from the stage play "Present Arms". Direction by Eddie Cline. R. K. O.

A musical comedy in which the U. S. "leathernecks" are shown to little advantage. But accepting the farcical plot, it provides fairly innocuous entertainment.

Adolescents, 12 to 16. **Children, 6 to 12.**
Waste of time. Not recommended.

—o—

LILLIOM. Charles Farrell, Rose Hobart. Based on the play by Franz Molner. Direction by Frank Borzage. Fox.

Lilliom is a fantasy, serious and tragic in outcome. Lilliom, the man, is always believing that he will be finer and better and yet is always actually the ne'er-do-well and brute. He commits suicide and after ten years penance he is given another chance on earth, only to fail miserably. Mr. Borzage attempted a very difficult subject in this play and if it is not always convincing or entirely satisfying, it may be that the realism of the movies is too harsh a medium for so ethereal an idea.

Adolescents, 12 to 16. **Children, 6 to 12.**
Too mature. Unintelligible
for them.

—o—

THE LONESOME TRAIL. Charles De-laney, Virginia Browne Faire. Direction by Bruce Mitchell. Syndicate Picture. Preview.

The regulation western theme of the honest cowboy who saves the beautiful daughter of the rancher from the dishonest pardner. The production is too poor to appeal to any intelligence.

Adolescents, 12 to 16. **Children, 6 to 12.**
No. No.

THE LOSING GAME. Lowell Sherman, Marion Nixon, Wm. Janney. Direction by Lowell Sherman. R. K. O. Preview.

Comedy-drama, sophisticated in theme and dialogue and entertaining of its type to an adult audience. Lowell Sherman plays the leader of a gang of crooks whose personal code of ethics the gang must follow. When this code is violated, the inevitable happens and the "game is lost".

Adolescents, 12 to 16. Children, 6 to 12.
—o—

LOST GODS. Talking Picture Epics, Inc.

A stimulating film which succeeds in making archeology interesting and entertaining to the layman. The life and customs of various great African cities, buried for forty centuries, are disclosed in a fascinating way, opening up new worlds to the individual who has not already made a detailed study of this great work being accomplished. A picture highly recommended for its educational and entertainment values.

Adolescents, 12 to 16. Children, 6 to 12.
Very interesting. Too mature for
very young children.
—o—

MADAM SATAN. Kay Johnson, Reginald Denny. Direction by Cecil B. De Mille. M.G.M.

To enjoy this melodramatic farce the audience must accept an almost incredible premise: that a cultured, refined woman would stoop to win back her husband's love in the unconventional manner she chose. The production is magnificent; the dialogue smart, and the acting good. It is entertaining only for adults who enjoy spectacular melodrama.

Adolescents, 12 to 16. Children, 6 to 12.
No.
—o—

MOBY DICK. John Barrymore, Joan Bennett. Direction by Lloyd Bacon. Adapted from the novel by Herman Melville. Warner Brothers.

Mr. Melville's story of whaling days in

New Bedford has been changed by the addition of an elaborate love story, but altho melodramatic it is still interesting and consistent as presented. Mr. Barrymore gives an excellent characterization of Ahab, the half mad whaleman who seeks revenge on Moby Dick, the great white whale which has crippled him. The scenes on the ocean are spectacular and thrilling and it is good entertainment.

Adolescents, 12 to 16. Children, 6 to 12.
Good unless too exciting.
Too exciting.
—o—

MONSIEUR LE FOX or MEN OF THE NORTH. Gilbert Roland. Direction by Hal Roach. M.G.M.

A romantic drama of the north, depicting the efforts of a young French Canadian to evade the law after he has stolen the share of profits of a gold mine which were rightly his, and from which he had been cheated. The winter mountain scenes are particularly to be commended. The play itself, though weak in spots and not entirely convincing, will nevertheless prove entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
Yes. Probably too mature.
—o—

RAIN OR SHINE. Joe Cook. Direction by Frank Capra. Columbia.

"Rain or Shine" is great fun—a story of circus life in which the girl owner must be saved from the machinations of two crook members of the troupe who conspire to get control of her show. The glamour of a circus background adds much to the absurdly clever antics of Joe Crook, but the story is also diverting and the production is well directed, making the comedy very entertaining. It is recommended for family audiences.

Adolescents, 12 to 16. Children, 6 to 12.
Yes. Good fun.
—o—

RENO. Ruth Roland, Montague Love. Direction by George Crane. Sono-Art.

A woman is so humiliated by her hus-

band who openly shows his love for another woman, that she decides to get a divorce. The picture depicts dramatically her experiences with her child in Reno where her husband makes every effort to prevent her accomplishing her purpose. The story is not a pleasant one; although acting and directing are both good, the incidents are somewhat too exaggerated to seem real and the ending also answers no problem except for this woman!

Adolescents, 12 to 16. Children, 6 to 12.
No, unsuitable. No.

—o—

THE SANTA FE TRAIL. Richard Arlen. From the novel "Spanish Acres" by Hal Evarts. Direction by Otto Brower and Edwin Knopf. Paramount.

An absorbing and exciting Western tale of sheep herders and Indians, laid in the picturesque setting of an old Spanish estate. Although the frame work of the story is of the accepted type, the excellent acting, unusual scenic beauty, and touching romance, contrasting with bits of humor, contribute toward making it a splendid and entertaining production.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. Good.

—o—

SCOTLAND YARD. Edmund Lowe, Joan Bennett. From the play by Dennis Clift. Direction by Wm. K. Howard. Fox.

A conventional plot of a criminal who is made over by plastic surgery and believes that he is remade morally as well. The moral is rather weak in that he has nothing to lose and a great deal to gain by his reformation. Of average interest to adults.

Adolescents, 12 to 16. Children, 6 to 12.
Of no value. Better not.

—o—

SEA GOD. Richard Arlen, Fay Wray. Direction by George Abbott. Based on short story "The Lost God", by John Russell. Paramount.

An adventurous romance laid on a South Sea Island, in which the natives mistake for a lost sea god, the young

hero who has been accidentally tossed on their shores. Imaginative and exciting, it will provide splendid entertainment for those who would enjoy the world of make-believe.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. Good.

—o—

THE SEA WOLF. Milton Sills. Direction by Alfred Santell. Fox.

"The Sea Wolf" is a virile and tragic melodrama based on the story by Jack London, which forcefully depicts and emphasizes the brutality of "Wolf Larsen", a terrifying sea captain. The production is uniformly excellent and Mr. Sills gives a splendid characterization. But it is questionable whether these can justify, to the average audience, the succession of gruesome and horrible incidents.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. Absolutely not.

