

1958 * 50c

TV MOVIE ALMANAC & RATINGS 1958 & 1959

**A BRAND-NEW IDEA FOR THE MILLIONS WHO
JOY WATCHING HOLLYWOOD MOVIES ON TV**

BY STEVEN H. SCHEUER

Editor of TV Key, the Popular Column
Syndicated in Newspapers from Coast to Coast

DESCRIBES AND RATES OVER 5,000 MOVIES

This new, handy guide for television movie fans describes, carefully rates and helps you pick all the important movies you will want to see on your TV screen during the year

FOR THE TV MOVIE FAN

Here's the brand-new, exciting book that tells you all about the movies that are going to be on your TV screen this year—westerns, mysteries, musicals, and the big dramas—plus photos of your favorite stars and scenes from their movies.

With this unique and useful book you can now plan your TV movie-watching ahead of time, know which of all these movies you want to stay home for, when you want to ask your friends to drop in and watch with you. Steven H. Scheuer and his staff have personally previewed and rated every one of over five thousand movies for you, in
your

TV MOVIE ALMANAC & RATINGS 1958-1959

THESE FILMS *have been
PREviewed and rated by
Steven H. Scheuer & TV
KEY'S staff of critics in
New York and Hollywood.
Special thanks are due to
Don Miller, Harold Stern,
Harvey Pack & Charles
Witbeck.*

TV
MOVIE
ALMANAC
&
RATINGS
1958 & 1959

BY
STEVEN H. SCHEUER



Bantam Books • New York

TV MOVIE ALMANAC & RATINGS, 1958 AND 1959

A Bantam Book / published November 1958

Contents and all photographs are copyrighted and are not to be reproduced without permission of the various studios.

© Copyright, 1934, 1935, 1936, 1937, 1938, 1942, 1944, 1945 by Loew's Incorporated.

All rights reserved

© Copyright, 1958, by Bantam Books, Inc.

Library of Congress Catalog Card Number: 58-5172

Bantam Books are published by Bantam Books, Inc. Its trade-mark, consisting of the words "Bantam Books" and the portrayal of a bantam, is registered in the U. S. Patent Office and in other countries. Marca Registrada. Printed in the United States of America, Bantam Books, Inc., 25 W. 45th St., New York 36, N. Y.

PREFACE

by *Steven H. Scheuer*

Students of American motion pictures are currently indebted to the upstart television industry on two counts. The competition of home TV in the early 1950's forced the Hollywood braintrusters to make fewer and, on the whole, better motion pictures. Secondly, television provides a previously undreamt of opportunity to examine virtually the entire history of a major American art form. Feature films originally produced for exhibition in motion picture theatres, and now available in the privacy of one's living room range, alphabetically and geographically if not qualitatively, from *Abbott and Costello in Hollywood* to *Zombies on Broadway*.

In between these two somewhat unsophisticated entries TV now offers a sampling of the work of almost every noteworthy personality since the beginning of sound films. Social anthropologists concerned with American sex symbols can scrutinize Rudolph Valentino's first silent films and can dispassionately assess the lovemaking techniques of such later practitioners as Great Garbo and Charles Boyer, Mary Pickford and the still incumbent Clark Gable, Jean Harlow, Marlene Dietrich, Frank Sinatra, Lana Turner, Marilyn Monroe and Brigitte Bardot. You can appreciate the directorial accomplishments of such early titans as Lubitsch, King Vidor and Renoir, or the refinements of such contemporary masters as Huston, Ford, Kazan, Wyler, Lean, Reed, or Hitchcock. Danny Kaye is about the only long established star whose films have not yet turned up on TV. Careful planning and a carefree schedule permits today's viewers to trace the careers of their favorite performers. For instance, Katharine Hepburn can be seen with John Barrymore in such vintage fare as the 1932 *Bill of Divorcement*, thru *The Philadelphia Story* and *The African Queen* to the recent *Summertime* which postdates her film debut in

Divorcement by about a quarter of a century. Depending on your tastes, you can see some of Charlie Chaplin's classics, a handsome young actor named Robert Taylor in *Camille* or a creaky short entitled *Crime Does Not Pay*.

It just so happens that the release to TV of the best of the pre-'48 films from the major studios coincided with a particularly rapid, and as yet unchecked, deterioration in TV network programming. The numerous rewarding 'live' TV drama shows beginning in 48-49 had developed a substantial taste for decent drama coupled with the comforts of home. The ranks of 'live' TV dramas were steadily decimated to the point where network TV currently boasts but a small handful of major 'live' drama shows (60 minutes or more) as compared to over a dozen, besides a number of deserving half-hour 'live' shows, less than four years ago. The very qualities of immediacy, honesty and literacy which distinguished much 'live' TV drama in its formative years were increasingly disregarded in favor of the meritricious, the innocuous and banal. Current network programming, with altogether too few exceptions, deserves to be called as one perceptive wag has suggested a "case of the bland leading the bland." The drama-oriented viewer understandably turned to the good 'old' films suddenly available on the home screen. Furthermore a whole new generation of movie enthusiasts were seeing these films for the first time and getting a unique insight into the feelings and fashions of the 30's and 40's.

They were not disappointed! It must be pointed out here that the new 'old' films enjoyed one great advantage over other TV programs. The public seemed willing to momentarily suspend its critical faculties when watching the old movies, a concession it was not generally inclined to extend so liberally to other TV presentations. Then, too, Elvis's rock n' rollers didn't find the lovely Fred Astaire-Ginger Rogers musicals of the 30's too 'square' and their parents got a painless refresher course in the progress of American popular music and revelled in the nostalgia induced by seeing such movies again. Films like the 1938 *Blockade* had a special excitement for the late 50's when we remember that it precipitated a fight on the floor of Congress.

In a masterful and elaborately disguised plot the aroused movie moguls, suffering from a shrinking box office partially because they'd sold their old films to TV in the first place, got their revenge by uttering the plaintive cry 'residuals.' Many of the second rate talents, formerly pre-occupied with grinding

out 'program' pictures for the bottom half of double bills, had already fled to the beckoning TV industry. Hearing this rallying song another horde of cut-rate DeMilles descended upon the unsuspecting syndicators and networks. Ever mindful of their maxim "Don't make it good, make it Thursday" they joined the assembly line tooled to disgorge half-hour films for the insatiable TV market. By now movie box offices had begun to perk up considerably, and the wily leaders of the feature film industry completed the coup by hiring away much of the most gifted creative talent nurtured and developed by 'live' TV. And it is no accident that hardly one of the writers, actors or directors most in demand by feature film producers have switched their allegiance.

I have not attempted to include here a review of *EVERY* movie ever released for TV. Many of the poorest films of the 30's are seldom telecast today because station program managers have better and more recent products to choose from among such film libraries as M-G-M, Paramount, Warner Bros., 20th Century-Fox etc. It should also be noted that your enjoyment of certain films will sometimes depend on what time you tune in. You're much more likely to see an uncut version of any decent film during the late evening hours than you are if you tune in during the day or early evening. It doesn't matter much whether a station signs off at 12:51 or 1:07 a.m. but it's imperative that shows end on time during the rest of the broadcast day. Lengthy films have frequently been trimmed to fit into one hour, and viewers have been subjected to such indignities as seeing movies from which some indolent film editor simply eliminated the first fifteen or 18 minutes. I recently settled a lively controversy between two film fans who inquired whether or not William Gargan was in *The Bells of St. Mary's*. The reason for the argument as it turned out was simple. One of the embattled parties had seen the film on TV when every scene in which Gargan appeared—and he had an important feature role—had been cut from the abbreviated TV showing.

The enormous interest in TV movies shows no signs of abating. Several top movie executives told me in a moment of candor that it is just a matter of time—and not a very long time at that—before the post-48 films of the major studios are released to TV. 3-D has come and gone, subliminal advertising is already upon us, and the TV sets of the future will be a tiny projector enabling you to show color TV with your largest wall serving as the screen. There's a multi-million dollar

battle raging over pay-TV and leading sociologists have decried TV's impact on the country, lamenting that it only requires passive participation. Doubtless some enterprising inventor will pacify the academicians by making it worth your while to arise in the middle of a tempestuous TV love scene and kiss Marlon or Brigitte smack on the lips. I can't vouch for open air drive-ins but clearly watching movies at home is going to be "better than ever."

PICTURE ACKNOWLEDGMENTS

The following photographs are reproduced by the courtesy of Metro-Goldwyn-Mayer: Norma Shearer, Robert Taylor, "Marie Antoinette"; Greer Garson, Ronald Colman, "Random Harvest"; Bud Abbott, Lou Costello; Spencer Tracy, Mickey Rooney, "Boy's Town"; Nelson Eddy, Jeannette MacDonald, "I Married an Angel"; Myrna Loy, William Powell, "The Thin Man"; Freddie Bartholomew, W. C. Fields, "David Copperfield"; Greer Garson, Walter Pidgeon, "Mrs. Miniver"; Greta Garbo, Robert Taylor, "Camille"; Spencer Tracy, Freddie Bartholomew, "Captains Courageous"; Ingrid Bergman, Charles Boyer, "Gaslight"; Katharine Hepburn, "Without Love"; Margaret O'Brien, Elizabeth Taylor, John Wayne, Jean Harlow, Cary Grant, James Stewart, Frank Sinatra, Greta Garbo, Gregory Peck, Clark Gable.

The following photographs are reproduced by the courtesy of Paramount Pictures, Inc.: Veronica Lake, Laird Cregar, "This Gun for Hire"; Bob Hope, Bing Crosby, "Road to Singapore"; Gary Cooper, "Dallas."

The following photograph is reproduced by the courtesy of 20th Century-Fox Film Corp.: Basil Rathbone, Nigel Bruce, "Hound of the Baskervilles."

The following photographs are reproduced by the courtesy of Warner Bros. Pictures: Humphrey Bogart, Lauren Bacall, "To Have and Have Not"; Humphrey Bogart, Walter Huston, Tim Holt, "The Treasure of Sierra Madre"; Bette Davis, George Brent, "Jezebel."

The following photographs are reproduced by the courtesy of RKO-Radio Pictures, Inc.: Fred Astaire, "Shall We Dance"; The Marx Brothers, "Room Service."

The following photographs are reproduced by the courtesy of Don Miller: Wallace Beery, "Viva, Villa!"; Jeannette MacDonald, Nelson Eddy, "Rose Marie"; William Powell, Luise Rainer, "The Great Ziegfeld"; Fred MacMurray, Carole Lombard, "Hands Across the Table"; James Cagney, S. Z. Sakall, Richard Whorf, "Yankee Doodle Dandy"; Robert Taylor, Barbara Stanwyck, "His Brother's Wife"; Humphrey Bogart, Dooley Wilson, "Casablanca"; Al Jolson, "The Singing Kid"; The Three Stooges, "Start Cheering"; Charles Laughton, "Mutiny on the Bounty"; Bette Davis, "Dark Victory"; Humphrey Bogart, Peter Lorre, Mary Astor, Sidney Greenstreet, "The Maltese Falcon"; Cary Grant, Jean Harlow, "Suzy"; Joan Crawford, Jane Wyman.

Brigitte Bardot, Courtesy French Film Office

Key to ratings:

Excellent	****
Good	***
Fair	**
Poor	*

All "A's" and "The's" are filed
under the second word:
("A Night at the Opera" under
"Night at the Opera, A")

Abbott and Costello in Hollywood (1945)*¹/₂ Strictly for the kids is this slapstick about a couple of barbers on the loose in filmland.



Bud Abbott and Lou Costello

Abe Lincoln in Illinois (1940)***¹/₂ Raymond Massey, Ruth Gordon. The 16th president's life, his ill-fated love for Ann Rutledge, and his marriage to Mary Todd. Stirring drama, excellently acted.

Abie's Irish Rose (1946)* From the stage play that's been kicking around for ages, as Jewish Richard Norris marries Irish Joanne Dru, and the families bicker and bicker. Bing Crosby produced this, if that means anything. Out of date, often offensive comedy.

Abilene Town (1945) ***¹/₂ Randolph Scott, Ann Dvorak, Rhonda Fleming. The marshal of Abilene has his hands full separating the cattlemen from the homesteaders in 1870. Fast, well-produced western.

Above Suspicion (1943)**¹/₂ Joan Crawford, Fred MacMurray, Basil

Rathbone. Fast moving chase melodrama with Fred and Joan trying to aid the British secret service while they honeymoon in Paris. Confusing at times but fairly entertaining film.

Abraham Lincoln (1930)** Walter Huston, Una Merkel. A biographical drama about the great president, directed by D. W. Griffith. Outdated by now, but still frequently interesting.

Abroad with Two Yanks (1944)*** Dennis O'Keefe, William Bendix, John Loder, Helen Walker. Two wacky Marines turn Australia inside out in their escapades over a girl. Wild, frequently hilarious comedy.

Accent on Love (1941)*¹/₂ George Montgomery, Osa Massen. Contrived Grade B annoyance which has the rich boy falling in love with the poor girl.

Accent on Youth (1938)**¹/₂ Sylvia Sydney, Herbert Marshall. Comedy-romance about a middle-aged playwright and his young secretary is too talky and not sophisticated by our standards.

Accidents Will Happen (1938)** Ronald Regan, Gloria Blondell. Routine drama supposedly exposing insurance shakedown racket.

Accused of Murder (1957)** Vera Ralston, David Brian. Homicide officer falls for a night club singer suspected of killing a gangland lawyer. Ordinary mystery.

Accused, The (1948)*** Loretta Young, Robert Cummings, Wendell Corey. Schoolteacher accidentally kills an amorous student, tries to cover her crime. Well-made drama keeps the attention pretty much throughout.

Ace of Aces (1933)*** Richard Dix, Elizabeth Allan. In World War I, an air ace rebels against killing men whom he personally does not hate. Good drama.

- Across the Pacific** (1942)***1/2 Humphrey Bogart, Mary Astor, Sidney Greenstreet. John Huston's directing magic and a fine cast make this a taut spy melodrama. It's pre-Pearl Harbor and very dated, but relax and you should enjoy it.
- Act of Love** (1955)***1/2 Kirk Douglas, Dany Robin. American soldier has a tragic affair with a poor girl in occupied Paris. Powerful love story, excellently acted, filmed in France.
- Action for Slander** (British, 1938)*** Clive Brook, Ann Todd. An army officer's career is jeopardized when he is accused of cheating at cards. Talkative drama, but well acted, with a good courtroom scene.
- Action in Arabia** (1944)*** George Sanders, Virginia Bruce. Newsman thwarts the Nazis' plan to turn the Arabs against the Allies. Just average melodrama.
- Action in the North Atlantic** (1943)***1/2 Humphrey Bogart, Raymond Massey. Forget that it was originally war propaganda, relax and enjoy this exciting dramatic tribute to the Merchant Marine.
- Act of Violence** (1948)**1/2 Van Heflin, Janet Leigh, Robert Ryan. Well acted and directed but routine chase melodrama about a guy who betrayed his buddies in a Nazi prison camp.
- Actors and Sin** (1952)*** Edward G. Robinson, Eddie Albert, Marsha Hunt. Two stories by Ben Hecht: "Woman of Sin," hilarious Hollywood burlesque about a child who writes a great screenplay, and "Actor's Blood," trite, overdrawn drama of a beautiful actress whose strange death implicates many people. All in all, entertaining package.
- Adam and Evalyn** (British, 1949)***1/2 Stewart Granger, Jean Simmons. Handsome gambler adopts the daughter of a deceased friend, finds she's pretty enough to fall for. Mildly entertaining romance.
- Adam Had Four Sons** (1941)*** Ingrid Bergman, Warner Baxter, Susan Hayward. Family governess looks after four children after the mistress of the house dies. Well acted drama.
- Address Unknown** (1944)*** Paul Lukas, Carl Esmond. Businessman in Germany embraces the Nazi cause, but his partner in America has his revenge. Interestingly produced drama.
- Admiral Was a Lady, The** (1950)** Four ex-GI's living on their wits meet an ex-Wave, vie for her hand. Edmond O'Brien, Wanda Hendrix, Rudy Vallee. Mild, amusing comedy.
- Adventure** (1945)** Clark Gable, Greer Garson, Joan Blondell. Most publicized post-war film is one big fizzle. Romance of a sea going bum and a shy librarian is as bad a film as either of its stars ever appeared in.
- Adventure in Baltimore** (1948)** Robert Young, Shirley Temple. Minister's daughter has modern views for the 1900 period, keeps her father in hot water by sticking by them. Mild, slow little comedy-drama.
- Adventure in Diamonds** (1940)**1/2 George Brent, Isa Miranda. Beautiful jewel thief is promised a pardon if she will help an English officer trap the rest of the gang. Pleasant melodrama.
- Adventure in Manhattan** (1936)**1/2 Jean Arthur, Joel McCrea. Well-played but routine tale about a criminologist who is sure that a master criminal, believed dead, is alive and involved in thefts. Comedy-drama never lives up to its promise.
- Adventure in Washington** (1941)** Herbert Marshall, Virginia Bruce, Gene Reynolds. Senator appoints a tough kid as a Senate page boy, reforms him through patriotism. Rather lame political drama.
- Adventure Island** (1947)**1/2 Rory Calhoun, Rhonda Fleming. Pitiful version of the story about shipwrecked sailors on an island ruled by a madman.
- Adventurers, The See: Fortune in Diamonds**
- Adventures of Captain Fabian** (1951) **1/2 Errol Flynn, Micheleine Prell, Vincent Price. Sea captain saves a servant girl from a murder charge, but she is bent only on revenge. Slipshod costume adventure, wooden and dull. Produced in France.
- Adventures of Gallant Bess** (1948)** Cameron Mitchell, Audrey Long. Rodeo performer captures a wild mare, enters it for prize money. Ordinary outdoor drama.
- Adventures at Rugby** (formerly "Tom Brown's School Days," 1940)*** Cedric Hardwicke, Jimmy Lyon. Student life in Victorian England. Carefully produced, well acted drama. Freddie Bartholomew.
- Adventures of a Rookie** (1943)**1/2 Wally Brown, Alan Carney. Two draftees make a mess of the army and drive their sergeant crazy.