—o—

THE SPOILERS. Gary Cooper, Kay Johnson, Betty Compson. Direction by Edwin Carewe. Paramount-Publix.

All of the family will find interest in this film play which has been evolved from Rex Beach's novel of the gold rush days of 1900 in Nome, Alaska. Full of dashing adventure and the fervor of mining camp life, completely played, and carefully produced in regard to historical detail, the film is exceptionally good for its type.

Adolescents, 12 to 16. Children, 6 to 12.
Yes. Yes, if not too

—o—

exciting.

SONS OF THE SADDLE. Ken Maynard, Doris Hill. Direction by Harry Joe Brown. Universal.

A 'western' with a very mediocre and inconsequential plot, and rather amateurish acting, which will appeal only to those who love that particular type with its exciting riding, thrilling scenes of danger, and somewhat fancifully portrayed cowboy life.

Adolescents, 12 to 16. Children, 6 to 12.
Yes. Yes.

TOP SPEED. Joe Brown. Direction by Mervin Le Roy. Warner Brothers.

Farce comedy in which a poor young man in a broker's office falls in love with a wealthy girl and wins her heart and hand. The amusing action and exciting motor boat race as climax, provides pleasant recreation.

Adolescents, 12 to 16. Children, 6 to 12. Good.

—o—

UP THE RIVER. Spencer Tracy, Warren Hymer. From original story by Maurien Watkins. Direction by John Ford. Fox.

This is a clever and hilariously amusing farce which deftly burlesques some recent motion pictures of prison life. The situations are grotesquely incongruous but clever enough to be neither bluntly apparent nor guardedly subtle. A serious vein of loyalty and honor in the story might easily confuse children as to the manner in which the whole picture should be received and consequently it can be recommended for adults only.

Adolescents, 12 to 16. Children, 6 to 12. Doubtful.

—o—

WHAT A WIDOW. Gloria Swanson, Owen Moore, Lew Cody. Direction by Allan Dwan. United Artists.

"What A Widow!" a perfect title for the negligible plot of a gay and unsophisticated widow spending her newly acquired millions, pursued by suitors and in turn pursuing the suitor of her choice. It is absurd, even slapstick, moving at so rapid a pace at times that dialogue is lost and only noise accompanies the action. There are gorgeous clothes, lovely sets, and bits of excellently directed action. Miss Swanson's songs are musically charming. It is sophisticated, and then again just slapstick—a curious production which is hilarious at times.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended.

TEMPTATION. Lawrence Gray, Lois Wilson. Columbia. (Seen in Preview.)

The story of a weakling who broke his parole. Love presumably assures complete reform when, after paying the penalty, he will be released.

Adolescents, 12 to 16. Children, 6 to 12. Very doubtful.

No.

—o—

THE PRINCE OF DIAMONDS. Ian Keith, Aileen Pringle. Direction by Karl Brown. Columbia.

A theme of adventure laid in England and China. Retribution follows on the heels of the villain and, freed from misunderstanding, the lovers are reunited. Adolescents, 12 to 16. Children, 6 to 12. Fair entertainment.

Harmless.

—o—

THE LOVE TRADER. Leatrice Joy, Roland Drew. Direction by Joseph Henaberry. Metropolitan Studio. (Seen in Preview.)

A tropical night and a handsome half-caste induce a woman to forget the conventions. Realizing that she cannot adapt herself to either the old or new mode of life, she commits suicide. The picture is poorly planned, the direction and acting quite mediocre.

Adolescents, 12 to 16. Children, 6 to 12. Wrong moral.

No.

—o—

THE BIG DEAL. Warner-First National.

Comedy in which Father is tricked in a business deal by the daughter's suitor, to Father's delight. Innocuous but no interest to children.

—o—

IN OLD SEIDELBERG. First National.

Musical number of fair interest. Not recommended for children.

—o—

LAUREL AND HARDY MURDER CASE. Hal Roach. M.G.M.

An amusing comedy burlesquing the ever popular mystery stories. It will entertain all ages.

November 1930

Reviews

-- by --

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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MOTION PICTURE COMMITTEE OF THE WOMEN'S UNIVERSITY
CLUB, LOS ANGELES BRANCH AMERICAN ASSOCIATION OF
UNIVERSITY WOMEN

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Editors of Bulletin: Mrs. John Vruwink, Mrs. H. Sutherland Campbell, Mrs. Margaret Argo.

THE TEATRO INTERNACIONAL

The Teatro Internacional is a new project and it is to be hoped that it will be successful and enduring. The aim is twofold. The showing of the Spanish version of American talking pictures affords entertainment for the many Spanish-speaking inhabitants of Los Angeles. More important, however, is the opportunity it gives language students of hearing the language spoken in a natural manner. The value of this is very great. Spanish has become the most popular and practical language offered in our schools. Most people study it in order to obtain a speaking knowledge. With that objective in mind, attendance at one of these pictures is worth two sessions in a class room. Even beginners with only a slight foundation can profit from attendance. As a general thing, the Spanish spoken is correct and pronounced clearly with a minimum of provincialisms.

It is to be hoped that French and German films will also be shown, though naturally, Spanish predominates due to the greater number of pictures made in that language.

MRS. BERYL MUNSELLE McMANUS

(The California International Theatre is located at 810 S. Main Street, Los Angeles. The following reports by Mrs. McManus, a teacher of Spanish in the City Schools, are of films which have already been shown, but suggest the quality of those to follow.—Editor's Note.)

AMOR AUDAZ (Bold Love). Adolph Menjou, Rosita Moreno.

Aside from the foreign language element, there is nothing of interest in this picture. The plot is trite and shallow. Two crooks, after the same necklace, fall in love. They discover each other's true occupation and immediate goal and resolve to reform due to their love.

Mr. Menjou speaks Spanish well, though he seems to have a slight French accent. The supporting cast is entirely Spanish.

CASCARRABIAS (Grumpy). Ernesto Vilches.

This is a very good "talkie". The plot, familiar to many of us through our English stage and screen versions, is entertaining. Ernesto Vilches, in the role made famous by Cyril Maude, gives an excellent characterization. The role calls for fast, nervous speech which might make it difficult at times for a student to follow the talking. In such instances, however, the clearness of the action leaves no doubt as to the meaning. The

supporting cast, entirely Spanish, is good. This picture is recommended to the student as being entertaining and also offering a chance to hear Spanish spoken clearly and well.

—o—

LAS GALAS de PARAMOUNT (Paramount on Parade).