Amusing service comedy ; some good laughs.

Adventures of Casanova (1947)*1/2
Arturo de Cordova, Turhan Bey, John Sutton, Lucille Bremer, Noreen Nash. The dashing rogue and lover comes to the aid of his country when it is in the grip of tyrants. Opulent but otherwise undistinguished costume melodrama, produced in Mexico.

Adventures of Chico (1938)*** Documentary of a small Mexican boy and his experiences with the many forms of wild life in his section of the world. Native cast. Fine outdoor nature study, many thrilling shots of animals, reptiles.

Adventures of Don Juan (1948)***
Errol Flynn, Viveca Lindfors. Title notwithstanding, this is just another Errol Flynn "swashbuckler" with Errol as the great Don Juan.

Adventures of Huckleberry Finn (1938)** Mickey Rooney, William Frawley, Walter Connolly. Strictly for the youngsters in this flavorless adaptation of the Mark Twain story.

Adventures of Jack London See: Jack London

Adventures of Mark Twain (1944)***
Fredric March, Alexis Smith. Biographical sketch of America's great humorist falls short of its goal and cannot be ranked with the great screen biographies. More informative than entertaining.

Adventures of Martin Eden (1942)*1/2** Glenn Ford, Evelyn Keyes, Claire Trevor. A seaman struggles to become a successful author. Well done drama based on Jack London's novel. Well acted.

Adventures of Michael Strogoff (1937)*** Anton Walbrook, Akim Tamiroff. In 1870, a messenger of the Czar imperils his life to warn of invading hordes. Crammed full of action, this Jules Verne story should satisfy the most demanding adventure fan. (Also called "Soldier and the Lady.")

Adventures of Robin Hood (1938)*1/2** Errol Flynn, Basil Rathbone. Slick, entertaining saga of the hero of Sherwood Forest.

Adventures of Sherlock Holmes (1939)*** Basil Rathbone, Nigel Bruce, Ida Lupino. Holmes stops the attempt to steal the Crown Jewels of England. Good Holmes mystery, well made and exciting.

Adventures of Tartu, The (1943)1/2**
Robert Donat, Valerie Hobson. Illogical story of a British spy's adventures in Czechoslovakia during

World War II. Thanks to Mr. Donat, you'll enjoy the "Perils of Pauline" escapes, and unbelievable heroism.

Adventures of Tom Sawyer (1938)*1/2** Tommy Kelly, Ann Gillis. The famous Mark Twain yarn about a mischievous boy in a small Missouri town receives a splendid production that will still delight kids of all ages.

Adventurers, The (British, 1947)****
Deborah Kerr, Trevor Howard. An Irish lassie, traditionally hating the English, unwittingly becomes the tool of Nazi agents. Thoroughly delightful comic espionage thriller, with Miss Kerr giving an utterly charming performance. Excellent.

Aerial Gunner (1943)** Richard Arlen, Chester Morris. Bitter rivals in love and war go through aerial gunnery school together, become comrades-in-arms in the South Pacific. Overly familiar war drama offers little that is new.

Affair in Reno (1957)1/2** John Lund, Doris Singleton. Public relations man falls for a lady detective hired as his bodyguard. Pleasant little comedy.

Affair with a Stranger (1953)*** Jean Simmons, Victor Mature. Successful playwright and wife plan to divorce, but later manage to solve their problems. Well acted romantic drama.

Affairs of Annabel (1938)1/2** Lucille Ball, Jack Oakie. Studio press agent tries to keep a dumb blonde star on page one. Entertaining comedy.

Affairs of Cappy Ricks (1937)**
Walter Brennan, Mary Brian. A lovable old codger meddles in other people's affairs and patches up a romance. So-so comedy-drama.

Affairs of Geraldine (1946)** Jane Withers, James Lydon. A village wallflower decides to hook a man for herself. Mild, unimportant comedy.

Affairs of Jimmy Valentine See: Unforgotten Crime

Affairs of Martha, The (1942)1/2**
Marsha Hunt, Richard Carlson, Spring Byington. A maid turns a small town upside down when she writes a book about her employers. Diverting comedy.

Affairs of Susan, The (1945)1/2**
Joan Fontaine, Dennis O'Keefe, George Brent. Occasionally amusing, but overdone, romantic comedy about an actress who changes character to match the requirements of her suitors.

- Affectionately Yours** (1941)** Rita Hayworth, Merle Oberon, Dennis Morgan. Forced, weak little comedy about a man trying to woo back his ex-wife.
- Africa Screams** (1949)*1/2 Bud Abbott, Lou Costello, Frank Buck. Bud and Lou on safari for diamonds in darkest Africa. Pretty weak slapstick.
- African Queen** (1952)**** Humphrey Bogart, Katharine Hepburn. Wonderful tale of a voyage down African rivers and the romance of the rough and sloppy captain and the prim, refined lady.
- After Midnight with Boston Blackie** (1943)** Chester Morris, Ann Savage. Wisecracking sleuth uncovers some stolen gems. Average.
- After Office Hours** (1931)**1/2 Clark Gable, Constance Bennett. Fast moving newspaper drama with comic overtones. Clark is the editor and Constance the music critic in this too pat story.
- After the Ball** (British, 1957)** Pat Kirkwood, Laurence Harvey. Biography of English music hall girl Vesta Tilley, who became the toast of two continents. Plodding, old-fashioned musical, pretty mild.
- After the Thin Man** (1936)*** William Powell, Myrna Loy, James Stewart. Second in the series is again a delight thanks to smooth acting, glib dialogue and top production. Detective story is incidental to the fun.
- After Tonight** (1933)** Gilbert Roland, Constance Bennett. Lady secret service agent operates in Vienna during World War I. Fair spy melodrama.
- Against the Wind** (British, 1949)***1/2 Simone Signoret, Jack Warner. British agents parachute into occupied France to aid the resistance movement in their fight against the Nazis. Tense, exciting war melodrama, well done.
- Age of Indiscretion** (1934)** Paul Lukas, Madge Evans, May Robson. Story of a divorce triangle and the usual custody of the child fight, has very little substance and is not too entertaining.
- A-Haunting We Will Go** (1942)*1/2 Laurel & Hardy. Slapstick comedy involving a magician and a coffin.
- Ah Wilderness** (1935)***1/2 Lionel Barrymore, Mickey Rooney, Wallace Beery. O'Neill's poignant, yet warm story of a boy breaking through the shackles of adolescence receives an excellent screen treatment. May appear dated but only because adolescents have changed since 1906 when film takes place.
- Airforce** (1942)***1/2 John Garfield, Arthur Kennedy, Faye Emerson. Another exciting war story about an army plane which takes off for the Pacific, December 6, 1941. Again, forget the propaganda, and watch an exciting film.
- Air Raid Wardens** (1942)*1/2 Laurel & Hardy. This slapstick had some minor appeal when it was first shown because of its timely subject. Today it's only for the kids.
- Air Strike** (1955)** Richard Denning, Gloria Jean. A navy commander tries to mold a jet fighting unit into an efficient fighting machine. Cheaply-made service melodrama, about average.
- Alaska Highway** (1943)** Richard Arlen, Jean Parker. Rough and ready construction man undertakes the job of building the Alaskan Highway, fights with his brother for the hand of a girl. Routine action drama.
- Albuquerque** (1948)** Randolph Scott, Barbara Britton. Typical western centered around the nephew who revolts against his uncle's mean ways.
- Alcatraz Island** (1938)** Ann Sheridan, John Litel. Episodic class B melodrama about prison life.
- Alexander Hamilton** (1931)***1/2 George Arliss, Doris Kenyon. Mr. Arliss does a fine job in this adaptation of one of his own plays. He brings the character to life and makes this one of the better biographical film plays dealing with our founding fathers.
- Alexander's Ragtime Band** (1938)***1/2 Tyrone Power, Alice Faye. Don Ameche, Ethel Merman. Sentimental story of some performers taking them from 1911-1938, serves as a nice excuse for 26 Irving Berlin all-time hits.
- Algiers** (1938)*** Charles Boyer, Hedy Lamarr, Sigrid Gurie. The story of Pepe LeMoko the crook who sought refuge from the police in the Casbah of North Africa, but who came out to meet his fate for the love of a beautiful woman. Familiar story to movie-goers, perhaps Boyer's most famous role.
- Alias a Gentleman** (1948)** Wallace Beery, Tom Drake. Reformed crook's ex-partner hires a girl to pose as his former confederate's daughter. Ordinary film.

Alias French Gertie (1930)* Bebe Daniels, Ben Lyon. Con girl works a racket by posing as a French maid. Outdated, inept melodrama.

Alias Mr. Twilight (1947)** Michael Duane, Trudy Marshall, Lloyd Corrigan. Charming old fellow steals jewelry for his income. Undistinguished drama.

Alias Nick Beal (1949)*1/2** Ray Milland, Thomas Mitchell, Audrey Totter. Honest district attorney is sidetracked in his crime crusade by a mysterious stranger with Satanlike ideas. Absorbing fantasy with fine performances.

Alias the Champ (1949)1/2** Robert Rockwell, Audrey Long, Gorgeous George. Cop breaks up a crooked wrestling syndicate. Wrestling scenes here are so ludicrous they make this actioner amusing.

Alias the Doctor (1932)** Richard Barthelmess, Norman Foster. Corny story of a doctor who martyrs himself to protect a ne'er-do-well. Of course he loses his license and spends the rest of the picture redeeming himself.

Ali Baba Goes to Town (1937)*** Eddie Cantor, Tony Martin, Roland Young. Dated topical satire on the New Deal is still good fun for Eddie's many fans. Mixed-up tale finds Eddie back in the days of the Arabian Nights.

Alibi Ike (1935)*** Joe E. Brown, Olivia DeHavilland. Good Joe E. Brown baseball comedy loosely based on the Ring Lardner story.

Alice Adams (1939)*1/2** Katharine Hepburn, Fred MacMurray. Lonely girl in a small American town finally finds the man she loves. Well done drama; fine atmosphere, direction, splendid performances.

Alice in Wonderland (British 1950)1/2** Carole Marsh, Pamela Brown, Bunin Puppets. The Lewis Carroll tale of the little girl in a land of fantasy. Combination of live action and puppets is interesting, faithful to the book, but the film is rather disjointed.

Alice in Wonderland (1933)*** W. C. Fields, All-Star Cast. Disappointing but ambitious film version of the classic fantasy. A must for the young in heart but lovers of the book will not find the film satisfactory.

All American Chump (1936)*1/2 Stuart Erwin, Betty Furness. Silly little comedy about a math wizard

and some wise guys who try to take advantage of his skill.

Allegheny Uprising (1939)*** John Wayne, Claire Trevor, George Sanders. Frontiersman breaks up illegal selling of rum and weapons to the Indians following the conflict of 1759. Good frontier melodrama.

All My Sons (1948)*** Edward G. Robinson, Burt Lancaster, Howard Duff. Wealthy man's son accuses him of selling defective airplane parts to the government during the war. Frequently gripping, sometimes overwritten drama. Well acted.

All of Me (1934)** Fredric March, Miriam Hopkins, George Raft. Poor melodrama about a society girl who learns the true meaning of love from the selfish devotion she sees in a gangster's moll.

All Quiet on the Western Front (1930)**** Lew Ayres, Louis Wolheim. The reactions of young German soldiers to the utter calamity of warfare. A film classic, its dated technique doesn't interfere with its great power.

All That Money Can Buy See: Devil and Daniel Webster, The

All the King's Horses (1935)*1/2 Carl Brisson, Mary Ellis. In one of those mythical kingdoms, a visiting film star is mistaken for the husband of a noblewoman. Tired operetta.

All This and Heaven Too (1940)*** Bette Davis, Charles Boyer. Overlong, but moving film based on the Rachel Field novel. Story of an infamous romance which led to murder, suicide and scandal is told skilfully enough to wring tears from the frigid. A bit too much for modern taste but a good film.

All Through the Night (1942)*** Humphrey Bogart, Peter Lorre, Phil Silvers. American crook against Nazi spies in this exciting melodrama. The propaganda value is dated but the picture is good fun.

Almost a Bride (1949)* Shirley Temple, David Niven. In trouble again is Corliss Archer, as she causes gossip concerning herself and a wolfish author. Threadbare teen-age comedy. (Also Kiss For Corliss, A)

Aloma of the South Seas (1941)*1/2 Dorothy Lamour, Jon Hall. Native king goes to American college and returns in time to stop rebellion in this trashy sarong saga.

Along Came Jones (1945)*1/2** Gary Cooper, Loretta Young, Dan Duryea. A mild-mannered cowpoke is mis-

- taken for a notorious killer, nearly gets killed by both sides of the law. Humorous, enjoyable western, a good show.
- Along the Navajo Trail (1945)***** Good Roy Rogers western; Dale Evans, Estelita Rodriguez.
- Along the Oregon Trail (1947)**1/2** Entertaining Monte Hale western.
- Along the Rio Grande (1941)**1/2** Pleasing Tim Holt western.
- Always a Bride (1940)*1/2** Rosemary Lane, George Reeves. Typical little grade B comedy which is obvious to the average movie fan after the first reel. You'll sit and squirm until the hero gets the girl and wins the election in time for the final fade-out.
- Always a Bride (British, 1953)***** Peggy Cummins, Terence Morgan. Stuff Treasury official gets mixed up with a confidence ring, including an attractive blonde. Light, laughable romantic comedy.
- Always Goodbye (1937)**** Barbara Stanwyck, Herbert Marshall. Soap opera story of a woman who gives her illegitimate child out for adoption and then, several years later, tries to get the youngster back. Entertaining only during its infrequent comic relief scenes.
- Always Goodbye (1931)**1/2** Elissa Landi, Lewis Stone. Pleasant little drama with Miss Landi in good form as a lady of the world who becomes a jewel thief and marries her victim.
- Always in My Heart (1942)**1/2** Walter Huston, Kay Francis. Huston tries desperately to overcome the plot, but it's impossible. The old tear jerker about a man who comes home after a long, unjust prison stretch and wins his daughter's love although she does not know his true identity.
- Always in Trouble (1938)*1/2** Jane Withers. Weak Jane Withers vehicle with the overgrown Jane saving her family from kidnappers.
- Always Leave Them Laughing (1949)***** Milton Berle, Virginia Mayo. Milton is well cast as a comedian who rides to the top on everybody's jokes and by hamming but the film does not follow its own title. Bert Lahr is wonderful in some old sketches.
- Always Together (1947)**1/2** Robert Hutton, Joyce Reynolds. A man who is willing to live on his wife's money is the subject of this satire which only occasionally comes to life in a rather corny film.
- Amazing Dr. Clitterhouse (1938)***1/2** Edward G. Robinson, Claire Trevor, Humphrey Bogart. Entertaining, amusing story of a psychiatrist who becomes a crook to study the criminal mind.
- Amazing Mr. Beecham, The (British, 1949)***** Cecil Parker, A. E. Matthews. Young nobleman gets leave from the army to run in an election, is beaten by the family butler. Amusing comedy has good lines, fine performances.
- Amazing Mr. Williams (1939)***** Melvyn Douglas, Joan Blondell. Ace detective has a hard time marrying the mayor's secretary, due to a series of baffling crimes. Light, rib-tickling comedy, enjoyable.
- Amazing Mr. X, The (1948)**** Turhan Bey, Lynn Bari, Richard Carlson. Beautiful widow falls in the clutches of a fake spiritualist who is working a racket. Acceptable melodrama.
- Ambush (1939)***** Gladys Swarthout, Lloyd Nolan. Truck driver and a girl try to outwit a band of desperate bank robbers. Well done crime melodrama, taut and suspenseful.
- American Romance, An (1944)**1/2** Brian Donlevy, Walter Abel, Ann Richards. Some good moments but this overdone tale of the rise of a young immigrant until he becomes a big industrialist, is generally a great big bore.
- Among the Living (1941)**1/2** Albert Dekker, Susan Hayward. Man is wrongfully accused when his insane twin brother escapes and commits murder. Strong thriller had good direction and performance.
- An Act of Murder (1948)***1/2** Fredric March, Edmond O'Brien, Florence Eldridge. Judge is tried for the mercy killing of his wife. Grim and unrelenting, but finely done drama deserves praise.
- An American Tragedy (1931)**** Sylvia Sidney, Frances Dee, Phillips Holmes. Dreiser's novel, which many years later became the award winning "Place in the Sun," receives an uninspired treatment in this version. Screen writers were not ready to adapt a book of this type and the film is dull, and only occasionally interesting.
- An Angel Comes to Brooklyn (1945)1/2** Charles Kemper, Kay Dowd. A celestial visitor comes to earth to aid some young hopefuls in staging their Broadway show. Weak musical. Misses out on a good idea.

- An Angel from Texas** (1940)**1/2 Jane Wyman, Ronald Regan, Eddie Albert. Occasionally cute, Grade B comedy about the yokels who take the city slickers.
- Angels Wash Their Faces** (1939)**1/2 Ann Sheridan, Dead End Kids. Mildly entertaining drama featuring the Dead End Kids, forerunners and ancestors of the Bowery Boys and the East Side Kids, depending on which studio was grinding out their misadventures.
- Angels With Dirty Faces** (1938)***1/2 James Cagney, Pat O'Brien. Exciting story of two men whose roots were in the same gutter. One becomes a priest. The other, a killer.
- Anchors Aweigh** (1944)***1/2 Frank Sinatra, Gene Kelly, Kathryn Grayson. Tuneful, gay, lively musical about three sailors on leave in New York. The cast is great and you'll love it.
- And Now Tomorrow** (1944)**1/2 Loretta Young, Alan Ladd. The ladies may enjoy this corny story about a romance between a deaf girl and her doctor.
- And One Was Beautiful** (1939)** Bob Cummings, Laraine Day, Billie Burke. The old triangle gets a workout with Cummings involved in a manslaughter charge to boot.
- And So They Were Married** (1944)*** Simone Simon, James Ellison. Screwball comedy about a girl who gives out too many keys to her apartment during wartime, the romantic complications that ensue. Cute, sometimes highly original. Watch for Robert Mitchum in a bit role.
- And So They Were Married** (1936)**1/2 Melvyn Douglas, Mary Astor. Divorcee falls for a wealthy widower, but their children try to break up the romance. Mildly amusing comedy-drama.
- And Sudden Death** (1936)*1/2 Randolph Scott, Frances Drake. Grade B melodrama is supposed to be a crusade for safe and sober driving, but it is merely a flat tire.
- And the Angels Sing** (1944) **1/2 Betty Hutton, Fred MacMurray. Story of some singing sisters and the band leader who discovers them. Routine musical but Betty sings one of her biggest hits, "My Rocking Horse Ran Away."
- And Then There Were None** (1945) **** Barry Fitzgerald, Walter Huston, Louis Hayward, Judith Anderson. Ten people are invited to a remote, deserted island. There, they are killed off mysteriously, one by one. Excellent thriller, with Rene Clair's direction mixing humor and mystery with skillful touches. Fine performances from a grand cast.
- Andy Hardy's Blonde Trouble** (1943) ** Mickey Rooney, Lewis Stone. Andy's college days are complicated by a pair of luscious blonde co-eds who happen to be twins.
- Andy Hardy's Double Life** (1942)** Mickey Rooney, Lewis Stone. Andy goes to college in this one. The series has lost all its charm and the only important thing about this one is that one of Andy's flirtations is a screen newcomer, Esther Williams.
- Andy Hardy Gets Spring Fever** (1938) **1/2 Mickey Rooney, Lewis Stone. Andy falls in love with his teacher in this one and there's the usual assortment of man to man talks with dad.
- Andy Hardy Meets a Debutante** (1939)**1/2 Mickey Rooney, Judy Garland. Mickey is still chasing attractive MGM starlets in this one. Good Andy Hardy comedy.
- Andy Hardy's Private Secretary** (1940)**1/2 Mickey Rooney, Lewis Stone. Andy gets out of high school in this one and his secretary is played by a lovely newcomer with a delightful voice named Kathryn Grayson.
- Angel** (1937)** Marlene Dietrich, Herbert Marshall, Melvyn Douglas. Poorly done, dated story of a diplomat's wife who has an affair with a stranger and then meets him again through her husband. This one will disappoint you.
- Angel and the Badman** (1946)***1/2 John Wayne, Gail Russell. A notorious gun-slinger is reformed by the love of a Quaker girl. Western has action, fine scenery, and a good plot; superior entertainment of its type.
- Angel Face** (1952)**1/2 Jean Simmons, Robert Mitchum. Spoiled heiress lets nothing stand in her way, becomes a murderess. Slow-paced melodrama, occasionally interesting.
- Angel in Exile** (1949)*** John Carroll, Adele Mara. Crooks plan to hide stolen gold in a small town and then "discover" it, but the townspeople look upon the gold as a miracle. Good melodrama.
- Angel on the Amazon** (1948)*1/2 George Brent, Vera Ralston, Brian Aherne. A pilot falls in love with a beautiful girl with a mysterious

past. Far-fetched, improbable melodrama, badly acted.

Angel on My Shoulder (1946)***
Paul Muni, Claude Rains, Anne Baxter. A deceased gangster makes a deal with the Devil to return to earth and pose as a respected judge. Enjoyable fantasy, keeps the light touch throughout.

Angel's Holiday (1937)*1/2 Jane Withers. Good juvenile entertainment as Jane rounds up a gang of racketeers.

Angels Over Broadway (1940)1/2**
Rita Hayworth, Douglas Fairbanks Jr. and Thomas Mitchell. Good performances and top notch Ben Hecht screenplay make this story, about a group of oddballs in a Broadway cafe, fascinating viewing. Fairbanks is a con artist, Rita's his tasty assistant, and Mitchell's a drunken playwright.



Greta Garbo

Angels with Broken Wings (1941)**
Gilbert Roland, Binnie Barnes. Three mischievous daughters try to straighten out the romantic problems of their elders. Fairish comedy.

Angel with a Trumpet, The (British, 1949)1/2** Eileen Herlie, Basil Sydney. The panoramic story of a Viennese family, from the last century to Hitler's time. Carefully produced, fine performances.

Anna (Italian, 1951)** Silvana Mangano, Raf Vallone, Vittorio Gassmann. Night-club singer who has become a nun thinks over the reason for her doing so, and the man in her life. Glum, rather shoddy drama, dubbed-in English.

Anna and the King of Siam (1948)**** Rex Harrison, Irene Dunne. Even without the music the story of the English teacher and the King of Siam is a wonderful, heart-warming, et cetera, et cetera, et cetera.

Anna Christie (1930)**** Greta Garbo, Charles Bickford, Marie Dressler. O'Neill's drama of a waterfront tramp who seeks happiness with a young sea captain. Garbo's first talkie and a film that is still brilliant in spite of its age.

Anna Karenina (British, 1948)***
Vivien Leigh, Ralph Richardson. Tolstoy's immortal classic of the life and loves of a lady in old Russia. Elaborately produced, well acted drama.

Anna Karenina (1935)1/2** Greta Garbo, Fredric March. Tolstoy's story of an illicit romance in the imperial court of Russia is splendidly acted and emerges as good screen fare. A hit heavy in dialogue for modern taste but Garbo compensates for a lot of things.

Annapolis Farewell (1935)** Sir Guy Standing, Tom Brown. Routine Academy tale with a nice performance by Standing.

Annapolis Salute (1937)** James Ellison, Marsha Hunt, Van Heflin. Two boys at the Naval Academy fall for the same girl. Fair drama.

Anne of Greene Gables (1934)***
Anne Shirley, Tom Brown. An orphan takes a position with a household that later questions her background. Sensitive, well acted period drama.

Anne of Windy Poptars (1910)1/2**
Anne Shirley, James Ellison. A schoolteacher overcomes prejudices in a small community. Mildly pleasant period drama.

Ann Vickers (1933)1/2** Irene Dunne. Walter Huston. Successful social worker falls for a dashing captain. Acceptable version of Sinclair Lewis novel.

Annie Oakley (1935)*** Barbara Stanwyck, Joel McCrea, Melvyn Douglas. Frontier girl becomes a great celebrity as a circus sharpshooter. Entertaining biographical drama.

Another Chance See: Twilight Women
Another Dawn (1937)1/2** Kay Francis, Errol Flynn. Soapy, desert romance. Raids, typhoons, love and soft music.

Another Language (1932)*** Helen Hayes, Robert Montgomery. Excel-

lent adaptation of Rose Franken's play about a bride who discovers her husband is controlled by his mother. Miss Hayes and the entire cast have a field day with their roles.

Another Man's Poison (British, 1952)

*** Bette Davis, Gary Merrill. A blackmailer enters the scene with proof that a woman has murdered her husband, and forces her to do his bidding. Fairly interesting melodrama, good cast. Emylyn Williams.

Another Shore (British, 1949)***

Robert Beatty, Moira Lister. Young dreamer seeks a benefactor so he can take a long desired trip to the South Seas. Diverting comedy-drama, quite pleasant.

Another Thin Man (1939)*** William

Powell, Myrna Loy. Not as sharp as the earlier efforts but Powell and Loy are still (including the present) the most delightful screen sleuths around. It's a guy who prophetically dreams of deaths before they happen who's causing the trouble in this one.

Anthony Adverse (1936)***1/2 Fredric

March, Ollvia DeHavilland, Claude Rains. Adaptation of Hervey Allen's best seller is a mammoth achievement by 1936 standards. Characterization was sacrificed to make room for the story. This would be in CinemaScope today but even on TV, it should prove entertaining.

Anything Goes (1936)**1/2 Bing Crosby,

Ethel Merman. Not enough of the original Porter score makes this watered down production moderately entertaining.

Apache Rose (1947)** Fair Roy Rogers-Dale

Evans western.

Apache Trail (1942)**1/2 Lloyd Nolan,

Donna Reed. Routine western with Nolan a bit out of character as a western outlaw.

Apartment for Peggy (1948)***

Jeanne Crain, William Holden, Edmund Gwenn. Dated story about married vets struggling to get through college, have families and straighten out their lives. However, it's still warm, humorous and charming.

Appointment in Berlin (1943)**1/2

George Sanders, Marguerite Chapman. Man poses as a Nazi radio commentator to get valuable information for the Allies. Passable spy melodrama, well acted.

Appointment in London (British,

1953)***1/2 Dirk Bogarde, Ian Hunter, Dinah Sheridan. Life among

an RAF bomber command during the dark days of 1943, climaxing with a raid over Germany. Intelligent, well acted and directed drama, worth-while.

Appointment with Venus See: *Island Rescue*

April Showers (1948)**1/2 Jack Car-

son, Ann Sothern. The old vaudeville backstage theme receives an undistinguished treatment in this musical.

Arch of Triumph (1948)**1/2 Charles

Boyer, Ingrid Bergman, Charles Laughton. Story of a refugee doctor and a girl with a past in Paris, just before the Nazis take over. From Remarque's novel, but something is missing; the result, a long, rather emotionless drama, that fans of Boyer and Bergman will enjoy.

Arctic Fury See: *Tundra*

Are Husbands Necessary (1942)**

Ray Milland, Betty Field. Contrived, forced farce about the problems of newlyweds. Rarely funny, often embarrassing.

Are These Our Children (1931)**1/2

Ben Alexander, Rochelle Hudson. Modern youth causes their parents a hard time. Dated delinquency drama.

Arise My Love (1940)** Claudette

Colbert, Ray Milland. A confused melange of love and war set against the Spanish Civil War and the second World War. Weak film.

Arizona Kid (1939)**1/2 So-so Roy

Rogers western.

Arizona Legion (1939)**1/2 Good

George O'Brien western.

Arizona Mahoney (1937)** Bob Cum-

mings, Joe Cook. The kids should enjoy this comic western, based on a Zane Grey tale.

Arizona Manhunt (1951)** Mild West-

ern with kids Michael Chapin, Eilene Janssen.

Arizona Ranger (1948)**1/2 Lively

Tim Holt western.

Arizona Wildcat, *The* (1939)**1/2

Jane Withers, Leo Carillo. Good juvenile film. The kids will enjoy watching Jane and Leo as they ride for justice in this western adventure.

Arizonian (1935)**1/2 Richard Dix,

Margot Grahame. Marshal fights crooked politicians to protect his brother and sweetheart. Well done western.

Arkansas Judge (1940)**1/2 The Weav-

er Family, Roy Rogers. A kindly judge helps out a scrubwoman ac-

- cused of stealing some money. Hokey hillbilly comedy-drama.
- Arkansas Traveler, The** (1938)*** Bob Burns, Fay Bainter, Irvin S. Cobb. People who like good folksy comedy should love this. Plenty of warm chuckles as a wandering printer comes to a small town and saves the local paper.
- Armored Attack** (1943)**1/2 Anne Baxter, Walter Huston, Dana Andrews. Russian villagers defend their land when the Nazis invade. Wartime drama has been given a political face-lifting, but still remains, as originally, only occasionally effective.
- Armored Car Robbery** (1950)***1/2 Charles McGraw, William Talman. Four participants in an armored car robbery are brought to justice when they kill a cop. Tough, exciting, extremely well-made melodrama.
- Army Girl** (1938)** Preston Foster, Madge Evans. Saga of the last days of the cavalry before the mechanized tank took over. Thin plot, good training sequences.
- Army Surgeon** (1942)** James Ellison, Jane Wyatt. During World War I, an army doctor and a lieutenant are in love with the same girl. Fair melodrama.
- Arnold Affair, The** (1947)**1/2 John Hodiak, George Murphy, Eve Arden. Illogical, confused story of a lawyer's wife and her paramour.
- Around the World** (1943)**1/2 Kay Kyser, Joan Davis. Kyser's orchestra takes a round-the-world tour to cheer up fighting men in battle areas. Dull musical.
- Arsene Lupin** (1932)*** John Barrymore, Lionel Barrymore. Master burglar is continually hounded by a wily police inspector. Well acted, entertaining melodrama.
- Arsene Lupin Returns** (1937)**1/2 Melvyn Douglas, Virginia Bruce. Fictional French version of Sherlock Holmes comes out of movie retirement to aid an American detective in solving a jewel theft. Slick, light entertainment.
- Arsenic and Old Lace** (1944)***1/2 Cary Grant, Josephine Hull, Raymond Massey. Plenty of fun with corpses in the adaptation of the Broadway hit. Josephine Hull is magnificent as the pixelated poisoner but a lot of the intimacy of the original is lost on the screen.
- Artists and Models** (1937)*** Jack Benny, Ida Lupino. A smash hit in 1937 and fairly entertaining today. Jack runs a down-and-out advertising agency and if he can find the right model, he lands a big account. Plenty of specialty numbers including Martha Raye, Connie Boswell and Louis Armstrong.
- Artists and Models Abroad** (1938)*** Jack Benny, Joan Bennett. A few witty lines in this musical, but mainly a chance for the lady of the house to see the styles that made women gasp in 1938.
- Assassin, The** (1953)**1/2 Richard Todd, Eva Bartok. Good European backgrounds, but just a routine chase story as detective tracks down a man who is supposed to be dead.
- Assignment in Brittany** (1942)** Pierre Aumont, Susan Peters. Secret agent disguised as a Nazi he bears the usual "amazing" resemblance to, goes to France and scores a victory for the underground. Trite melodrama.
- As the Earth Turns** (1934)*** Donald Woods, Dorothy Paterson. Story of one year on a Maine farm has a depression flavor which gives it added interest for today. It's a simple tale and a welcome relief from the era's gangster films.
- Astonished Heart** (British, 1948)***1/2 Noel Coward, Margaret Leighton, Celia Johnson. Married psychiatrist falls for an old friend, the affair leading to tragedy. Unconvincing, overdone drama, but elaborately produced.
- As You Desire Me** (1932)*** Greta Garbo, Melvyn Douglas, Erich von Stroheim. Exotic night club singer has many lovers. Excellently acted drama.
- Atlantic City** (1944)** Constance Moore, Brad Taylor, Jerry Colonna. Musical panorama of the famous joy pier, told via the romantic story of an idea man and his girl, who build an enterprise out of some useless swampland. Just fair.
- Atlantic Convoy** (1942)***1/2 Bruce Bennett, Virginia Field, John Beal. Good Grade "B" wartime spy film. A man is suspected of aiding the Nazis and must redeemed himself.
- Atomic Kid** (1954)** Mickey Rooney, Robert Straus, Elaine Davis. Guy survives an atomic blast but becomes radioactive, mixed up with spies. Fair comedy.
- At Sword's Point** (1952)*** Cornel Wilde, Maureen O'Hara. The sons of the Three Musketeers save their queen from intrigue of enemies.