Las Galas de Paramount is the usual review type of picture. In addition to the dances and English songs, several Spanish numbers are interspersed. All introductions are made by Barry Norton, Ramón Pereda, Rosita Moreno all of whom speak clearly and may be easily understood by a language student.

—o—

OLIMPIA. Jose Crespo.

The title role in the English version was played by John Gilbert. In the Spanish version, Mr. Crespo and the sup-

porting cast do excellent work. The plot is ordinary. A princess falls in love, but snubs the man when she thinks him below her. On finding out his true status she suffers a change of heart, but he leaves and the usual happy ending is lacking. The picture is not intended for a youthful audience. From the language standpoint, however, it is good. Some of the dialogue is too fast for the untrained ear to grasp the meaning, but gives the student the "sound" and "intonation" which can only be gotten from hearing it well-spoken by natives.

—o—

RADIO MANIA. Laurel-Hardy.

This is an amusing comedy of the usual Laurel and Hardy type. Both actors speak in Spanish and their "Americanized" Spanish is as amusing as their actions. Young students of Spanish will enjoy the picture very much.

FEATURE FILMS

AFRICA SPEAKS. Colorado African Expedition, Inc. Columbia.

A fictional presentation of a trip across the Equatorial region of Africa from East to West. It gives very interesting descriptions of the native inhabitants, animal life, and natural phenomena found there, and the editing of the film has been effectively handled to hold interest. It pictures some very realistic views of lions with their prey which must be mentioned in connection with younger children's attendance.

Adolescents, 12 to 16. Children, 6 to 12. Very instructive and A matter of individual selection.

—o—

BIG BOY. Al Jolson. Direction by Alan Crossland. Warner Bros.

The trite story of a jockey who is discharged thru the machinations of crooks

before the Kentucky Derby, but who returns to save the race, is sufficient to provide a pleasant background for Al Jolson's "blackface" personality and the entertaining songs which carry the picture.

Adolescents, 12 to 16. Children, 6 to 12. Entertaining. Entertaining.

—o—

THE BIG TRAIL. Direction by Raoul Walsh. M.G.M.

"The Big Trail" is an impressive spectacle and one which could have been portrayed in no other medium and preferably in the grandeur film. It gives a wonderfully vivid impression of the historic pilgrimages across the country by wagon trains; the terrific physical handicaps, hardships and dangers encountered, and the indomitable courage and perseverance of the adventurers. The slight story is entirely suitable, never intruding into

the greater theme and yet holding interest throughout. It leaves a deep impression of a romantic period in American history which has great appeal and the exquisite photography and masterful direction marks an unusual production.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. Excellent for
those over 9.

—o—

BILLY THE KID. John Mack Brown, Kay Johnson. Adapted from "The Saga of Billy The Kid" by Walter Noble Burns. Direction by King Vidor. M.G.M.

The story is a very free adaptation of the book and consequently has no historical value. It is a glorified Western, set in the beautiful country around the Grand Canon in Arizona, full of stirring action, bitter fights, and romantic interest. Billy The Kid—a one time bandit—seeks to avenge his employer's death, and to accomplish this sides with those who are bringing law and order to a new country. No stress is laid on any moral involved. It is thrilling entertainment for those who enjoy this type, with an excellent cast and superior production.

Adolescents, 12 to 16. Children, 6 to 12.
Very exciting: a Too exciting.
matter of taste.

—o—

THE BOUDOIR DIPLOMAT. Ian Keith, Betty Compson, Mary Duncan. Adapted from the stage play "The Command To Love." Direction by Malcolm St. Clair. Universal. (Seen in Preview.)

A court attache has great success with the ladies. This makes him useful to his superiors who settle affairs of state thru his boudoir diplomacy. This type of sophisticated farce needs the lightest touch to be successful. The picture lacks the witty sophistication of "The Command To Love". In avoiding censorship

it touches vulgarity. Entertainment value is a matter of taste.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

CHECK AND DOUBLE CHECK. Played by "Amos and Andy" (Freeman F. Gosden, and Charles J. Correll). Direction by Melville Brown. R.K.O.

Amos and Andy perform a vigil for their lodge and accidentally discover a document establishing the fortunes of the son of their old benefactor. The slight plot is sufficient to motivate the diverting activities of the two, and is entirely appropriate to the type of entertainment they provide. The humor is never strained, is deliciously funny, and even hilarious at times, as when their taxi careens thru the city traffic. The picture is excellent for family groups.

Adolescents, 12 to 16. Children, 6 to 12.
Excellent.

—o—

THE DANCERS. Lois Moran, Walter Byron, Phillips Holms. Adapted from the play by Gerald Du Maurier and Viola Tree. Direction by Chandler Sprague. Fox.

This is a drama of social life as it is lived by a certain "fast" set of the present generation, and of the innate finesse which eventually triumphs to the imminent satisfaction of the hero and the audience. Poor direction and the miscasting of Lois Moran in addition to deviations from the episodes which made the original play interesting, make this a mediocre picture.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

DU BARRY. Norma Talmadge, Conrad Nagel. Adapted from play by David Be-

lasco. Direction by Sam Taylor. United Artists.

Miss Talmadge has presented us with a very colorful interpretation of this famous character, but one which is quite different from our conception gained from historical fact. Because of this, and because the spirit of the period is not truthfully depicted, the picture is illogical and will fail to convince the critical. As entertainment value alone, however, it will have considerable appeal, and it is gorgeously produced and extraordinarily well done.

Adolescents, 12 to 16. Children, 6 to 12. Of doubtful interest. Too mature.

—o—

EAST IS WEST. Lupe Velez. From the stage play by Samuel Shipman. Direction by Monte Bell. Universal.

A picture dealing with Chinese customs and the impossibility of reconciling the peoples of the East with those of the West. Though lacking some of the finesse and charm of the stage play, it will provide interesting entertainment for adults. Adolescents, 12 to 16. Children, 6 to 12. Doubtful—too mature. No.

—o—

ESCAPE. Gerald Du Maurier. From the stage play by John Galsworthy. Direction by Basil Dean. Associated Talking Pictures (English Company) in conjunction with R.K.O.

A realistic drama showing an Englishman sentenced to prison, his escape after two years of servitude, and his adventures during the forty-eight hours he is free. It is an intense and fascinating study in human nature, its actions and reactions. Excellently cast and produced, it is refreshingly different with its portrayal of English life and character, and cannot be too highly recommended for adults and more mature adolescents.

Adolescents, 12 to 16. Children, 6 to 12. Probably very interesting. Too mature.

— 5 —

FEET FIRST. Harold Lloyd. Direction by Clyde Bruckman. United Artists. (Seen in preview).

As a shoe salesman, demonstrating personality acquired in a correspondence school, Harold Lloyd gets into his usual comic difficulties guaranteed to keep the children on the edge of their chairs and hilariously amused.

Adolescents, 12 to 16. Children, 6 to 12. Good. Excellent.

—o—

GIRL OF THE GOLDEN WEST. Ann Harding. From the play by David Belasco. Direction by John Francis Dillon. Warner-First National.

This is the story of a girl in a rough mining camp in early California days who protects the man she loves from the law. Miss Harding seems hardly the type for her part but her splendid talent makes the melodrama more interesting than it otherwise would be.

Adolescents, 12 to 16. Children, 6 to 12. Probably entertaining. Doubtful.

—o—

HER MAN. Helen Twelvetrees, Ricardo Cortez, Phillip Holmes. Direction by Ray Garnet. Pathé.

A very depressing but convincing story of a little pick-pocket whose life is changed when she falls in love with a sailor. The whole environment and characters involved are sordid, nevertheless the picture is entertaining because it is well done. It cannot however be recommended for younger people as it is not a very honest or vital presentation of life.

Adolescents, 12 to 16. Children, 6 to 12. No. No.

—o—

A LADY SURRENDERS. Genevieve Tobin, Rose Hobart, Conrad Nagel. Direction by John Stahl. Universal.

A triangle play based on the novel

"Sincerity" by John Erskine (but avoiding some of the novel's problems), in which the insincere and selfish wife finally realizes that her husband has found true love and companionship in another woman. Although somewhat melodramatic it is well constructed, logical throughout, and excellently acted. It is good entertainment for adults.

Adolescents, 12 to 16. Children, 6 to 12. No.

—o—

LAUGHTER. Nancy Carroll, Frederick March. Direction by D'Abbadie D'Arrast. Paramount.

The story of a girl who marries a man engrossed in business and who then regrets her bargain. When she finds another man who will enjoy life as she likes to, she leaves her husband for him. The dialogue, by Donald Ogden Stewart, is amusingly sophisticated, and the direction and acting — especially that of Frederick March — is very good. It is lightly entertaining for adults but it cannot be considered ethically elevating for youthful audiences.

Adolescents, 12 to 16. Children, 6 to 12. Hardly.

—o—

MAYBE IT'S LOVE. Joe Brown, Joan Bennett. Direction by William Wellman. Warner Bros.

A college picture which is different and lots of fun. Upton has no football team for the coming season, and Joe Brown evolves a plan, by which, with the cooperation of the pretty daughter of the President, an "All American" team is recruited. Joe Brown's exceptional talents in clowning make the humor hilarious at times.

Adolescents, 12 to 16. Children, 6 to 12. Excellent.

—o—

MOROCCO. Marlene Dietrich, Adolph Menjou, Gary Cooper. Direction by

Joseph Von Sternberg. Paramount. (Seen in preview).

The story of a French cafe entertainer's affairs with a Foreign Legionnaire and an idler, rather tawdry in implication though not in actual presentation. The acting is excellent, Miss Dietrich being especially vivid and interesting in her characterization. The desert setting lends color, and the action is admirably directed.

Adolescents, 12 to 16. Children, 6 to 12. Not recommended because of theme.

No.

—o—

THE OFFICE WIFE. Dorothy Mackaill, Lewis Stone. Direction by Lloyd Bacon. Warner-First National.

Presenting the problem of the man engrossed in business; the neglected wife who seeks diversion elsewhere; and the attractive stenographer who consoles the husband. It is not new and yet somewhat novel for a movie plot, and the production is very well handled. It does not solve any heavy problems but it will entertain many.

Adolescents, 12 to 16. Children, 6 to 12. No—unsuitable.

No.

—o—

THE PAY OFF. (Previously reported as "The Losing Game.") From the story by Samuel Shipman. Lowell Sherman in cast and directing. R.K.O.

A crook melodrama of doubtful moral value since the charming villain who is an exponent of unbalanced ethics wins too much of our sympathy.

Adolescents, 12 to 16. Children, 6 to 12. No.

No.

—o—

PLAYBOY OF PARIS. Maurice Chevalier. Direction by Ludwig Berger. Paramount.

The "Playboy of Paris" is decidedly

light farce and is somewhat lacking in the spontaneity and charm with which we associate M. Chevalier. The story concerns the adventures of a waiter who inherits a fortune but who is forced to keep his place in the cafe or forfeit the money. It may amuse family audiences but is hardly suitable for strictly junior ones.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Hardly.

—o—

RENEGADES. Warner Baxter, Myrna Loy. From the novel "Les Renegats" by Andre Armandy. Direction by Victor Fleming. Fox.

A very American interpretation of the French Foreign Legion which utterly fails to be convincing. A good cast and good photography cannot make up for the play itself which is overloaded with wild adventure and melodrama.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

—o—

SEA LEGS. Jack Oakie. Direction by Victor Heerman. Paramount.

A slapstick comedy of pie throwing type with just enough plot to hold the numerous gags together. It is unfortunate that the little plot that there is should be based on deceit and insubordination.

Adolescents, 12 to 16. Children, 6 to 12.
Passable. Doubtful.

—o—

SINNER'S HOLIDAY. Grant Withers, Evelyn Knapp. Adapted from play "Penny Arcade". Direction by John Adolfi. Warner-First National.

The story of a girl who is forced to be the means of convicting her brother in order to save the man she loves. The plot is simple and direct, and the play well cast, yet as a whole the picture is only passably entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
Not recommended. No.

SOUP TO NUTS. Ted Healy, Francis McCoy. Direction by Benjamin Stoloff. Fox.

A sentimental love story which is so broadly played that it is slapstick and in execrable taste.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

SWEET KITTY BELLAIRS. Claudia Dell, Ernest Torrence, Walter Pidgeon. Adapted from Belasco stage play. Warner-First National.

A light musical comedy which portrays the love affairs of an English beauty of the early Eighteenth century. Done entirely in technicolor the charming costumes of the period lend themselves very well to the reproduction. It is pleasantly entertaining.

Adolescents, 12 to 16. Children, 6 to 12.
Entertaining. Little interest.

—o—

THOSE THREE FRENCH GIRLS. Fifi Dorsay, Reginald Denny. Direction by Harry Beaumont. M.G.M.