- Lively costume melodrama; some fast action.
- At the Circus (1939)**1/2** Marx Brothers. People who adore the Marx Brothers will, of course, laugh but even they will be disappointed at this forced effort. The boys are trying to save a circus in this epic which can only be recommended to their many fans.
- At War with the Army (1950)**1/2** Dean Martin, Jerry Lewis, Polly Bergen. Sergeant tries to get a dumb PFC to help him out of some girl trouble. Despite the fact that this farce shot Martin & Lewis to fame as a screen comedy team, it doesn't happen to be terribly funny.
- Avenging Rider (1942)**** Fair Tim Holt western.
- Awful Truth, The (1937)**3/2** Cary Grant, Irene Dunne, Ralph Bellamy. No script, dated, silly—but very entertaining. A couple on the verge of divorce discover they love each other, but not until they hand you a nice share of chuckles.
- Babbitt (1934)**1/2** Aline MacMahon, Guy Kibbee. They lost the bite of the Sinclair Lewis novel but Mr. Kibbee's performance helps you to forget the weak adaptation.
- Babe Ruth Story, The (1948)**** William Bendix, Claire Trevor, Charles Bickford. Sentimental, mediocre biography of the mighty Babe. Should have been a great film, but the writing makes it run-of-the-mill.
- Babes in Arms (1939)**3** Mickey Rooney, Judy Garland. Delightful though doctored version of the Rodgers and Hart musical hit about children of vaudeville parents who grow up to see vaudeville die. It's all Mickey and Judy so if you like them, cancel all plans.
- Babes in Bagdad (1952)*** Paulette Goddard, Gypsy Rose Lee. A beautiful new addition to a sultan's harem fights for freedom and justice for her sex. Ridiculous burlesque of Arabian Nights epics; weak all around.
- Babes on Broadway (1941)**1/2** Mickey Rooney, Judy Garland. Grade B musical story about young hopefuls on Broadway. Receives an A production but only the musical numbers merit any attention.
- Baby Face (1933)**1/2** George Brent, Barbara Stanwyck. Story of an ambitious gal who uses her charms to get whatever she wants. This picture created quite a furor with the Hays Office and resulted in a fellow named Zanuck leaving Warners. You'll probably wonder what all the fuss was about.
- Baby Face Harrington (1935)**** Charles Butterworth, Una Merkel. Timid soul is mistaken for a big shot gangster. Fair comedy.
- Bachelor Apartment (1931)**** Lowell Sherman, Irene Dunne. Park Avenue bachelor tries to dodge matrimony. Tolerable comedy-drama.
- Bachelor and the Bobby-Soxer (1947)**3/2** Cary Grant, Myrna Loy, Shirley Temple. Dashing eligible male is plagued by a teen-ager who has a crush on him. Sprightly, often hilarious comedy.
- Bachelor Bait (1934)**** Stuart Erwin, Rochelle Hudson. Marriage license bureau clerk starts a lonely hearts agency, finds himself a bride. Mild comedy.
- Bachelor Father, The (1930)**** Marion Davies, C. Auhrey Smith. Dated comedy about an old English aristocrat who decides to round up his three children, whom he has never seen, and become a father. You'll like C. Auhrey Smith but most of the comic dialogue and scandalous situations will leave you cold.
- Bachelor's Daughters (1946)**1/2** Adolphe Menjou, Claire Trevor, Gail Russell. Four ambitious salesladies and a floorwalker put over a big hoax so the girls can crash Broadway. Tolerable comedy.
- Bachelor Mother (1939)**4** Ginger Rogers, David Niven. Salesgirl finds herself the "adopted" mother of an abandoned baby on the day she is fired. Fine romantic comedy, with hilarious situations, excellent cast.
- Background to Danger (1943)**1/2** George Brent, Brenda Marshall. A lot of intrigue but nothing really jells in this spy story set in Turkey. You will enjoy the two menaces, Lorre and Greenstreet, working against each other.
- Back in Circulation (1937)**3** Pat O'Brien, Joan Blondell. Lively amusing melodrama about the newspaper business.
- Back in the Saddle (1941)**** Okay Gene Autry western.
- Back to Bataan (1945)**3** John Wayne, Anthony Quinn. American colonel forms a guerrilla army in the Philippines to fight the Japanese. Well made, exciting war drama.
- Bad Bascomb (1945)**** Wallace Beery, Margaret O'Brien. Run-of-the-mill western which is only good

- in the scenes where little Margaret tames outlaw Beery.
- Bad Boy** (1949)**1/2 Audie Murphy, Lloyd Nolan. The head of a boys' rehabilitation ranch makes a man of a youth considered to be a hopeless criminal. Good melodrama, well done in every department.
- Bad Guy** (1936)** Bruce Cabot, Virginia Grey. Grade B drama about high voltage wires is mediocre screen entertainment.
- Bad Lands** (1939)**1/2 Robert Barrat, Noah Berry Jr. Sheriff's posse in the desert is picked off one by one by renegade Indians. Fairly suspenseful western, similar to "The Lost Patrol."
- Bad Little Angel** (1939)**1/2 Virginia Weidler, Gene Reynolds. Slightly off-beat comedy-drama about a little orphan who strongly believes in the Bible and follows its suggestions quite literally.
- Bad Lord Byron** (British, 1949)**1/2 Dennis Price, Joan Greenwood, Mai Zetterling. The life and many loves of the poet-sinner-soldier. Overstuffed historical biography, wordy and dull.
- Bad Man** (1930)**1/2 Walter Huston. Another stage and screen perennial which doesn't offer much in the way of entertainment, but should be seen by all students of dramatic art. Story of a Mexican, Robin Hood type, outlaw inspired many of our later fictitious western heroes.
- Bad Man of Brimstone** (1937)**1/2 Wallace Beery, Virginia Bruce. Fairly good western with had man Beery taking a lot of guff from upstart Dennis O'Keefe. Reason Beery doesn't shoot the bum is because he knows Dennis is his own son.
- Bad Man of Deadwood** (1941)**1/2 Pleasant Roy Rogers western.
- Bad Man of Tombstone** (1948)**1/2 Barry Sullivan, Broderick Crawford, Marjorie Reynolds. A small-time drifter gets the urge for riches, and becomes a most-wanted outlaw before he gets his. Familiar western offers little that hasn't been seen before.
- Badman's Territory** (1946)*** Randolph Scott, Ann Richards. Marshal has to put up with the most notorious outlaws in the west in a territory outside the control of the government. Good western.
- Badmen of Missouri** (1941)*** Dennis Morgan, Jane Wyman, Arthur Kennedy. Pity the western fan who doesn't know all about the distorted, "based on fact" exploits of the infamous Younger brothers. This is the picture that started the outlaws on their way to Hollywood immortality.
- Bad Sister** (British, 1947)** Margaret Lockwood, Joan Greenwood, Ian Hunter. The warden of a home for delinquent girls takes one of them under her wing, tries to straighten her out. Long, talky, trite drama.
- Bahama Passage** (1942)**1/2 Madeleine Carroll, Sterling Hayden. "A" picture offers "C" entertainment in this hack tale of a lady who tames a bronzed he-man in the Bahamas. Film designed to show off Hayden's physique accomplishes nothing else.
- Balalaika** (1939)** Nelson Eddy, Ilona Massey. Pretentious, dull operetta set in Russia during World War I and about the time of the Revolution. The only things in its favor are Miss Massey's beauty, Mr. Eddy's voice and the fact that it's not pro-Communist.
- Bal Tabarin** (1952)**1/2 Muriel Lawrence, William Ching. Singer implicated in a murder flees to Paris. Some interesting scenes actually lensed inside the famed Parisian club, but otherwise poor melodrama.
- Bandit and the Lady See: Adventures of Michael Strogoff**
- Bandit King of Texas** (1949)**1/2 Fast Allan Lane western.
- Bandit Ranger** (1942)**1/2 Actionful Tim Holt western.
- Bandit Trail** (1941)**1/2 Good Tim Holt western.
- Bandits of Corsica** (1953)** Richard Greene, Paula Raymond, Raymond Burr. Siamese twins separated at birth overthrow a villainous tyrant in Corsica. Humdrum costume melodrama, based on Dumas' "Corsican Brothers."
- Bandits of the West** (1953)**1/2 Good Allan Lane western.
- Band Plays On, The** (1934)** Robert Young, Stuart Erwin. Harmless, inconsequential football drama about four delinquents who grow up to be a great backfield.
- Banjo** (1947)** Sharyn Moffett, Jacqueline White. Orphan girl and her dog live with an aunt who misunderstands them. Slow moving drama.
- Banjo on My Knee** (1936)**1/2 Joel McCrea, Barbara Stanwyck, Walter Brennan. Story of the folks who live along the banks of the Mississippi has a little of everything and not much of anything.

- Bank Dick, The** (1940)**** W. C. Fields. One of the handful of the genuinely great movie comedians has a field day in this still wonderfully funny romp. As a reward for accidentally capturing a bank robber, Egbert Souze (Fields) is made a bank guard.
- Barbarian, The** (1932)** Ramon Navarro, Myrna Loy. Well thought of in 1932 but modern tastes won't find much to like in this comedy romance about a man who turns out to be a prince. It's well played, however, and there is some good dialogue.
- Barbary Coast Gent** (1944)** Wallace Beery, Binnie Barnes. Beery fans may enjoy this poorly written western about a con man who tries to be a good boy.
- Bargain, The** (1931)*** Lewis Stone, Charles Butterworth, Una Merkel. Uneven adaptation of Philip Barry's first play, "You and I," is splendidly acted by a fine cast. Story of a man in his declining years who successfully takes on a new career is weak, but there is enough of the author's wit and future promise to make it a good film.
- Barkleys of Broadway, The** (1948)***1/2 Fred Astaire, Ginger Rogers, Oscar Levant. Fred and Ginger are together again in this delightful, though not first rate, film about the battles of a theatrical couple when one wants to abandon musicals for drama. Their dancing as a team has not weakened with age. Beauty of this film will be off-set by release of all Astaire-Rogers films to TV. Seeing them reunited here will mean nothing to you.
- Barnacle Bill** (1940)** Wallace Beery, Marjorie Main. They're a good team for those that are entertained by their type of characters. He's a no good fisherman and she's the widow out to get him.
- Barnyard Follies** (1940)** Mary Lee, Rufe Davis. A big musical show is put on for the benefit of an orphanage. Average rustic musical.
- Baron of Arizona, The** (1949)** Vincent Price, Ellen Drew. The story of James Addison Reavis, who once tried to swindle the government out of Arizona Territory by means of a fantastic scheme. Based on fact. Theatrically performed, but interesting. Beulah Bondi.
- Baroness and the Butler, The** (1938) ** William Powell, Annabelle. Frail, forced comedy about a butler who doesn't leave his employer even after being elected to Parliament by the opposition party. Very weak film.
- Barretts of Wimpole Street** (1934) ***1/2 Norma Shearer, Fredric March, Charles Laughton. Romance of Elizabeth Barrett and Robert Browning has already been seen on TV with Katharine Cornell. You'll love this splendid film version.
- Barricade** (1939)** Alice Faye, Warner Baxter. Confused, boring adventure story set, for no apparent reason, in China.
- Bataan** (1942)*** Robert Taylor, Thomas Mitchell. Good story of the heroes who endured one of our early World War II defeats. A grim reminder and a realistic melodrama.
- Bathing Beauty** (1943)** Red Skelton, Esther Williams. Pleasant musical comedy with Esther as a swimming teacher and Red a student in a girl's school.
- Battle, The** (British, 1934)**1/2 Under all that make-up, it's Charles Boyer portraying a Japanese Naval commander whose wife, Merle Oberon, is paying more attention to a dashing Britisher than to him. Stylized romantic triangle, leisurely, studied, good performances.
- Battle of Broadway** (1938)**1/2 Victor McLaglen, Brian Donlevy, Louise Novick (Gypsy Rose Lee). Comedy about an American Legion convention in New York. Is wild and silly but manages to get laughs.
- Battle of the Rails** (French, 1949)*** Graphic documentary drama of members of the resistance movement sabotaging the French railway system to hinder the Nazis. Gripping, exciting. Directed by Rene Clement, narrated by Charles Boyer.
- Battle Taxi** (1954)** Sterling Hayden, Arthur Franz. Young officer learns the value of the helicopter rescue service in Korea, after disliking it. Uninspired war drama, nothing new.
- Beachcomber, The** (British, 1938) **** Charles Laughton, Elsa Lanchester. A tropical island man of a shiftless and lazy disposition becomes respectable when a lady missionary sets out to reform him. Delightful comedy-drama based on Somerset Maugham's story, with the two stars superb in their roles.
- Beachhead** (1954)**1/2 Tony Curtis, Frank Lovejoy, Mary Murphy. Four Marines are assigned, during the war, to locate Jap mine fields off Bougainville. Routine tale, but they

do find luscious Mary Murphy on the island.

Beast of the City, The (1931)**¹/₂ Walter Huston, Jean Harlow. Well acted cops and robbers melodrama with Mr. Huston excellent as a dedicated cop. Modern pace and production would really help this film.



Jean Harlow

Beast with Five Fingers (1946)** Robert Alda, Andrea King. Non-sense about a hand that's running around loose fails to generate any excitement.

Beat the Band (1946)** Frances Langford, Ralph Edwards, Gene Krupa & Orchestra. Small town girl in the city to study voice is discovered by a band leader. Average musical.

Beau Bandit (1930)* Rod LaRoque, Doris Kenyon. Dashing cavalier-bandit rights wrongs in Mojave territory. Poor western.

Beau Geste (1939)**¹/₂ Gary Cooper, Ray Milland, Brian Donlevy. Exciting tale of the Foreign Legion which undoubtedly has lost some of its punch through age, but can still stand up to most modern adventure films.

Beau Ideal (1931)* Lester Vail, Ralph Forbes, Loretta Young. American joins the Foreign Legion to find his English friend for the girl they both love. Outdated adventure drama.

Beauty and the Boss (1932)*¹/₂ Warren William. Country girl becomes a millionaire's secretary and falls for him in this weak drama.

Beauty for Sale (1932)** Madge Evans, Otto Krueger. Drama of intrigue and heartbreak in a lady's beauty salon is well acted but the story is illogical and tiresome.

Beauty for the Asking (1939)*¹/₂ Lucille Ball, Patric Knowles. Young beautician invents a new face cream, has her revenge upon the man who jilted her. Dull comedy-drama.

Bedelia (British, 1946)**¹/₂ Margaret Lockwood, Ian Hunter. Engineer weds a previously married woman, suspects her to be a notorious poisoner. Well acted but leisurely mystery melodrama.

Bed of Roses (1933)** Joel McCrea, Constance Bennett. Ne'er-do-well is reformed by love. So-so comedy-drama.

Bedlam (1946)** Boris Karloff, Anna Lee. A girl risks her life to reform the notorious mental institutions in England in the 17th century. Well made, strong horror thriller.

Beside (1934)** Warren William, Jean Muir. Poor drama about a phony physician. A look at the seamy side of medicine but not a very good one.

Beside Manner See: Her Favorite Patient

Bedtime Story (1941)**¹/₂ Fredric March, Loretta Young. Actress wants to retire, but her playwright-husband has other ideas, so a marital rift develops. Sparkling comedy, aided by fine performances.

Bedtime Story, A (1933)**¹/₂ Maurice Chevalier, Baby LeRoy. Occasionally amusing musical about a French man-about-town who finds a baby and falls for the little tot.

Beg, Borrow or Steal (1937)**¹/₂ Frank Morgan, Florence Rice. Delightful little comedy with Mr. Morgan ideally cast as an American swindler living in Europe by fair means or foul. His family comes over from the States and he must produce the great wealth he has always boasted about.

Beginning of the End, The (1946)**¹/₂ Brian Donlevy, Robert Walker. Ambitious film which strives to tell the story of the first A-Bomb. Becomes ensnared by too many Hollywood cliches to be truly effective.

Behind Green Lights (1945)**¹/₂ William Gargan, Carole Landis. Fairly good crime melodrama. Well made.

- Behind Locked Doors** (1948)*** Richard Carlson, Lucille Bremer. Investigator goes to a sanitarium where a missing judge is being held captive. Suspenseful, well-acted thriller.
- Behind Prison Gates** (1939)** Brian Donlevy, Jacqueline Wells. Undercover agent goes to prison posing as a convict to obtain information from racketeers on hidden loot. Ordinary crime melodrama.
- Behind the Headlines** (1937)** Lee Tracy, Diana Gibson. Dashing reporter uses pocket-sized short-wave transmitters to broadcast on the spot events. Fair melodrama.
- Behind the Rising Sun** (1943)*** Tom Neal, Margo, Robert Ryan. Japanese publisher alienates his son with his extreme political views in Japan. Well acted war drama.
- Behold My Wife** (1935)* $\frac{1}{2}$ Sylvia Sydney, Gene Raymond. Offensive little "comedy" about the defiance of a young man for his snobbish family. Just to spite them, he marries an Indian girl.
- Belle Le Grand** (1951)* $\frac{1}{2}$ Vera Ralston, John Carroll. Gambling queen is plagued by her rascally ex-husband. Dull, corny costume melodrama, badly acted.
- Belle of Old Mexico** (1949)** Estelita Rodriguez, Robert Rockwell. Ex-GI promises to take care of a buddy's sister, finds her to be a grown-up glamorous senorita. Mild comedy with music.
- Belle of the Nineties** (1933)* $\frac{1}{2}$ Mae West. The censors took the bite out of this one and it's only a mildly amusing satire on life in the Gay Nineties.
- Belle of the Yukon** (1944)** Gypsy Rose Lee, Randolph Scott, Dinah Shore. Dance hall boss in the Yukon country finally turns over a new leaf and becomes an honest man, as his sweetie wishes. Mild Alaskan melodrama with music.
- Belles of St. Trinian's, The** (British, 1954)*** Alastair Sim, Joyce Grenfell. The headmistress of a girls' school has her problems with the girls, a bunch of hoodlums if ever there was one, and her brother, a crooked bookmaker. Wild and woolly farce, many laughs.
- Belle Starr** (1941)* $\frac{1}{2}$ Gene Tierney, Randolph Scott, Dana Andrews. Occasionally exciting, generally tedious western about a female Jesse James. Picture the sophisticated Miss Tierney in the title role and you have a good imagination.
- Bell for Adano, A** (1947)*** $\frac{1}{2}$ John Hodiak, William Bendix, Gene Tierney. John Hersey's story of the American occupation of a small Italian town is beautifully brought to life on the screen. The character sketches are believable and the simplicity of the subject is sensitively handled.
- Bells of Capistrano** (1942)* $\frac{1}{2}$ So-so Gene Autry western.
- Bells of Coronado** (1950)** $\frac{1}{2}$ Actionful Roy Rogers—Dale Evans western.
- Bells of Rosarita** (1945)** $\frac{1}{2}$ Pleasant Roy Rogers western, with "guest" cowboy stars.
- Bells of San Angelo** (1947)** $\frac{1}{2}$ Actionful Roy Rogers—Dale Evans western.
- Bells of St. Mary's** (1946)*** $\frac{1}{2}$ Bing Crosby, Ingrid Bergman. Young priest and a Mother Superior make plans to entice a wealthy skinflint to build them new surroundings. Enjoyable sequence to the famous "Going My Way," not up to its predecessor, but still entertaining.
- Beloved Bachelor** (1931)** Paul Lukas, Dorothy Jordan. Sculptor adopts a little girl, who years later battles a rival for his love. Fair comedy-drama.
- Beloved Brat** (1938)** Bonita Granville, Dolores Costello. A problem child, her problem parents and their problems. All add up to very little.
- Below the Sahara** (1953)*** Documentary record of the African expedition of Mr. and Mrs. Armand Denis. Good.
- Bengal Tiger** (1936)** Barton MacLane, Warren Hull. Routine circus drama with best acting contributed by the tiger.
- Berlin Correspondent** (1942)** Virginia Gilmore, Dana Andrews. Action packed anti-Nazi propaganda, much of it contrived. Newspaperman defeats Gestapo and other nonsense.
- Berlin Express** (1948)*** $\frac{1}{2}$ Merle Oberon, Robert Ryan. Allied group in Europe battles a band of Nazi fanatics seeking to prevent the unification of Germany. Exciting, well written spy thriller.
- Bermuda Mystery** (1944)* $\frac{1}{2}$ Preston Foster, Ann Rutherford. It takes detective Foster about a half a dozen murders to solve this hackneyed mystery.

- Best Foot Forward** (1943)*** Lucille Ball, June Allyson, William Gaxton. Lively, entertaining adaptation of the musical about a boy who induces a screen star to be his date at the school prom. Production may strike you as slightly stilted but you'll enjoy it anyway.
- Best of Enemies** (1933)* $\frac{1}{2}$ Frank Morgan, Buddy Rogers. Boring comedy about a feuding saloon owner and the wealthy owner of his property. Of course their kids fall in love.
- Best of the Bad Men** (1948)** $\frac{1}{2}$ Randolph Scott, Robert Ryan. Marshal goes after the Sundance Kid, who heads a murderous band of outlaws. Fairly good western.
- Betrayal from the East** (1945)** $\frac{1}{2}$ Lee Tracy, Nancy Kelly. Japanese agents plan to sabotage our Pacific Coast defenses. Adequately presented spy melodrama.
- Betrayed** (formerly "When Strangers Marry," 1944)*** $\frac{1}{2}$ One of the best "surprise" films ever made. Suspenseful melodrama of a wife whose husband of a few days is suspected of murder. Kim Hunter, Dean Jagger and Bob Mitchum are in the leads.
- Betrayed Women** (1950)* $\frac{1}{2}$ Tom Drake, Beverly Michaels. Lawyer exposes cruelties inflicted upon the inmates of a women's reformatory. Usual lowbrow lurid prison melodrama.
- Between Two Women** (1936)** Franchot Tone, Maureen O'Sullivan, Virginia Bruce. (Surrounded by Women.) Tired little triangle about a doctor who marries a society patient while the lovely nurse waits.
- Between Two Women** (1941)** Van Johnson, Gloria DeHaven. Another in the Dr. Gillespie series with Johnson still following in Lew Ayres' footsteps. Barrymore is the same as ever.
- Between Two Worlds** (1944)** $\frac{1}{2}$ John Garfield, Edmund Gwenn, Eleanor Parker. Second and weaker version of Sutton Vane's play "Outward Bound" which has been released for TV. Story of people who don't know they're dead, sailing to meet their destiny. Gwenn is excellent as the ship's steward.
- Beware of Ladies** (1937)* Donald Cook, Judith Allen. It's no holds barred in the campaign for district attorney. Weak melodrama.
- Bewitched** (1944)** $\frac{1}{2}$ Phyllis Thaxter, Edmund Gwenn. Occasionally illogical but generally interesting psychological melodrama about a girl with a split personality.
- Beyond Glory** (1948)** $\frac{1}{2}$ Alan Ladd, Donna Reed. West Point drama has some good moments but many of its scenes away from the Academy are boring.
- Beyond the Blue Horizon** (1942)* $\frac{1}{2}$ Dorothy Lamour, Richard Denning. Childish sarong saga has Dotty out to prove she is the rightful heir to something. A good film is definitely not her legacy.
- Beyond the Forest** (1949)** Bette Davis, Joseph Cotten. Ridiculous melodrama heavy in corny histrionics with Bette Davis playing a character who defies description.
- Beyond Victory** (1931)* $\frac{1}{2}$ Bill Boyd, Lew Cody. Five men are detailed to hold off the enemy while the main body of troops retire from battle. Weak war drama.
- B. F.'s Daughter** (1947)** Barbara Stanwyck, Van Heflin, Charles Coburn, J. B. Marquand's novel about an heiress's marriage to an economics professor is boring, poorly paced and uninteresting in this screen adaptation.
- Bicycle Thief, The** (Italian, 1949)*** Enzo Stajola, Lamberto Maggiorani. Tragic story of a poor man whose needed bicycle is stolen, his search through Rome with his small son to find the thief. Superbly directed by Vittorio DeSica, a touching, heart-gripping drama.
- Bigamist, The** (1953)*** Edmond O'Brien, Joan Fontaine, Ida Lupino. Businessman married to a career woman is discovered to have another wife in another city. Good production values and performances carry this drama along nicely.
- Big Bonanza, The** (1945)* Richard Arlen, Robert Livingston. Ex-cavalry captain out west finds his boyhood chum taking unfair advantage of miners. Okay western melodrama.
- Big Boss** (1941)** Otto Kruger, Gloria Dickson. Shady politico attempts to take over the state legislature, but is stopped by his honest brother. Slow moving melodrama.
- Big Boy** (1930)** $\frac{1}{2}$ Al Jolson. Like most of Al's screen efforts, there's nothing here until he sings.
- Big Business** (1937)** Jed Prouty, Spring Byington. Routine "Jones Family" comedy involving oil stocks.
- Big Broadcast, The** (1932)*** Bing Crosby, Burns & Allen, Stuart Erwin.

Often amusing musical-comedy spoof at the then high riding radio industry. Bing first displayed the naturalness that was to make him one of our biggest all-time stars in this film.

Big Broadcast of 1936, The (1935) ** $\frac{1}{2}$ Burns & Allen, Jack Oakie, Ethel Merman. Big revue with some good moments and many weak ones.

Big Broadcast of 1937, The (1936) *** Jack Benny, Burns & Allen, Bob Burns, Benny Fields, Benny Goodman, Leopold Stokowski. Entertaining variety show which provides a fair satire on radio industry.

Big Broadcast of 1938, The (1938) *** W. C. Fields, Dorothy Lamour, Bob Hope, Shirley Ross. Fields' golf and billiards routines plus Bob and Shirley singing "Thanks for the Memory" are all this film offers—but it's enough.

Big Brown Eyes (1936) ** $\frac{1}{2}$ Joan Bennett, Cary Grant. Contrived tale of a detective who tells Police secrets to his manicurist girl friend until she becomes a successful columnist. Not much.

Big Cat, The (1948) *** Preston Foster, Lon McCallister, Forrest Tucker. City lad in the mountain country aids in the tracking down of a killer cougar. Exciting outdoor story, loaded with action of the more virile sort.

Big City (1937) ** Luise Rainer, Spencer Tracy. (Skyseraper Wilderness.) Fine cast is wasted on this very ordinary little melodrama about New York's taxi drivers and their problem. Highlight of the picture is a big free-for-all fight with a lot of famous pugilists involved.

Big City (1947) ** $\frac{1}{2}$ Margaret O'Brien, Danny Thomas, Robert Preston. This film about an orphan who is jointly adopted by a Catholic, Protestant and Jew left its good intentions somewhere along the road and comes out talky, sentimental hokum.

Big City Blues (1939) ** $\frac{1}{2}$ Joan Blondell, Guy Kibbee. The country boy in the big town story gets better than average treatment in this one. Plot is weak but minor characters and incidents have some sharp moments of realism.

Big Clock, The (1948) *** $\frac{1}{2}$ Ray Milland, Charles Laughton. Contrived, but exciting, suspenseful drama about a man who follows a murderer's clues and finds they lead directly to him. Top mystery entertainment.

Big Executive (1933) ** $\frac{1}{2}$ Ricardo Cortez, Richard Bennett, Elizabeth Young. Young man takes a flyer in the stock market. Weak drama.

Big Gamble (1931) ** $\frac{1}{2}$ Bill Boyd, Warner Oland. Man sells his life to a sinister individual, with an insurance policy as the payoff. Hokey melodrama.

Big Hearted Herbert (1934) *** $\frac{1}{2}$ Guy Kibbee, Aline MacMahon. Good, well-acted Guy Kibbee vehicle about the wealthy businessman who never quite grew accustomed to the social amenities that accompany success.

Big House, The (1930) *** Wallace Beery, Robert Montgomery. Desperate convicts try a prison break. This early example of prison melodrama is still entertaining.

Big Knife, The (1955) *** Jack Palance, Ida Lupino, Wendell Corey. A Hollywood star tries to break with a grasping producer and causes tragedy. Indictment of Hollywood is perceptive, if not somewhat overdone, and it's uniformly well acted.

Big Night, The (1951) *** John Barrymore, Jr., Preston Foster. A young kid goes looking for the man who mercilessly beat his father, intending to kill him. Moody, grim drama has a lot to recommend it; fine direction, performances, good atmosphere.

Big Noise, The (1936) ** $\frac{1}{2}$ Guy Kibbee, Warren Hull. Businessman causes trouble when he refuses to stay retired in this mildly amusing comedy.

Big Noise, The (1944) ** $\frac{1}{2}$ Laurel & Hardy. Slapstick finds the boys using their usual gimmicks while playing detectives. Juvenile comedy.

Big Punch, The (1948) ** Wayne Morris, Gordon MacRae. Small town minister helps a framed fighter get straightened out in this uninspired drama.

Big Shakedown (1934) ** $\frac{1}{2}$ Ricardo Cortez, Bette Davis. Fast moving, trite little melodrama about racketeers in the drug industry. Charles Farrell, "Margie's Dad," has a big part in this one.

Big Shot (1932) ** $\frac{1}{2}$ Eddie Quillan, Maureen O'Sullivan. Small town veterinary inherits a fortune from an unknown uncle. Weak comedy.

Big Shot (1937) ** Guy Kibbee, Cora Witherspoon. A veterinary in a small town inherits an unexpected fortune. Mild comedy.

Big Shot, The (1942) ** $\frac{1}{2}$ Humphrey Bogart, Irene Manning. Bogart is

- fine in the title role but the cut and dry gangster picture plot leaves much to be desired.
- Big Show, The** (1936)** Mild Gene Autry western, filmed at Texas Centennial Exposition.
- Big Sky** (1952)*** Kirk Douglas, Dewey Martin. Adventures of a keel-boat expedition to establish a new trading post in 1830. Lengthy, rather tame frontier melodrama. Well acted.
- Big Sleep, The** (1946)*** Humphrey Bogart, Lauren Bacall. Raymond Chandler detective story emerges as a confused drama, but keeps its head above water thanks to good performances and racy dialogue. Bogey and Baby had already been united in matrimony when this was made.
- Big Stampede** (1932)** 1/2 John Wayne. Avoid all of Mr. Wayne's early westerns out of respect for his current popularity and talent. See one out of curiosity but no more.
- Big Steal** (1949)** Robert Mitchum, William Bendix, Jane Greer. Army finance officer chases after a missing payroll in Mexico. Fast but utterly confused melodrama.
- Big Store, The** (1940)*** Marx Brothers, Tony Martin. They're store detectives in this one and their legion of fans will have a picnic watching it.
- Big Street** (1942)** 1/2 Henry Fonda, Lucille Ball. Busboy falls for a crippled nitery singer, becomes her servant. Maudlin Damon Runyon drama; some good moments.
- Big Tip Off** (1955)** Richard Conte, Constance Smith. Newsman exposes a charity fund racket. Slow-moving crime melodrama.
- Big Town** (1947)** 1/2 Philip Reed, Hillary Brooke. Newspaper editor and a girl reporter manage to solve a series of murders. Mediocre melodrama.
- Big Town After Dark** (1947) ** 1/2 Philip Reed, Hillary Brooke, Ann Gillis. Girl reporter decides to give up her job, but her replacement gets mixed up with gangsters. Okay crime melodrama.
- Big Town Girl** (1937)** 1/2 Claire Trevor, Donald Woods. Uneven, confused story of a cabaret singer who is married to a gangster.
- Big Town Scandal** (1948)** 1/2 Phillip Reed, Hillary Brooke. Managing editor and girl reporter crack down on basketball fixers. Mediocre melodrama.
- Big Wheel, The** (1949)** 1/2 Mickey Rooney, Thomas Mitchell. Hot-shot auto racer becomes inflicted with an enlarged cranium, nearly causes tragedy before righting himself. Usual plot, excellent Indianapolis racing scenes.
- Bill and Co** (1948)*** A heartwarming drama of young love triumphant—enacted by a cast of amazingly well-trained birds! Highly amusing novelty, produced and narrated by Ken Murray.
- Bill Cracks Down** (1937)** 1/2 Grant Withers, Beatrice Roberts. Rough tough gent has his troubles running a steel mill and chasing a pretty girl. Routine melodrama.
- Bill of Divorcement, A** (1932)*** 1/2 John Barrymore, Katharine Hepburn. A father who has been in a mental institution returns to his home and his daughter, who feels a strong bond for him. Superlatively acted drama.
- Billion Dollar Scandal** (1933)** Robert Armstrong, Frank Morgan. Excen tries to better himself and soon learns that the upper class has its share of crooks. Dated and corny.
- Billy Rose's Diamond Horseshoe** (1945)*** Betty Grable, Phil Silvers, Dick Haymes. An abundance of the Grable gams, good clowning by Phil, tongue-in-cheek writing and a fair production almost compensates for a mediocre score and a backstage plot built around Rose's once popular club.
- Billy the Kid** (1930)*** Wallace Beery, Johnny Mack Brown. Story of the famous outlaw who was killed while still a youth. Old western has fine scenic backgrounds and sweeping scope.
- Billy the Kid** (1940)** 1/2 Robert Taylor, Brian Donlevy. Good western adventure based on the life of the famous outlaw. Picture's main asset is its technicolor backgrounds which are meaningless on TV.
- Biography of a Bachelor Girl** (1934) ** 1/2 Robert Montgomery, Edward Arnold, Ann Harding. S. N. Behrman's sophisticated play is horribly miscast and the result is that his characters fall apart. Story of a fabulous adventuress who announces she is going to write her memoirs. Still has some charm.
- Birthday Present** (British, 1957)*** Tony Britton, Sylvia Syms. Salesman tries to smuggle a German watch through customs, suffers the

- consequences when caught. Well-made drama holds the attention.
- Birth of the Blues (1941)***1/2** Bing Crosby, Mary Martin. Minor little story of a trumpet player who supposedly organized the first Dixieland jazz band, is trimmed with pleasant dialogue, a delightful score and good performances.
- Biscuit Eater, The (1940)**1/2** Billy Lee, Cordell Hickman. Above average "B" film about a boy and his dog. This one deals with bird dogs, and the youngsters will love it.
- Bishop Misbehaves, The (1935)***** Edmund Gwenn, Maureen O'Sullivan. Clergyman turns detective and foils a robbery plot. Well acted comedy-drama.
- Bishop Murder Case, The (1930)**** Basil Rathbone, Roland Young. Philo Vance investigates an ingenious pattern of murders in a scientist's family. Dated mystery.
- Bitter Rice (1950)***** Silvana Mangano. Italian film, with English dialogue, very poorly dubbed in, about workers in the rice fields who toil for grain. Better in Italian but still earthy, shocking drama. Adults only.
- Bitter Springs (Australian, 1950)***1/2** Tommy Trinder, Chips Rafferty. Pioneer attempts to settle the Australian wilderness, meets with opposition from the natives. Different, exciting historical melodrama, with fine photography, thrilling scenes.
- Bittersweet (1940)**1/2** Jeanette MacDonald, Nelson Eddy. This is a rather flimsy version of the Noel Coward original. Score is not too distinguished and Jeanette and Nelson starving in Vienna is not too exciting either.
- Black Arrow, The (1948)***** Louis Hayward, Janet Blair. Above average swashbuckler which should keep the kids glued to the set. Adventure tale is set around England's famous War of the Roses.
- Black Book, The (1949)***** Robert Cummings, Arlene Dahl. Both forces during the French Revolution are after possession of a secret diary containing vital information. Lively, exciting costume adventure; good cast, crammed full of action.
- Black Cat, The (1934)**** Boris Karloff, Bela Lugosi. In this one, Lugosi is on the side of law and order, Karloff is a practitioner of black rites. Some of the nonsense is palatable, but the film is designed mainly for all-out horror fans.
- Black Devils of Kall (1955)*** Lex Barker, Jane Maxwell. Hunter in India attempts to rescue a girl from a group of murdering fanatics. Poorly made action melodrama.
- Black Fury (1935)***1/2** Paul Muni, William Gargan, Akim Tamiroff. Paul Muni is great in this drama of life in the coal mines which may appear dated today but should serve as a reminder of how our workers have progressed in the last 20 years.
- Black Glove, The (British, 1954)**1/2** Alex Nicol, Eleanor Summerfield. An American musician in London becomes involved in the murder of a singer. Fair mystery; good jazz music background.
- Black Gold (1947)***** Anthony Quinn, Katherine DeMille. An Indian gives permission to drill for oil on his property to obtain money enough to raise horses. Excellent performances turn this into an interesting drama.
- Black Hills Ambush (1952)**** Fair Allan Lane western.
- Black Legion (1936)**1/2** Humphrey Bogart, Ann Sheridan. Honest worker is duped into joining a terrorist organization. Fair melodrama, based on fact.
- Black Magic (1949)**** Orson Welles, Nancy Guild. The evil plans of Cagliostro the magician are thwarted when he seeks to take over an empire. Heavy, hammy acted costume melodrama. Produced in Italy.
- Black Narcissus (British, 1947)***1/2** Deborah Kerr, David Farrar, Jean Simmons. A group of nuns doing missionary work in the Himalayas find worldly temptations a difficult handicap to surmount. Unusual, beautifully made drama is sure to cause comment with its controversial theme; not every one will approve of it, but those that will will approve whole-heartedly.
- Black Parachute (1944)**** Larry Parks, John Carradine. American parachutes into occupied territory to rescue a king. Implausible but actionful war melodrama.
- Black Rider, The (British, 1955)*1/2** Jimmy Hanley, Rona Anderson. Reporter gets into a motorcycle race to smash a smuggling ring. Mediocre melodrama.
- Black Swan, The (1942)***** Tyrone Power, Maureen O'Hara, George Sanders. Swashbuckling pirate tale adapted from Sabatini's novel. Great