A witless farce comedy, verging on the vulgar and suggestive, depicts a young Englishman who comes to the rescue of three French girls in distress, and his resulting love affair. The plot is shallow and the picture itself decidedly mediocre, with nothing to recommend it but the wasted efforts of a good cast.

Adolescents, 12 to 16. Children, 6 to 12.
No.

—o—

TOM SAWYER. Jackie Coogan, Junior Coglain. Direction by Paramount.

It is a very refreshing and entertaining picture. The remembered pranks of the beloved boys draw chuckles of appreciation as the well known characters of the story appear in life on the screen. The necessary thrills are handled with real restraint, making the action entirely suitable for children.

Adolescents, 12 to 16. Children, 6 to 12.
Recommended. Excellent.

THE UTAH KID. Rex Lease, Dorothy Sebastian, Tom Sanschi. Tiffany. (Seen in preview.)

Another Western melodrama, amateurish in production and undistinguished by any special merits in acting, direction or entertainment value.

Adolescents, 12 to 16. Children, 6 to 12. Of no value. Probably entertaining because action predominates.

—o—

THE VIRTUOUS SIN. Walter Huston, Kay Francis. Adapted from a play by Lajos Zilahy. Paramount.

An excellent cast and effective direction gives interest to this triangle love story—that of a Russian General and the wife of one of his soldiers. It is sophisticated in theme and points no moral but maintains a good level of suspense and interest, and entertains.

Adolescents, 12 to 16. Children, 6 to 12. No.

No.
Passable.

SHORT SUBJECTS

COBB GOES A FISHING. Grantland Rice Sportlight. Pathe.

Fifteen minutes of fishing and philosophy with Irving Cobb. Good for all audiences.

—o—

EBONY SHRINE. Tom Terriss Vagabond Adventure Series. Van Beuren Corporation. Pathe.

A trip thru Guatemala which includes visits to the towns, market places, and churches. The Church of the Black Christ of Esquiplas is of particular interest. Entertaining for all audiences.

—o—

GLIDING. A Grantland Rice Sportlight. Van Beuren Corporation. Pathe.

An interesting and enlightening demonstration of the sport and science of gliding. Excellent for all ages.

YANKEE BOY. Richard Talmadge. Direction by Nail Maison. Richard Talmadge Productions.

"Western" action film with some charm photographically. The story is involved and confusing, amateurish in presentation and absurd in development.

Adolescents, 12 to 16. Children, 6 to 12. Will not entertain. Not recommended.

—o—

WHOOPEE. Eddie Cantor. Adapted from "The Nervous Wreck" by Owen Davis. Direction by Thornton Freeland. Photographed in Technicolor. United Artists.

Those who have not had the opportunity to see the New York extravaganza produced by Flo Ziegfeld will thoroughly enjoy this colorful adaptation, with its effective dance numbers, tuneful songs and clever star. It is sophisticated in its humor, but always amusing, and the humor is of the type more appreciated by adults than by youthful audiences.

Adolescents, 12 to 16. Children, 6 to 12. Passable.

Passable.

JUNGLE TERROR. Tom Terriss Vagabond Series. Van Beuren Corporation. Pathe.

An excellent travelogue showing customs and experiences in the vicinity of the jungle, with especial reference to the use of elephants as beasts of burden and in place of mechanical power, and to the terror of the jungle itself. Especially recommended for all audiences.

—o—

SELF DEFENSE. A Grantland Rice Sportlight. Van Beuren Corporation. Pathe.

Demonstration of the sports of boxing and wrestling by young boys, which is instructive and entertaining. There is an excellent foreword by the Major of Culver Military Academy.

December 1930

Reviews

-- by --

The Motion Picture Committee

—of—

The Women's University Club



Los Angeles Branch
American Association of University Women
943 South Hoover Street

TELEPHONE DREXEL 2177

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MOTION PICTURE COMMITTEE OF THE WOMEN'S UNIVERSITY
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Films selected from the reviews of the preview committees of the Women's University Club; Council of Parents and Teachers; General Federation of Women's Clubs; International Federation of Catholic Alumnae; National Daughters of the American Revolution; and approved by a joint representative committee, as suitable for junior matinees and family audiences.

Junior Matinees—

Films	Release	
Africa Speaks	Columbia	Danger Lights R.K.O.
Big Trail (The).....	M.G.M.	Just Imagine Fox
Big Boy	Warner	Man Without Law..... Columbia
Check and Double Check.....	R.K.O.	Maybe It's Love..... Warner
Concentrating Kid	Universal	Remote Control M.G.M.
		Princess and The Plumber..... Fox
		Tom Sawyer Paramount

Recommended for Family audiences but not considered suitable for special children's programs.

Billy The Kid.....	M.G.M.	Lightnin' Fox
Escape	R.K.O.	Lottery Bride U.A.
Girl of The Golden West.....	Warner	Play Boy of Paris..... Paramount
Jenny Lind	M.G.M.	Tol'able David Columbia

FEATURE FILMS

ALONG CAME YOUTH. Charles Rogers.
Direction by Lloyd Corrigan and Norman McLeod. Paramount.

An unsophisticated farce-comedy full of humorous nonsense, which depicts the experiences of a young American follow-

ing the loss of all of his money in horse-racing. It all makes very light entertainment which will probably appeal more to juvenile minds than to adult.

Adolescents, 12 to 16. Children, 8 to 12.
Yes. Probably amusing for the most part.

BIG MONEY. Eddie Quillan, Robert Armstrong. Direction by Russell Mack. Pathé.

A picture concerning racketeers and the underworld. Though it expresses the American idea of easy money yet there is an appeal made by the boy who "always wins" in any form of gambling. The story is coherent and feasible and will be good entertainment for adults.

Adolescents, 12 to 16. Children, 8 to 12. Not recommended. No.

—o—

THE CAT CREEPS. Helen Twelvetrees. Direction by Rupert Julian. Universal.

Those who enjoy the familiar mystery thriller will probably respond favorably to this picture as it is true to type. As there is no novelty the situations will seem a little too familiar to critical mystery seekers, but the interest is fairly well sustained because the play moves swiftly and is well done.

Adolescents, 12 to 16. Children, 8 to 12. No, Too exciting. Yes.

—o—

COHANS AND KELLYS IN AFRICA. George Sidney, Charley Murray. Direction by Vin Moore. Universal.

The record of the absurdly amusing nonsense of the well known friendly enemies and their wives in Africa—this time in search of cheap ivory for piano keys. The comedy is marred by some unnecessary vulgarity which will disappoint many of their admirers.