- for the kids and plenty for adventure minded adults.
- Black Tuesday (1955)***** Edward G. Robinson. Condemned killer masterminds his escape from the death house. Good gangster film, plenty of tension.
- Blackbeard, The Pirate (1952)**1/2** Robert Newton, Maureen O'Hara, William Bendix. The notorious pirate with a price on his head holds a girl captive as he seeks a fortune. Overdone pirate melodrama, but some good moments.
- Blackmail (1939)**** Edward G. Robinson, Ruth Hussey. Mr. Robinson escapes from a chain gang in this one where he was unjustly serving time. He's caught by the man who framed him and sent him back again. All is well by the final fadeout.
- Blackmail (1947)**** William Marshall, Adele Mara, Ricardo Cortez. Tough private eye Dan Turner saves a movie mogul from a murder rap. Loaded with action and fist fights, detective fans should enjoy.
- Blackmailed (British, 1949)**** Mal Zetterling, Joan Rice, Dirk Bogarde. The murder of a blackmailer has all his victims afraid they will be implicated, both in his death and their pasts. Intricate but never sustained multi-plotted melodrama suffers from too many loose plot threads.
- Blackout (British, 1954)**** Dane Clark, Belinda Lee. A man awakens from a drunk with blood on his clothes, finds he may have committed murder. So-so melodrama.
- Blackwell's Island (1939)***** John Garfield, Rosemary Lane. Amusing prison story which shows how a master convict gets control of a major prison and runs it like a luxury hotel.
- Blanche Fury (British, 1948)**1/2** Valerie Hobson, Stewart Granger. Grasping girl about to marry her uncle's son carries on an affair with a steward, resulting in murder. Hard-breathing costume drama is heavy, but nicely acted, tastefully produced.
- Blaze of Noon (1947)**1/2** William Holden, Anne Baxter. Drama about a pilot in love with the sky who gets married. Plays like a corny "B" movie, but the kids may like its air scenes.
- Blazing Sixes (1937)**** Average Dick Foran western.
- Blessed Event (1932)***** Lee Tracy, Dick Powell. Good dialogue and an amusing performance by Lee Tracy
- make this story of a Broadway gossip columnist entertaining.
- Blind Adventure (1933)**** Robert Armstrong, Ralph Bellamy. American in London blunders into an old mansion and a web of intrigue. Fair melodrama.
- Blind Alibi (1938)***** Richard Dix, Whitney Bourne. Artist poses as a blind man to recover indiscreet letters written by his sister. Above average melodrama with a good story.
- Blind Alley (1939)***1/2** Chester Morris, Ralph Bellamy, Ann Dvorak. A desperate killer invades the home of a psychiatrist and guests, holding them captive. Extremely well directed, acted melodrama, tense and gripping, above average.
- Blind Date (1934)**1/2** Ann Sothern, Neil Hamilton, Paul Kelly. Girl goes out on a blind date when her boy friend lets business interfere with her birthday party. Mediocre comedy-drama.
- Blind Goddess (British, 1949)**1/2** Eric Portman, Anne Crawford. A young diplomat is involved in a romantic affair that eventually brings on a nasty courtroom trial. Occasionally interesting but extremely verbose drama, well acted.
- Blind Spot (1947)***** Chester Morris, Constance Dowling. Writer on a drunk is accused of the murder of his publisher. Well done mystery.
- Blockade (1938)***1/2** Henry Fonda, Madeleine Carroll. An adventuress meets and loves a member of the Loyalist forces in Civil War-torn Spain. Well-made, excellently acted, but extremely propagandistic.
- Blonde Bait (British, 1956)**1/2** Beverly Michaels, Jim Davis. Night-club girl is allowed to escape from prison, so she will lead police to her murderer boy friend. Mediocre melodrama.
- Blonde Cheat (1938)**1/2** Joan Fontaine, Derrick DeMarney. An actress is hired by a rich man to break up the engagement of his daughter, falls for the man she was hired to compromise. Mediocre romantic comedy.
- Blonde Crazy (1931)**1/2** James Cagney, Joan Blondell, Louis Calhern. All the leads are swindlers, and they have a lot of fun going through their paces. There's a good chance you'll have fun watching them. When the film gets dramatic, however, it falls flat.
- Blonde Fever (1944)**** Mary Astor, Gloria Grahame, Philip Dorn. Cafe

owner is smitten with an employee to the disgust of his wife. Mild comedy.

Blonde from Brooklyn (1945)** Robert Stanton, Lynn Merrick. Con man has a girl pose as a long lost heiress to a Southern estate so she can be "discovered" as a singer. Routine comedy with music.

Blonde Inspiration (1941)** $\frac{1}{2}$ Virginia Grey, Albert Dekker. Sincere young writer is hired by a pulp magazine under the delusion that he's writing a great novel. Amusing comedy.

Blonde Ransom (1946)** $\frac{1}{2}$ Donald Cook, Virginia Grey. Girl pretends to be kidnapped so she can raise money for her gambling boy friend. Thoroughly mediocre comedy-drama.

Blonde Trouble (1937)** Eleanor Whitney, Johnny Downs. Watered down satire on Tin Pan Alley is just a Grade "B" romance. Some good comedy from the supporting cast.

Blonde Venus (1932)** $\frac{1}{2}$ Marlene Dietrich, Herbert Marshall, Cary Grant. Sure the cast is good but film is a confused, dated soap opera about a married woman's trip down the primrose path.

Blondes at Work (1938)** Glenda Farrell, Barton McLane. Exciting newspaper tale. Illogical but interesting.

Blondie Johnson (1933)** $\frac{1}{2}$ Joan Blondell, Chester Morris. Occasionally entertaining but pat melodrama about a girl who turns a hood into a big shot and then gets double-crossed.

Blondie of the Follies (1931)** $\frac{1}{2}$ Robert Montgomery, Marion Davies. A real early 30's bore is this backstage theatre yarn. Plenty of familiar talent in minor roles but nobody is capable of rising above the story.

Blood and Sand (1941)** $\frac{1}{2}$ Tyrone Power, Linda Darnell, Rita Hayworth. A big cast is wasted in this elaborate but dull story of the life and love of a bull fighter. Does not hold a candle to later films on the same subject.

Blood on the Moon (1948)*** Robert Mitchum, Barbara Bel Geddes, Robert Preston. Cowpoke fights a girl and her father, realizes it was an underhanded trick by his friend, and reverses his actions. Good western.

Blood on the Sun (1945)*** James Cagney, Sylvia Sydney. In pre-war Japan, an American newspaperman

foresees the threat to democracy posed by the ruling warlords, who try to silence him. Fast-paced, suspenseful melodrama. Plenty of Cagney action.

Blossoms in the Dust (1910)*** Greer Garson, Walter Pidgeon. Story of a dedicated woman who founded a Texas children's home is top drawer fare for the ladies in the audience. Men will find it a bit too sweet and sentimental.

Blossoms on Broadway (1937)** Edward Arnold, Shirley Ross. Weak little musical about a con man and a girl who works for him. Plenty of popular 1937 variety are thrown in, but the ship still sinks.

Bluebeard (1914)*** John Carradine, Jean Parker. A puppeteer who strangles girls as a sideline falls for a beautiful dress shopowner, which is his downfall. Suspenseful thriller. Carradine is restrained, very good.



Gary Cooper

Bluebeard's Eighth Wife (1938)*** Gary Cooper, Claudette Colbert, David Niven. Impoverished daughter of an aristocrat marries a multimillionaire, only to find he knows more about business than marriage. Sophisticated comedy at its best; spicy, funny, great fun.

Blue Bird, The (1940)** $\frac{1}{2}$ Shirley Temple, Spring Byington. Maeterlinck's classical fantasy about a little girl's search for true happiness receives an elaborate but, unfortunately, dreary screen treatment. Only for the kids.

Blue Dahlia, The (1946)** Alan Ladd, Veronica Lake, William Ben-

- dix. Fairly exciting melodrama about an ex-serviceman who must clear himself of suspicion in the murder of his unfaithful wife. Good entertainment.
- Blue Lagoon, The** (British, 1948)** Jean Simmons, Donald Houston. Boy and girl are shipwrecked on a tropic isle, grow to maturity and love each other. Picturesque scenery doesn't overcome the weakness of the tale; moderate adventure drama.
- Blue Lamp, The** (British, 1950)*** Jack Warner, Dirk Bogarde. A young recruit nabs a robber after he has killed a fellow-policeman. Glorifying the British bobby, this is exciting as well as having an authentic documentary-like flavor.
- Blue Montana Skies** (1939)*½ Below par Gene Autry western.
- Blue Skies** (1946)**½ Bing Crosby, Fred Astaire, Joan Caulfield, Bing. Fred and 20 Irving Berlin tunes add up to sock entertainment. Plot is corny, but it doesn't get in the way.
- Blues in the Night** (1941)*** Priscilla Lane, Richard Whorf. A wonderful score by Harold Arlen and Johnny Mercer, plus an occasionally moving plot combine for reasonably good entertainment. With a little more work this could have been a great motion picture.
- Blue, White and Perfect** (1942)**½ Lloyd Nolan, Mary Beth Hughes. Detective Michael Shayne gets in the war effort by chasing foreign agents who've been stealing industrial diamonds. Good B film.
- Bob Mathias Story, The** (1954)**½ Bob Mathias, Ann Doran. Low budget, entertaining biography of the decathlon champ of the 1948 and 1952 Olympics. Good for the youngsters.
- Body and Soul** (1947)**** John Garfield, Lilli Palmer. A guy from the slums battles his way to the top of the fight racket, only to learn that the crooked way isn't necessarily the best. Hard-hitting melodrama, crisp and rugged, with some excellent prizefight sequences. Recommended.
- Body Disappeared, The** (1941)** Jane Wymann, Jeffrey Lynn. Daffy little forced comedy in the "Topper" tradition but not in the same league. Disappearing people as a comedy device is old hat.
- Bodyguard** (1948)** Lawrence Tierney, Priscilla Lane. Detective is framed for murder, clears himself by finding the true culprits. Average crime melodrama.
- Body Snatcher** (1944)**** Boris Karloff, Bela Lugosi, Henry Daniell. A doctor is blackmailed by a villainous coachman when he wishes to stop securing bodies for medical research in Scotland of the 19th century. For horror fans, this is one of the best; for others, a good and chilling version of Robert Louis Stevenson's tale.
- Bold Caballero, The** (1936)*½ Robert Livingston, Heather Angel. A dashing patriot named Zorro saves Old California from evil rule by tyrants. Typical swashbuckling melodrama.
- Bolero** (1934)** George Raft, Carole Lombard. An ambitious cafe dancer forces his way to the top and dies on the threshold of greatness. Routine acting.
- Bombardier** (1943)*** Pat O'Brien, Randolph Scott. Men are trained for missions in the flying fortresses in raids over Japan. Good war melodrama, well done.
- Bomber's Moon** (1943)** George Montgomery, Annabella. The hero of this one, Dinah Shore's husband George, performs more ridiculous acts of bravery than you'll find in any three films. Poor war story.
- Bombshell** (1933)*** Jean Harlow, Lee Tracy. Hilarious comedy about a movie star and her press agent is well acted and written. This story, brought up-to-date would be perfect for M.M.
- Booby Trap** (British, 1957)**½ Sydney Tafler, Patti Morgan. A fountain pen "bomb" is stolen, and passes from hand to hand. Wildly plotted comedy is fairly amusing fun.
- Boomerang** (1947)**** Dana Andrews, Jane Wyatt, Lee J. Cobb. Elia Kazan's brilliant direction, an outstanding cast and a fascinating story of a prosecuting attorney who didn't believe the state's case. This semi-documentary based on an actual case, is top flight screen entertainment.
- Boom Town** (1939)*** Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert. A good cast in a rousing tale about a pair of roughnecks who strike it rich in the oil fields. Entertaining and exciting although not a first rate film.
- Border Cafe** (1937)** Harry Carey, John Beal, Armida. Society lad goes west to rehabilitate himself, fights

- off eastern thugs who have invaded the territory. Average melodrama.
- Border Flight** (1936)* Frances Farmer, John Howard. Juvenile adventure about smuggling and the work of the Coast Guard. Pretty weak.
- Border G-Man** (1938)** $\frac{1}{2}$ Pleasant George O'Brien western.
- Border Legion** (1940)** $\frac{1}{2}$ Okay Roy Rogers western.
- Borderline** (1950)** Fred MacMurray, Claire Trevor. A policewoman is sent to get the goods on dope smugglers working from Los Angeles to Mexico. Uncertain melodrama wavers between seriousness and farce, is successful at neither.
- Border Saddlemates** (1952)** $\frac{1}{2}$ Well done Rex Allen western.
- Bordertown** (1935)** $\frac{1}{2}$ Paul Muni, Bette Davis. Exciting, realistic drama about an ambitious Mexican who is hungry for power. Beautifully acted and produced.
- Border Treasure** (1950)** $\frac{1}{2}$ Good Tim Holt western.
- Born Reckless** (1937)** $\frac{1}{2}$ Brian Donlevy, Rochelle Hudson. Routine (Grade B) drama about racketeers who invade the taxicab industry.
- Born to Be Bad** (1950)*** Joan Fontaine, Robert Ryan, Zachary Scott. Ruthless female hides behind an innocent exterior, but eventually reveals her true self. Fashionable romantic drama, good for the ladies.
- Born to Be Wild** (1938)** Ralph Byrd, Ward Bond. Two burly truck drivers engage in a mad cross country race to save a dam from being blown up. Fast action melodrama.
- Born to Dance** (1936)** $\frac{1}{2}$ Eleanor Powell, James Stewart. Eleanor's dancing and a Cole Porter score which included "I've Got You Under My Skin," and "Easy to Love." Need we say more? To add to the prize plot is fairly good and comedy is funny.
- Born to Kill** (1947)** Claire Trevor, Walter Slezak, Lawrence Tierney. Ruthless killer marries a girl for her money, then makes passes at her sister. Grim, unpleasant melodrama.
- Born to Love** (1931)** $\frac{1}{2}$ Joel McCrea, Constance Bennett. American girl in London falls for an aviator during World War I. Mediocre drama.
- Born to Sing** (1941) Virginia Weidler, Leo Gorcey, Ray McDonald. Juvenile cast is surrounded by juvenile plot in this Grade B nonsense with music thrown in. Picture's one fine moment is a rendition of "Ballad for Americans."
- Borrowing Trouble** (1943)** Jed Prouty, Spring Byington. Above average entry in the "Jones Family" folksy, family comedy series. Pop Jones marries off a daughter in this one.
- Boston Blackie and the Law** (1947)** $\frac{1}{2}$ Chester Morris, Trudy Marshall. Blackie is suspected of helping a gal escape from prison. Juvenile film.
- Both Sides of the Law** (British, 1953)*** Anne Crawford, Peggy Cummins. Singing the praises of the London policewoman who takes on a multitude of cases daily. Good episodic melodrama, holds the interest.
- Bought** (1931)** $\frac{1}{2}$ Constance Bennett, Ben Lyon, Richard Bennett. Story of the society adventures of a girl of questionable ancestry has some good moments. Richard Bennett, Miss Bennett's father, plays same in picture.
- Boulder Dam** (1936)** Ross Alexander, Patricia Ellis. Quickie picture released at time of dam's completion. Good shots of the project.
- Bowery Boy** (1940)** Dennis O'Keefe, Jimmy Lydon. A slum doctor aids a tough kid who is tempted by gangsters. Average melodrama.
- Boy Friend** (1939)** $\frac{1}{2}$ Jane Withers. Silly drama finds supergirl Jane helping rookie policemen earn their spurs. For kids only.
- Boy from Stalingrad** (1943)** Bobby Samarzieh, Conrad Vinyon. Russian kids try to escape the advancing Nazi army. Fair war drama.
- Boy Meets Girl** (1938)** $\frac{1}{2}$ Pat O'Brien, Marie Wilson, James Cagney. Slightly antiquated today but still a delightful spoof of the movie business. Forerunner of hundreds of imitations.
- Boy Slaves** (1939)*** Anne Shirley, Roger Daniel. Gang of road kids are put to work in a turpentine camp under a brutal foreman. Grim but well acted, thoughtful drama.
- Boy Trouble** (1939)** $\frac{1}{2}$ Charles Ruggles, Mary Boland, Donald O'Connor. Well played, occasionally funny story of a woman who thinks all her husband's troubles are caused by his disappointment at not having a son. She goes to an orphanage and the fun begins.
- Boy with Green Hair** (1948)*** Pat O'Brien, Dean Stockwell. War orphan becomes an outcast when he

finds his hair has suddenly turned green. Fanciful drama has a message, delivered not too well, but impressive nevertheless.