Adolescents, 12 to 16. Children, 8 to 12. Perhaps, but not recommended. No.

—o—

DANGER LIGHTS. Louis Wolheim, Robert Armstrong. From the story "The Railroad Man" by James Ashmore Creelman. Direction by George B. Seitz. Pre-

viously reported in preview under title "The Record Run" August, '30. R. K. O.

A simple, wholesome story of a railroad yard. While not particularly clever, it will have general appeal.

Adolescents, 12 to 16. Children, 8 to 12. Interesting. Probably entertaining.

—o—

DERELICT. George Bancroft, Jessie Royce Landis, William Boyd. Direction by Rowland V. Lee. Paramount.

The title of "Derelict" is not descriptive but serves to stimulate interest in the study of two men of the sea, bitter rivals in work and in love, whose finer feelings are in the end victorious. The melodramatic story is directly told, and is well cast, with many beautiful scenic effects and a very thrilling storm as climax. It entertains.

Adolescents, 12 to 16. Children, 8 to 12. Entertaining. Exciting and mature.

—o—

EXTRAVAGANCE. Lloyd Hughes, Owen Moore, June Collyer. Direction by Phil Rosen. Tiffany.

A story of the dire results of extravagance. To one wife it brings tragedy which awakens the other girl—a bride to the folly of her ways.

Adolescents, 12 to 16. Children, 8 to 12. No. No.

—o—

FAST AND LOOSE. Miriam Hopkins, Charles Starrett. Direction by Fred Newmeyer. Paramount.

This picture is an adaptation of the play "The Best People" by Avery H. Hopwood, and deals with a very wealthy brother and sister who are attempting to find a way out of boredom thru drinking and reckless behavior. What happens when they fall in love with two young persons not considered "the best people",

is related in an amusing and clever way which will afford light entertainment for adults and possibly older adolescents.

Adolescents, 12 to 16. Children, 8 to 12.
Doubtful. No.

—o—

THE GREAT MEADOW. Eleanor Boardman, Johnny Mack Brown, Lucile La Verne. Adapted from novel by Elizabeth Madox Roberts. Direction by Stromberg. M. G. M.

A charming story of a pioneer family travelling from the early settlements of Virginia to a new and more fertile valley in Kentucky. The hardships of their struggles through swamps, forests, and over mountains, and the difficulties encountered later are a fitting background for this love story with its unusual and strange denouement. The cast is excellent throughout, but details of the picture as previewed are not entirely logical.

Adolescents, 12 to 16. Children, 8 to 12.
Interesting. Indian attacks
too exciting.

—o—

THE GORILLA. Lila Lee, Joe Frisco. Adapted from the play. Direction by Bryan Foy. Warner-First National.

A mystery comedy with a Dr. Jekyll and Mr. Hyde theme, the villain a respected citizen by day, and at night a terrorizer and murderer. It is full of agonizing moments, providing plenty of thrills for those who like this type of hair raising entertainment.

Adolescents, 12 to 16. Children, 8 to 12.
Probably, unless too By no means.
impressionable.

—o—

THE INDIANS ARE COMING. Tim McCoy, Allene Ray. Direction by Henry McRae. Universal. 12 chapters.

A chapter story dealing with adventure in the early mining days when

settlers traveled West in wagon trains through the dangerous country of hostile Indians. The story is more logical than many serials, the characterizations are clear and convincing, and are established early in the story. The production is not particularly accurate historically nor very careful in detail, but on the whole it is entertaining, and junior audiences will undoubtedly like its happy romance, swift action, and picturesque setting.

Adolescents, 12 to 16. Children, 8 to 12.
Possibly interesting. Entertaining.

—o—

JENNY LIND (A Lady's Morals). Grace Moore, Reginald Denny. Direction by Sidney Franklin. M. G. M.

This picture shows in fictional form the romance, tragedy, and triumphs of the Swedish opera singer, Jenny Lind. Miss Moore has a charming personality, and plays the part with great musical and dramatic ability. From every standpoint the picture is excellently done, and should undoubtedly rank high in entertainment value.

Adolescents, 12 to 16. Children, 8 to 12.
Yes. Too mature.

—o—

JUST IMAGINE. El Brendel. Direction David Butler. Fox.

A fantastic and amusing prophesy of what life may be fifty years from now. It is novel if not very imaginative. Its appeal is entirely a matter of taste, but it is considered on the whole as suitable for family or junior audiences because the sophistication will not be apparent and the fantasy may amuse.

Adolescents, 12 to 16. Children, 8 to 12.
Yes. Yes.

—o—

THE LIFE OF THE PARTY. Winnie Lightner, Charles Butterworth. Direction

by Roy Del Ruth. Produced in color.
Warner Bros.

A very broad and vulgar slapstick comedy with a slight story of gold diggers as motive. Miss Lightner is rough and hilarious, Mr. Butterworth more quietly amusing, and in spite of the noise and wild action it is at times funny.
—If you like the type.

Adolescents, 12 to 16. Children, 8 to 12.
Hardly elevating. No.

—o—

LIGHTNIN'. Will Rogers. From stage play by John Golden. Direction by Henry King. Fox.

The beloved character of Lightnin' Bill Jones—the shiftless, tippling but lovable and wise old hotel keeper, is brought to life again by Will Rogers. The comedy is rarely entertaining and Mr. Rogers own keen and honest philosophy on divorce is injected and adds interest. It is a delightful family film.

Adolescents, 12 to 16. Children, 8 to 12.
Yes. Yes, although
mature.

—o—

THE LONE DEFENDER. Featuring Rin-Tin-Tin. Direction by Richard Thorpe. All Star. (First Three Chapters.)

Rin-Tin-Tin is always a beloved star in any picture, but unfortunately the story in the opening chapters of this serial is confused and disconnected; the action is violent without logical reason; and the characters were not definitely enough defined to be considered intelligible to the average junior audience.

Adolescents, 12 to 16. Children, 8 to 12.
No interest. Exhausting.

—o—

LOTTERY BRIDE. Jeannette MacDonald. Direction by Paul S. Stein. United Artists.

A young Norwegian girl, whose fiance has become blinded by unreasoning jealousy, joins a matrimonial agency, and is sent to the north as a lottery bride. This is an up-to-date musical drama and judging it as such, we are apt to forgive its incongruities, its too melodramatic moments, and its studio-made snow scenes. The parts are excellently taken, the singing delightful, and the play colorful and entertaining throughout.

Adolescents, 12 to 16. Children, 8 to 12.
Recommended. Too mature;
no interest.