Boys from Syracuse, The (1940)*** Joe Penner, Allan Jones, Martha Raye. Two sets of twins cause confusion and havoc in ancient Greece. Entertaining musical comedy based on the Broadway show. Fine Rodgers and Hart songs.

Boy's Ranch (1945)**1/2 Butch Jenkins, James Craig. Highly recommended for the youngsters is this too cute story about delinquents who are given a chance to reform by working on a cattle ranch.



Spencer Tracy, Mickey Rooney, in
Boy's Town

Boy's Town (1938)*** Spencer Tracy, Mickey Rooney. Punk Rooney and Spencer Tracy make this film good entertainment. Story of Father Flanagan's Boy's Town and how his motto, "There is no such thing as a bad boy" is almost destroyed by an incorrigible youngster is too sentimental but is still rewarding film fare.

Brandy for the Parson (British, 1952)***1/2 James Donald, Jean Lodge. Young couple on a boating trip become involved with some whiskey smuggling. Refreshing comedy, good fun.

Brasher Doubloon, The (1947)**1/2 George Montgomery, Nancy Guild. Detective Phillip Marlowe gets involved with a rare coin and some murders in this below average Raymond Chandler mystery.

Brass Monkey, The (British, 1949)** Carole Landis. A lady decides to do some snooping in a murder case involving a brass monkey charm, is accused of being the culprit herself. Mediocre mystery.

Brazil (1944)**1/2 Virginia Bruce, Tito Guizar. A pretty author of a book knocking Latin lovers is romanced by a singer. Fairly pleasant musical.

Breakfast for Two (1937)*** Barbara Stanwyck, Herbert Marshall. Ranch girl tries to turn a playboy into a businessman. Diverting comedy, well acted.

Breaking the Sound Barrier (British, 1952)**** Ralph Richardson, Ann Todd, Nigel Patrick. An aircraft manufacturer endures personal grief in his quest to produce a plane that can travel faster than the speed of sound. Truly marvelous aerial drama with a fine, stirring story, superb performances, breathtaking photography. A "must-see."

Break of Hearts (1935)*** Katharine Hepburn, Charles Boyer. Female musician falls in love with an orchestra leader. Good romantic drama.

Brewster's Millions (1945)**1/2 Dennis O'Keefe, June Haver. Young man inherits a million dollars, but has to spend it in two months in order to claim an even larger fortune. Amusing comedy.

Bribe, The (1948)** Robert Taylor, Ava Gardner. Corny, cheap melodrama about the government agent chasing crooks in the Caribbean who falls in love with the seductive wife of one of the bad men.

Bridal Suite (1938)**1/2 Annabella, Robert Young. Forced, faltering comedy about a millionaire and the girl he meets in Europe.

Bride by Mistake (1944)**1/2 Laraine Day, Alan Marshall. Millionaire's daughter falls for a dashing Air Force pilot. Amusing comedy.

Bride Came C.O.D. (1941)*** James Cagney, Bette Davis. Cagney and Davis dig all the laughs possible out of the script and succeed in making it funny. Plot is all in the title with Cagney as the flying delivery boy and Bette as the bride. Jimmy is better than his co-star but it was Miss Davis' first attempt at comedy, a field where she later proved her skill.

Bride Comes Home, The (1935)**1/2 Claudette Colbert, Fred MacMurray, Robert Young. Routine romantic

triangle comedy, well played by its stars.

Bride Goes Wild, The (1947)** $\frac{1}{2}$ Van Johnson, June Allyson, Hume Cronyn. Van, who hates kids, has to get Butch Jenkins to pose as his son and the result is an occasionally amusing farce.

Bride of Frankenstein, The (1935)*** Boris Karloff, Elsa Lanchester. An "offbeat" boy-meets-girl story, and probably the best of the "Frankenstein" series as the monster finds a mate. Karloff and Lanchester are excellent and her make-up in the final scene is marvelous. Way above average for this kind of trash.

Bride of the Monster (1956)* Bela Lugosi, Tony McCoy. Mad scientist experiments with increasing the size of men. Extremely poor horror thriller.

Bride of Vengeance (1949)** Paulette Goddard, John Lund, Macdonald Carey. Cesare Borgia sends his sister to eliminate an opposing ruler, but she falls for him. Overstuffed costume drama.

Bride Walks Out (1936)** Barbara Stanwyck, Gene Raymond, Robert Young. Civil engineer tries to convince his fiancée that two can live on \$35 a week. Mild comedy.

Bride Wore Boots (1946)** Barbara Stanwyck, Robert Cummings. Nonsensical comedy about a girl who loves horses and her groom who does not. The stars try hard but the pitiful script bowls them over.

Bride Wore Red, The (1937)** Joan Crawford, Franchot Tone, Robert Young. This rags to riches romance offers nothing but Miss Crawford in a parade of what the well-dressed lady wore in 1937.

Brides Are Like That (1936)** $\frac{1}{2}$ Anita Louise, Ross Alexander. Pleasant, quickie adaptation of a 1925 comedy called "Applesauce."

Bridge of San Luis Rey (1944)** Lynn Bari, Francis Lederer. A priest looks into the reason behind a bridge collapsing with five souls upon it, hurtling them to their doom. Long, slow drama based on Thornton Wilder's novel.

Brief Encounter (British, 1946)**** Celia Johnson, Trevor Howard. Superb transcription of Noel Coward's drama; a mature married woman suddenly finds the beginnings of an affair with a chance acquaintance, unknown to her husband. Sensitive directed, finely acted.

Brigham Young, Frontiersman (1940)

*** Dean Jagger, Tyrone Power, Linda Darnell. Interesting, but not particularly exciting, story of the Mormons and Brigham Young's struggle to find a place to live.

Bright Lights (1935)** Joe E. Brown, Ann Dvorak. Good fare for devoted Joe E. Brown fans, but nobody else.

Brighton Strangler (1945)** John Loder, June Duprez. Actor has a mental affliction that causes him to strangle his supposed enemies. Fair thriller.

Brimstone (1949)*** Rod Cameron, Adrian Booth, Walter Brennan. Undercover marshal tangles with a cattleman who has turned outlaw with his sons. Good performances and some rugged action lift this western above the usual run.

Bring 'em Back Alive (1932)** $\frac{1}{2}$ Frank Buck's expedition into the Malay jungles. Thrilling, informative, very good travelogue.

Bring on the Girls (1945)** $\frac{1}{2}$ Eddie Bracken, Veronica Lake, Sonny Tufts. Minor little musical about a man who inherits a fortune and joins the Navy to avoid gold-digging female. Pretty girls, routine score, mildly entertaining film.

Bringing up Baby (1938)*** Katharine Hepburn, Cary Grant. Archaeologist tries to promote a million dollars for his museum, gets mixed up with a dizzy society girl and a baby leopard. Very funny screwball comedy, good fun.

British Agent (1934)** $\frac{1}{2}$ Leslie Howard, Kay Francis. Intrigue in the Soviet, and Mr. Howard's usually fine performance combine for a good spy story. It's the screen's impression of Communists in 1934 and is worth a look as a point of interest.

British Intelligence (1940)** Boris Karloff, Margaret Lindsay. Set in World War I and loaded with predictions for the future, this spy melodrama doesn't say too much for the intelligence of the producers.

Broadminded (1931)** Joe E. Brown. Run-of-the-mill Joe E. Brown quickie with California background fare for Junior but you've seen it all before.

Broadway Gondolier (1935)** Dick Powell, Joan Blondell. Nicely produced but dull musical about a singing cab driver who goes to Italy and is discovered as a singing gondolier.

Broadway Limited (1941)** Dennis O'Keefe, Victor McLaglen. A temperamental movie actress, a press agent, a dumb detective and other

sundry characters are found aboard a coast-to-coast streamliner. Passable comedy.

Broadway Melody of 1936 (1935)*1/2** Jack Benny, Eleanor Powell, Robert Taylor. A top rate score, Miss Powell's dancing and the old reliable showbiz plot are perfectly blended and create a very entertaining musical.

Broadway Melody of 1938 (1936)*** Robert Taylor, Eleanor Powell, Sophie Tucker. Fair film musical, short on plot but long on talent. Judy Garland is spotted here in her feature debut. She sings one song and shows plenty of promise.

Broadway Melody of 1940 (1939)*** Fred Astaire, Eleanor Powell, Frank Morgan. A Cole Porter score, plus dancing by Astaire and Powell manage to offset the typical, corny backstage plot.

Broadway Musketeers (1938)** Ann Sheridan, Margaret Lindsay, Marie Wilson. The three pretty stars are about the only redeeming features in this contrived story of three girls from the same orphanage who get involved in a domestic tangle.

Broadway Rhythm (1943)1/2** Gloria DeHaven, Ginny Simms, Ben Blue, George Murphy. Some good individual numbers by people like Lena Horne but generally just a lavish piece of nothing.

Broadway Serenade (1938)1/2 Jeanette MacDonald, Lew Ayres. Composer and prima donna are married and their temperaments clash till the inevitable but welcome ending.

Broadway to Hollywood (1933)1/2** Frank Morgan, Madge Evans. A lot of guest headliners from vaudeville days give this picture a much needed lift. Story of the decline of a vaudeville team which lets new ideas pass them by. Has only a few rewarding moments.

Broken Horseshoe, The (British, 1952)*** Robert Beatty, Elizabeth Sellars. A hit-and-run accident victim puts police on the trail of a narcotics ring. Good melodrama, well acted.

Broken Journey (British, 1948)*** Phyllis Calvert, James Donald. Survivors of a plane crash in the Alps attempt to reach safety. Tense, well acted melodrama.

Broken Lullaby (1932)*** Lionel Barrymore, Nancy Carroll, Phillips Holmes. Soldier who killed a man in World War I tries to make amends

to the deceased's family. Dated but still powerful drama; fine direction by Ernst Lubitsch.

Broken Wing, The (1932)** Lupe Velez, Leo Carrillo, Melyvn Douglas. Dated but occasionally entertaining story of a Mexican badman and the girl he loves.

Brother Orchid (1940)*1/2** Edward G. Robinson, Ann Sothern, Humphrey Bogart, Donald Crisp. Hysterically funny film about a gangster who takes refuge in a monastery and learns some things about life. You'll have a lot of fun with this one especially if you happen to catch it after exposure to some of the rough gangster pictures of the era.

Brother Rat (1938)**** Eddle Albert, Wayne Morris, Priscilla Lane, Ronald Reagan. Side-splitting comedy about life in a military school, UMI to be specific. A tremendous hit on Broadway and equally good in this screen version.

Brother Rat and a Baby (1940)** Eddie Albert, Jane Wyman, Ronald Reagan. Good performances don't help this weak script cash in on the success of "Brother Rat."

Brothers, The (British, 1948)** Patricia Kee, Maxwell Reed, Finlay Currie, Will Fyffe. British tale of feuding and fighting on the Isle of Skye. Confused story with some exciting sequences against beautiful natural settings. Of course the two brothers are in love with the same girl.

Brothers in the Saddle (1949)*1/2** Exciting Tim Holt western.

Browning Version, The (British, 1951)**** Michael Redgrave, Jean Kent. An extraordinarily brilliant and moving performance by Michael Redgrave in the title role, one of the really outstanding performances in modern movies, makes this Terence Rattigan story a touching and memorable film. About a stuffy professor of English at a boys' school who learns of his wife's affair with another teacher as he prepares to leave the school for another teaching post. Supporting roles uniformly well handled.

Brute Force (1947)*1/2** Burt Lancaster, Yvonne DeCarlo, Howard Duff, Ann Blyth, Hume Cronyn. Prisoners plan a daring break, and to get even with a sadistic guard captain. Prison drama offers nothing new, but is well done within its own limits. Fine cast.

- Buckaroo Sheriff of Texas** (1950)** Mild western, featuring kids Michael Chapin and Eilene Janssen.
- Buck Benny Rides Again** (1940)** $\frac{1}{2}$ Jack Benny, Ellen Drew. Routine comedy that employed Jack's radio character, Buck Benny. Film is loosely put together and only occasionally funny.
- Buck Privates** (1941)** $\frac{1}{2}$ Abbott & Costello. First of a parade of comedies about army life, but one of the best. Even if you're not A & C fans you'll get a kick out of their escapades as G.I's.
- Buffalo Bill** (1944)** $\frac{1}{2}$ Joel McCrea Linda Darnell, Maureen O'Hara. Big budget western makes some noise but biography of famous hero is generally routine.
- Bugle Sounds, The** (1941)** $\frac{1}{2}$ Wallace Beery, Marjorie Main. Cavalry sergeant revolts against the mechanization of the corps. Standard service story.
- Bullet Code** (1940)** $\frac{1}{2}$ Pleasant George O'Brien western.
- Bullets or Ballots** (1936)** Edward G. Robinson, Joan Blondell. Good racketeering story with customary top drawer, tough guy performance by Mr. Robinson.
- Bullfighter and the Lady** (1951)** Robert Stack, Joy Page, Gilbert Roland. American sportsman visiting in Mexico is intrigued by bullfighting, gets a matador to help him become one. Absorbing drama of the bullring, with suspenseful ring scenes, fine performances.
- Bullfighters, The** (1945)** $\frac{1}{2}$ Laurel and Hardy. Laurel is a matador in this typical slapstick quickie.
- Bunker Bean** (1936)** $\frac{1}{2}$ Owen Davis Jr., Louise Latimer. Meek male secretary overcomes his inferiority complex by swinging a big business deal. Amusing comedy.
- Bureau of Missing Persons** (1933)** $\frac{1}{2}$ Bette Davis, Pat O'Brien. Supposed inside story of Missing Persons Bureau never stays in one direction and gets lost itself. Comedy portion is much more entertaining than dramatic segment.
- Burma Convoy** (1941)** Charles Bickford, Evelyn Ankers. Tough trucker fights smugglers harassing his convoy carrying supplies over the Burma Road. Average action melodrama.
- Burn 'em Up O'Connor** (1938)** $\frac{1}{2}$ Dennis O'Keefe, Cecilia Parker. Run-of-the-mill Grade B film which may appeal to auto racing fans.
- Bury Me Dead** (1947)** $\frac{1}{2}$ June Lockhart, Hugh Beaumont. A girl thought killed in a fire returns to witness her own funeral, then goes sleuthing to find out who wants her out of the way. Fair mystery.
- Bush Christmas** (Australian, 1947) *** Chips Rafferty. Some school kids run afoul of a couple of thieves on Christmas Day. Highly unusual drama, depicting Yuletide life Down Under. Recommended.
- Bushwackers, The** (1950)* John Ireland, Wayne Morris, Lon Chaney. A Civil War vet rides into a small town and finds himself right in the thick of a range war. Trite western has the story outwit a good cast. Lawrence Tierney.
- Busses Roar** (1942)** Eleanor Parker, Julie Bishop, Richard Travis. Some fool saboteur is trying to put a bomb on a bus and you're asked to spend a very obvious hour waiting for some hero to save our nation.
- Butch Minds the Baby** (1942)** $\frac{1}{2}$ Brod Crawford, Virginia Bruce. A softhearted mug helps out a mother and her baby when rough times approach. Damon Runyon story has some good moments, some laughs, some tears.
- But the Flesh is Weak** (1931)** $\frac{1}{2}$ Robert Montgomery, Nora Gregor. Made in Hollywood, comedy about England. Just isn't funny.
- Buy Me That Town** (1941)** $\frac{1}{2}$ Lloyd Nolan, Albert Dekker, Sheldon Leonard. Grade "B" comedy about some gangsters who save a town from bankruptcy by using the jail as a refuge for people wanted in other states. Potentially first rate, but only occasionally amusing.
- Bwana Devil** (1953)** $\frac{1}{2}$ Robert Stack, Barbara Britton. Silly jungle film originally made in 3-D is just a bore without the stereo tricks.
- By Your Leave** (1935)** Frank Morgan, Genevieve Tobin, Betty Grable. Married couple meet with surprising experiences on their vacation. Mild comedy.
- Cabin in the Cotton** (1932)** $\frac{1}{2}$ Bette Davis. Episodic, occasionally interesting story, of hate and conflict between impoverished southern planters and their wealthy landlords. Not a very daring story by our standards.
- Cabin in the Sky** (1942)** Ethel Waters, Rochester, Lena Horne. This spiritual fable of a fight between heaven and the Devil is in such capable hands on the screen that it