—o—

MIN AND BILL. Marie Dresslar, Wallace Beery. Adapted from book "Dark Star" by Lorna Moon. Direction by George Hill. M.G.M.

Tragedy underlies the rough humor of this comedy and the spiritual beauty of sacrificing love hides the sordidness of background and character. Min is the vulgar keeper of a disreputable hotel for sailors. A child is left in her care and her devotion for the growing girl is the hidden but motivating influence for all her acts. Miss Dresslar's portrayal of "Min" is an artistic achievement which should not be missed. Mr. Beery, Marjorie Rambeau and Dorothy Jordan are also excellent, but Miss Dresslar's part dominates the picture and to her must go congratulations for a perfect character sketch. It is worth seeing.

Adolescents, 12 to 16. Children, 8 to 12.
Possibly, but very No: Too mature.
mature.

—o—

MOROCCO. Marlene Dietrich, Adolph Menjou, Gary Cooper. From the play "Amy Jolly" by Benno Vigny. Direction by Joseph von Sternberg. Paramount.

"Morocco" will have distinct appeal to discriminating adults because of its unusual technical excellence. A girl singer

comes to Morocco to forget a past which is only suggested. She meets a private in the Foreign Legion and a millionaire artist, both of whom love her. The plot is unimportant, its development melodramatic, but the three characters become living persons in whom we believe. The background of the Algerian Desert setting has been faithfully reproduced, and sound, apart from the dialogue, is immensely important in the general effect. The intelligent direction of sound, photography, action, and acting has given us a convincing and very interesting picture.

Adolescents, 12 to 16. Children, 8 to 12.
No.

—o—

OH, FOR A MAN. Jeannette MacDonald, Reginald Denny. Direction by Hamilton MacFadden. Fox.

The story of a temperamental prima donna who marries a burglar and finds that he does not fit into her scheme of living. The play is unconvincing because it does not ring true, and it is not sufficiently amusing to be of any great interest to an intelligent audience.

Adolescents, 12 to 16. Children, 8 to 12.
No.

—o—

ONE NIGHT AT SUSIE'S. Billie Dove, Douglas Fairbanks, Jr. Based on story by Frederick Hazlett Brennan. Direction by John Francis Dillon. First National.

The plot is highly sensational melodrama which is well enough acted and directed to hold the interest in spite of the story. It deals with characters of the demi monde who work out their salvation satisfactorily for dramatic requirements.

Adolescents, 12 to 16. Children, 8 to 12.
No: unsuitable in theme.

ONLY SAPS WORK. Leon Errol. Adapted from play by Owen Davis. Direction by Cyril Gardner and Edwin Knoff. Paramount.

A very light and absurdly humorous farce comedy featuring Leon Errol as a ridiculous scamp who lives by thieving. The romantic interest is carried by Mary Brian and Richard Arlen as her suitor whom the crook involves in a bank robbery. The theme and absurdities are worked out with originality making it highly amusing for the average adult, but clever and successful evasion of the law, even in burlesque, can hardly be recommended as suitable entertainment for children.

Adolescents, 12 to 16. Children, 8 to 12.
Doubtful.

—o—

THE PASSION FLOWER. Kay Johnson, Charles Bickford, Kay Francis. From the novel by Kathleen Norris. Direction by William De Mille. M. G. M.

A good story, excellent acting, clever direction, beautiful photography, combine to make a thoroughly finished and convincing drama of human relations. It is the old theme of the infatuation of a young husband for another woman, but the characterizations are subtle and are so humanly presented that they become significant and the picture is rarely interesting for an adult audience.

Adolescents, 12 to 16. Children, 8 to 12.
Too sophisticated. Too mature.

—o—

THE PRINCESS AND THE PLUMBER. Charles Farrell, Maureen O'Sullivan. From the story by Alice Duer Miller. Direction by Alexander Korda. Fox.

A wholesome sweet little fairy tale probably of no great interest to a sophisticated audience. It is amusing but uninspired.

Adolescents, 12 to 16. Children, 8 to 12.
Good. Yes, altho mature.

REMOTE CONTROL. William Haines. Direction by Mal St. Claire and Nick Grinde. Adapted from play by North, Fuller and Nelson. M. G. M.

A conceited "wise cracking" radio announcer succeeds in thwarting a gang of crooks. The plot is novel and moves with speed, a sustained interest and a type of humor which will please any audience. And for once the crooks do not "outsmart" everyone!

Adolescents, 12 to 16. Children, 8 to 12. Very amusing. Entertaining.

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RIVER'S END. Charles Bickford, Evelyn Knapp. Adapted from novel by James Oliver Curwood. Directed by Michael Curtiz. Seen in Preview. Warner Bros.

An entertaining portrayal of this well known story of the Royal Northwest Mounted Police, admirably cast, directed and photographed. Charles Bickford plays the double role, of officer and his quarry who resembles him, and the action, suspense, and romance should have a wide appeal.

Adolescents, 12 to 16. Children, 8 to 12. Exciting. Exciting but passable.

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ROGUE OF THE RIO GRANDE. Jose Bohr, Myrna Loy. Direction by Spencer Bennett. Sono Art.

A rather fantastic melodrama depicting the love story of a Mexican bandit, a 'Robin Hood' who steals from the rich to give to the poor. The picture is dull, poorly cast, and mediocre throughout, with nothing particularly to commend it.

Adolescents, 12 to 16. Children, 8 to 12. Not recommended. No.

SEE AMERICA THIRST. Harry Langdon, Slim Summerville. Direction by William Craft. Universal.

A burlesque on gunmen and gang wars which relates what happens to two tramps who are mistaken for notorious killers. A revival of the old slapstick comedy modernized into feature length, with the result that though it is amusing it drags considerably and just misses being really funny.

Adolescents, 12 to 16. Children, 8 to 12. Probably amusing, but Better not. not recommended.

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THE SILVER HORDE. Evelyn Brent, Louis Wolheim. Direction by George Archainband. R.K.O.

A swift moving melodrama centering about a disappointed gold seeker who attempts to make a name for himself in the salmon industry. The plot is secondary to the interest in scenic backgrounds and in the whole process of the industry itself. The picture is too exciting and the story too involved for younger children, but there is a certain sweep and force about it which dwarfs some of the rather drab details and makes it worth while for others.

Adolescents, 12 to 16. Children, 8 to 12. Perhaps. No.

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THE SIN SHIP. Mary Astor, Ian Keith, Louis Wolheim. Direction by Louis Wolheim. Rodeo Films. Seen in preview.

An intense melodrama which is rather serious and heavy entertainment, telling a story of reformation. It is sordid in characters and detail, making it unsuitable for children.

Adolescents, 12 to 16. Children, 8 to 12. No. No.

SUNNY. Marilyn Miller, Joe Donahue. Direction by William Seitz. First National.

A typical musical comedy theme, farcical in character with the humor characteristic of the type, which is pleasantly entertaining and adequate perhaps as a setting for Marilyn Miller's charming personality and exquisite dancing.

Adolescents, 12 to 16. Children, 6 to 12. Possibly entertaining. If it interests.

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TODAY, Katherine Dale Owen, Conrad Nagel. Direction by William Nigh. R. K. O.

A story of the adjustments necessary in the lives of a young couple suddenly plunged from luxury to poverty by a crash in the stock market. It is well acted and directed and holds the interest for adults but not for children.

Adolescents, 12 to 16. Children, 8 to 12. No interest. No interest.

—o—

TOL'ABLE DAVID. Richard Cromwell. Adapted from the novel by Joseph Hergesheimer. Direction by John Blystone. Columbia.

This is a new version of the entertaining story which, as a silent picture left so vivid an impression. It is the story of a Kentucky mountain boy, considered only "tol'able grown" by the members of his family, who has to assume the responsibility of the family when tragedy comes. It has been well cast, and the characterizations are uniformly excellent. The story sweeps toward a powerful and intensely emotional climax which makes it quite unsuitable for children.

Adolescents, 12 to 16. Children, 8 to 12. A matter of taste: No: too exciting. interesting.

TONIGHT AND YOU (Under Suspicion) J. Harold Murray, Lois Moran. Direction by Alfred Erickson. Fox.

The story of a young English aviator who, in attempting to shield his younger brother during the war, accepts a stain on his own character. He enlists in the Canadian Royal Mounted Police hoping there will be an opportunity to make a name for himself. The scenes are exceptionally beautiful and the picture for the most part well done—a realistic drama which emphasizes honor and loyalty, and which at the same time is interesting and entertaining throughout.

Adolescents, 12 to 16. Children, 8 to 12. Recommended. Probably too mature.

—o—

THE TRUTH ABOUT YOUTH. Lorretta Young, Myrna Loy, Conway Tearle. Direction by William Seiter. First National.

A good caste is wasted on a trivial vehicle—the story of a boy who does not realize the real values in life until he suffers bitterly. The title is misinformative because the conditions pictured are unnatural and do not truthfully depict youth generally. It is a waste of time for adults and unsuitable for children.

Adolescents, 12 to 16. Children, 8 to 12. Better not. No.

—o—

WAR NURSE. June Walker, Anita Page, Robert Montgomery. Adapted from story by Rebecca West. Direction by Edgar Selwyn. M. G. M.

"War Nurse" attempts to be another war epic eulogizing women's part in the struggle, but the result is sentimental sensationalism which holds the attention through hectic incident and because of an adequate cast. No doubt the incidents

and characterizations could be duplicated in experiences at the Front, but the emphasis on personal relations, the piling up of bloody horrors accompanied by flippant dialogue, give a very definite feeling of unreality and insincerity which must be very disappointing to many of the women who gave their services overseas with nursing units.

Adolescents, 12 to 16. Children, 8 to 12.
No.

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WAY FOR A SAILOR. Jack Gilbert. Direction by Sam Wood. M.G.M.

A story of sailors in low water-front dives accompanied by the type of rough action and illiterate dialogue suitable to the setting. Jack Gilbert's role is not admirable and the theme is uninteresting.

Adolescents, 12 to 16. Children, 8 to 12.
No.

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PAID. Joan Crawford, Robert Mont-

gomery. Direction by Sam Wood. Adapted from the stage play "Within The Law." M.G.M.

Miss Crawford distinguishes herself in this excellently presented adaptation of the stage melodrama. The story concerns the experiences of a girl who during an unjust imprisonment, studied law in order to be able to evade it legally and revenge herself on society. Human emotions, which she cannot control, trap her and her followers in the end. It is an engrossing story, admirably presented. Its social value in these times of criminal stress is debatable. For one it may stimulate a desire to correct existing judiciary and police conditions. In another the clever evasions may only arouse admiration and a desire to emulate. Sympathy is undoubtedly with the criminals. It is Miss Crawford's best effort and her support is excellent. It will interest and entertain.

Adolescents, 12 to 16. Children, 8 to 12.
Very doubtful.

No.



SHORT SUBJECTS

ANOTHER FINE MESS. Laurel and Hardy. M.G.M.

When two men who have impersonated a wealthy man and his butler are discovered, complications ensue which are distasteful to them but amusing to the audience. Good for family audiences.

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BIRD ISLANDS OF PERU. Talking Picture Epics, Inc.

A very interesting and instructive study of birds. Discretion should be used in allowing children to see this picture as it is very trying to eyes.

GLORIOUS SPAIN. Tom Terriss, Vagabond Series. Pathé.

Some interesting and beautiful views of Spain including a thrilling bull fight. Family film.

—o—

THE LOVE BARGAIN. Educational.

An ordinary shallow slapstick comedy of matrimonial difficulties no worse than many of its type. Enjoyment will certainly be a matter of taste.

THUNDERING TENORS. Charlie Chase, M.G.M.

Slap stick comedy of no merit. Not recommended for any audience.

—o—

SANDS OF EGYPT. Tom Terriss, Vagabond Adventure Series. Pathé.

Travelogue descriptive of Cairo and the Nile but showing mainly an excavated town and the mummy found there. Interesting for all.

—o—

RACKETEERS. A Grantland Rice Sport-light. Pathé.

Explaining the origin, development and method of playing tennis, jai-a-lai, and la cross. It will entertain and instruct any audience.

—o—

GEM OF AGRA. Tom Terris Vagabond Adventure Series. Pathé.

Very beautiful pictures expertly photographed of the Taj Mahal with an im-

pressive explanatory talk on its history and meaning.

—o—

STRAIGHT AND NARROW. Warner Brothers.

This short subject, presumably a comedy, is in execrable taste. It depicts a gathering of ex-convicts, now prominent business men, who get together at frequent reunions to gloat over past experiences which are portrayed in detail. It is a particularly offensive reminder of the crime recorded daily in the newspapers and it is supposed to be funny! Not recommended as entertaining for any audience.

—o—

SEEING BERMUDA ON A BICYCLE. Talking Picture Epics, Inc. Accompanying description by Frank D. Ormston.

An interesting travelogue giving one an idea of some of the beauties of the island. Interesting for all but small children.

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