- is a delight to watch. Not nearly as good as the play but must be recommended as off-beat entertainment.
- Cadet Girl** (1941)* $\frac{1}{2}$ Carole Landis, George Montgomery. Should a young West Pointer stay at the Point or romance the lovely blonde? This is a movie so you know what he does. On brave old Army team. Awful film.
- Cadets on Parade** (1942)** Freddie Bartholomew, Jimmy Lydon. Boy runs away from a military academy, is befriended by a poor newsboy. Fair melodrama.
- Caesar and Cleopatra** (British, 1945)*** Vivien Leigh, Claude Rains, Stewart Granger. Bernard Shaw's intellectual joke about the aging Roman conqueror and the beautiful but slightly addle-brained beauty of the Nile. Some of the Shavian wit has been preserved, but there are many dull stretches.
- Cafe Hostess** (1939)** Preston Foster, Ann Dvorak. Dance hall girl falls for a sailor, saves him from murder. Good performers save this lurid melodrama from complete worthlessness.
- Cafe Metropole** (1937)*** Tyrone Power, Loretta Young. Amusing comedy about a young man who is forced to pose as a prince in order to make good on a gambling debt. The phony prince, played by Tyrone, is ordered by his creditor to woo and win an heiress, played by Loretta.
- Cafe Society** (1939)* $\frac{1}{2}$ Madeleine Carroll, Fred MacMurray. Society wench marries reporter on a bet and learns all about love. This comedy, typical in plot of many 1930 films, has a few good scenes, is well played but, for the most part, it's dated.
- Caged Fury** (1947)*** Richard Denning, Sheila Ryan, Buster Crabbe. A love-crazed clown plots the death of a handsome lion tamer. Good circus melodrama, with Crabbe a standout as the murderous clown.
- Cage of Gold** (British, 1950)* $\frac{1}{2}$ Jean Simmons, David Farrar. An old flame, who's a scoundrel, returns to blackmail a girl now happily married. Good performances manage to overcome a familiar plot to make this acceptable melodrama.
- Cain & Mabel** (1936)** Clark Gable, Marion Davies. Overproduced, ornate musical about a prizefighter and a dancer.
- Cairo** (1942)* $\frac{1}{2}$ Jeanette MacDonald, Robert Young. Corny comedy-melodrama about espionage in Egypt during World War II is not only dated but ridiculous.
- Calcutta** (1947)** Alan Ladd, Gail Russell. An "A" budget adventure film made with a "B" plot. Pilot in India sets out to avenge pal's murder.
- Calendar Girl** (1947)** Jane Frazee, William Marshall. A fireman's daughter poses for a portrait that makes her a pin-up girl. Mild musical.
- California** (1947)*** Ray Milland, Barbara Stanwyck. Rip-roaring west set in early California when greedy men did not want the territory to become a state.
- California Passage** (1950)* $\frac{1}{2}$ Forrest Tucker, Adele Mara. Girl becomes interested romantically in a gambler, even though he killed her brother in self-defense. Okay western passes muster.
- Calling All Husbands** (1940)* $\frac{1}{2}$ George Tobias, Lucille Fairbanks, Ernest Truex. Trivial piece of domestic nonsense which offers no more than a good performance by Truex.
- Calling Doctor Death** (1943)*** Lon Chaney, Patricia Morrison. Effective little thriller, with Chaney as a distinguished doctor whose wife has a yen for other fellows. When the cheating wife is murdered, there are suspects a-plenty.
- Calling Dr. Gillespie** (1941)** Lionel Barrymore, Donna Reed, Philip Dorn. Mr. Dorn is the young physician and as his field is psychiatry this one is more contrived than the Kildare series.
- Calling Dr. Kildare** (1938)* $\frac{1}{2}$ Lew Ayres, Lionel Barrymore, Lorraine Day. Second in the famous MGM series and a very pleasant little drama. Lana Turner appears very deliciously as a gang moll.
- Call It a Day** (1937)*** Olivia DeHavilland, Roland Young. Pleasant comedy about English family life. Slightly off beat for 1937 but should be good fare today.
- Calling Northside 777** (1947)*** $\frac{1}{2}$ James Stewart, Lee J. Cobb, Richard Conte. Exciting, fast-paced story of a newspaperman who proves a man innocent by probing an eleven-year-old case history. A bit implausible towards the end but you'll like it.
- Call of the Canyon** (1942)** Fair Gene Antry western.
- Call of the South Seas** (1944)* Allan Lane arrives on a tropical island posing as a fugitive from justice, but

he's really an FBI man after local bigshot Boy Barcroft. Action, that's all. Janet Martin.

Call of the Wild (1935)*** Clark Gable, Loretta Young, Jack Oakie. Adaptation of Jack London's story of a man and his dog's adventures in the Klondike hasn't got too much of the dog. But there's enough love and adventure to please most audiences.

Call Out the Marines (1942)1/2** Edmund Lowe, Victor McLaglen. Two thickheads round up foreign agents. Crude, but screamingly funny comedy, boisterous and bawdy.

Calm Yourself (1935)** Robert Young, Madge Evans. Advertising man is fired for romancing the boss' daughter and then makes good on his own. Routine comedy.



Greta Garbo, Robert Taylor in
Camille

Camille (1936)*1/2** Greta Garbo, Robert Taylor. For Garbo's performance alone this beautiful production of Dumas' classic romance is a must. Taylor is good too and although the story is beginning to creak it did make a good vehicle for Garbo.

Campus Confessions (1938)*1/2 Betty Grable, William Henry. Typical "movie-college" where the sissy son of the school's president must prove himself a regular guy. Silly fun.

Canadian Pacific (1949)1/2** Randolph Scott, Jane Wyatt. A surveyor fights all odds to get the railroad through the wilderness. Outdoor melodrama has enough action to receive a passing grade.

Canal Zone (1942)** Chester Morris, Harriet Hilliard, John Hubbard. Playboy joins the Air Force in the Canal Zone, antagonizes the training officer, redeems himself. Uninspired service melodrama.

Canon City (1948)*** Scott Brady, Jeff Corby, Whit Bissell. True story of an escape from the Colorado prison told in semi-documentary style and filmed where it happened. Not as good as top prison fiction—but exciting.

Canterville Ghost, The (1943)*** Charles Laughton, Robert Young. Amusing little whimsy about a cowardly ghost who can only be released from his haunting chores when a descendant performs a deed of bravery. Laughton is wonderful as the ghost.

Can This Be Dixie (1936)** Jane Withers, Slim Summerville. Songs, dances and the works as Jane tries to save a Kentucky colonel's plantation.

Canyon Crossroads (1955)1/2** Richard Basehart, Phyllis Kirk. Uranium prospectors are beset by crooks when they make a strike. Interesting western with a modern touch.

Cappy Ricks Returns (1937)** Robert McWade, Ray Walker. The lovable old codger of the magazine stories straightens out more problems. Usual comedy-drama.

Captain Blackjack (1952)*1/2 George Sanders, Herbert Marshall, Patricia Roc. A dope smuggler turns against the mob for the love of a girl, even though it means his finish. Dull, muddled melodrama, waste of good talent. Produced in Spain.

Captain Blood (1935)*1/2** Errol Flynn, Olivia DeHavilland. Exciting adaptation of the Sabatini adventure story. This was Mr. Flynn's first picture and he was happily welcomed by critics and fans. It's a top drawer pirate tale.

Captain Boycott (British, 1947)*1/2** Stewart Granger, Kathleen Ryan, Cecil Parker. When a wealthy landowner in Ireland threatens his tenants with eviction, the farmers decide to fight. Lusty historical melodrama moves with speed, has fine performances.

Captain Caution (1940)** Victor Mature, Louise Platt, Bruce Cabot. A girl takes over her father's ship and battles the British during the War of 1812. Lots of action here, and if you don't blink you'll see Alan Ladd in a small role.

Captain Eddie (1945)** $\frac{1}{2}$ Fred MacMurray, Lynn Bari. Famous aviator's life is used as an excuse for a routine sentimental comedy-drama covering most of this century. Don't expect Rickenbacker's story and film is pleasant enough.

Captain from Castile (1947)** $\frac{1}{2}$ Tyrone Power, Jean Peters, Caesar Romero. Action but nothing else in this confused tale of Spain during the inquisition and the conquest of Mexico. Those that like duels won't be too disappointed.

Captain Fury (1939)*** Brian Aherne, Paul Lukas, Victor McLaglen. A brave soldier of fortune fights the villainous heads of early Australia's penal colony. Rousing action film, highly enjoyable.

Captain Hurricane (1935)** James Barton, Helen Mack. Three Cape Cod sea dogs rescue a lass from the water. Mild comedy-drama.

Captain Is a Lady, The (1939)** Charles Coburn, Beulah Bondi. Well acted but minor comedy about an old man who insists on being with his wife in an old ladies' home.

Captain January (1936)** Shirley Temple, Guy Kibbee. Shirley is an orphan again and the mean old law is trying to take her away from her wonderful guardian. Real junk but Shirley is cute.

Captain John Smith and Pocahontas (1953)* $\frac{1}{2}$ Anthony Dexter, Jody Lawrence. The one about the settler who was saved by an Injun gal from losing his head. Feeble adventure drama.

Captain Kidd (1945)* $\frac{1}{2}$ Charles Laughton, Randolph Scott. The notorious pirate of the Seven Seas is finally captured through the trickery of one of his own men. Slow, dull costume melodrama.

Captain Kidd and the Slave Girl (1951)* Anthony Dexter, Eva Gabor. Pirate crew helps Captain Kidd escape execution to try and find the hiding place of his treasure. Action opus is funny in the wrong places.

Captains Courageous (1936)*** $\frac{1}{2}$ Spencer Tracy, Freddie Bartholomew, Lionel Barrymore. The kids will love this adaptation of Kipling's story. Parents also will find a lot to like in this adventurous tale of a young brat who spends three months on a rough fishing vessel.

Captain's Kid (1937)** May Robson, Guy Kibbee. Story of a New England spinster's dealings with her willful nieces.

Captains of the Clouds (1942)*** James Cagney, Dennis Morgan. Some good moments in this fairly exciting melodramatic salute to the RCAF. Cagney may be a bum for the first few reels but he literally comes through with flying colors at the end.

Captain's Paradise, The (British, 1953)**** Alec Guinness, Celia Johnson, Yvonne DeCarlo. A ferryboat captain between Gibraltar and Algiers establishes the perfect formula for living by having two wives, one in each port, of opposite personalities. Another merry Guinness romp; delightful comedy, adult, witty, grand fun.

Captive City, The (1952)*** $\frac{1}{2}$ John Forsythe, Joan Camden. A fearless newspaper editor and his wife are threatened when they intend to expose a gangland syndicate. Suspenseful, intelligent crime melodrama, well above average.

Captive Heart, The (British, 1946)**** Michael Redgrave, Rachel Kempson. Czech officer posing as a British officer killed in action writes to his wife from a concentration camp, and they fall in love with each other through the letters. Finely done war drama, excellent in every way.

Captive of Billy the Kid (1952)** $\frac{1}{2}$ Well done Allan Lane western.



Spencer Tracy, Freddie Bartholomew, and Lionel Barrymore. in **Captains Courageous**

Captive Wild Woman (1943)** Aequanetta, John Carradine, Milburn Stone. Mad doctor transforms an orang-utang into a beautiful girl. Horror thriller isn't as bad as it sounds, but is cheaply made.

Capture, The (1951)***1/2 Lew Ayres, Teresa Wright. In Mexico a man unjustly becomes a fugitive. Good melodrama, well acted.

Captured (1933)**1/2 Leslie Howard, Douglas Fairbanks Jr., Paul Lukas. World War I prisoner of war drama is trite and, in spite of Mr. Howard, never gains momentum. Corny heroics prevent this from being effective drama.

Caravan (British, 1946)**1/2 Stewart Granger, Jean Kent. Adventurer sent to deliver a valuable necklace in Spain is waylaid by enemies, found and cared for by a gypsy girl. Costume melodrama has moments of excitement, as well as some warm love scenes.

Car 99 (1935)*** Fred MacMurray, Guy Standing, Ann Sheridan. Good police drama involving a huge manhunt which is snarled when the master criminal destroys the police radio system.

Career (1939)**1/2 Edward Ellis, Anne Shirley. Two families grow in a small Iowa town through the years. Slow moving but interesting drama.

Career Woman (1936)** Claire Trevor, Michael Whalen. Fair melodrama about a naive lady lawyer trying her first case in spite of a crooked judge.

Carefree (1938)*** Fred Astaire, Ginger Rogers. Psychiatrist attempts to help a young lawyer and his fiancée, falls for her. Not up to the Astaire-Rogers standard, but still a good musical.

Cariboo Trail, The (1950)*** Randolph Scott, "Gabby" Hayes, Bill Williams. Up in Canada in the 1890's, a cattleman turns to gold prospecting accidentally while searching for land. Above average western has a good story, performances.

Carnegie Hall (1947)** Marsha Hunt, William Prince. A choir lady at the musical center sees her son become an important composer. A musical treat, featuring many greats of the concert world.

Carnival (British, 1946)*** Sally Gray, Michael Wilding. The tragic story of a ballerina whose romantic escapades eventually prove to be her downfall. Elaborately produced romantic drama, well acted; women should enjoy it.

Carnival in Costa Rica (1947)** Dick Haymes, Vera-Ellen. A lot of pleasant performers, a bearable score and

a dreary plot with childish dialogue make this a big bore. Nonsense about a trip to Costa Rica and a couple of youngsters who don't approve of family arranged marriages.

Carolina Blues (1944)** Kay Kyser, Ann Miller, Victor Moore. Millionaire's daughter tries to make the grade as vocalist with an orchestra, against the wishes of the bandleader. Uninspired musical.

Carolina Moon (1940)** Mediocre Gene Autry western.

Caribbean Mystery (1945)*1/2 James Dunn, Sheila Ryan. Routine, hack drama of murder and hurried treasure which may amuse the kids.



Ingrid Bergman, Humphrey Bogart, in *Casablanca*

Casablanca (1942)***1/2 Humphrey Bogart, Ingrid Bergman, Paul Henreid. This one is famous for the song, "As Time Goes By," plus a wonderful cast but try not to forget that overall it's a very dull melodrama of intrigue. If you can overlook its faults and keep track (between commercials) of its stream of characters you'll enjoy it.

Casanova Brown (1944)**1/2 Gary Cooper, Teresa Wright. College professor, whose marriage has been annulled, finds that he's a father as he is about to marry again. Fairly amusing comedy, but could have been better.

Casanova in Burlesque (1944)*1/2 Ice E. Brown, Dale Evans. A Shakespearean professor tramps the circuit as a burlesque comic during off-season. Thin comedy, far from Brown's best. June Havoc.

- Casbah** (1948)**1/2 Yvonne DeCarlo, Tony Martin, Peter Lorre. Another version of the saga of Pepe LeMoko, the criminal who hides from the law in the Casbah section of Algiers, until the love of a woman forces him to the outside world and his doom. Not bad; Martin is convincing as an actor, and the production is good.
- Case Against Mrs. Ames, The** (1936)**1/2 Madeleine Carroll, George Brent. Entertaining story of an acquitted woman who offers an attorney a huge sum of money if he can prove her guilty. Well acted, pleasant drama.
- Case of the Black Cat** (1936)**1/2 Ricardo Cortez, June Travis. A good Perry Mason detective story.
- Case of the Curious Bride** (1935)**1/2 Warren William, Margaret Lindsay. Above average Perry Mason whodunit.
- Case of the Howling Dog** (1934)**1/2 Warren William, Mary Astor. Better than average detective thriller and the first of the Perry Mason series.
- Case of the Lucky Legs** (1935)**1/2 Warren William, Patricia Ellis. This was only the third of the original Perry Mason films and the writing was still fresh and appealing. At least for 1935.
- Case of the Stuttering Bishop** (1937)** Donald Woods, Ann Dvorak. A Perry Mason mystery which sustains suspense but falls apart on everything else.
- Case of the Velvet Claws** (1936)** Warren William, Claire Dodd. Perry Mason adventure which is a bit too heavy with gimmicks and cliches.
- Casino Murder Case, The** (1931)**1/2 Paul Lukas, Rosalind Russell. Fairly good Philo Vance mystery with S. S. Van Dine's fictitious sleuth up to his ears in murder.
- Cass Timberlane** (1947)*** Spencer Tracy, Lana Turner, Zachary Scott. One of Sinclair Lewis' weakest novels receives a sincere adaptation and is fairly good commercial screen fare. Story is about a respectable midwestern judge who marries a beautiful immature bride and has trouble keeping pace with her youth.
- Castaways, The** See: Cheaters, The
- Castle on the Hudson** (1940)**1/2 John Garfield, Ann Shediran, Pat O'Brien, Burgess Meredith. Of course the acting is top drawer, but you've seen this tired old prison movie plot a million times.
- Cat and the Canary, The** (1939)*** Bob Hope, Paulette Goddard. This antiquated horror story about a girl who is willed her uncle's estate provided she meets certain conditions turns out to be a lark for Bob. Unfortunately, much of his "fresh" 1939 material is a bit stale today, but the picture is fun.
- Cat and the Fiddle, The** (1933)*** Ramon Navarro, Jeanette MacDonald. The delightful Jerome Kern-Otto Harbach score will help you forget that this pleasant musical is 25 years old and musicals are produced with different techniques today.
- Cat Creeps, The** (1946)**1/2 Paul Kelly, Lois Collier. Second-rate mystery, with supernatural overtones. The spirit of a corpse supposedly lives on in the body of a cat. Poorly done.
- Catherine the Great** (British, 1934)**1/2 Elisabeth Bergner, Douglas Fairbanks Jr. The Empress of Russia is forced into a marriage that she does not wish, with resulting unhappiness. Elaborate but heavy, slow historical drama.
- Cat People** (1942)***1/2 Simone Simon, Kent Smith, Tom Conway. Man marries a strange girl possessed with a dreadful spell. Superior horror thriller, intelligently written and directed, well acted, suspenseful.
- Caught** (1931)** Richard Arlen, Louise Dresser. Lawman finds out his mother is the outlaw he's expected to bring in. Fair drama.
- Caught** (1949)*** James Mason, Barbara Bel Geddes, Robert Ryan. Model marries neurotic millionaire, is unhappy until a young doctor comes to her aid. Good melodrama, well acted.
- Caught in the Draft** (1941)***1/2 Bob Hope, Dorothy Lamour. The Army may have changed since 1941, but this picture about a draft-dodging movie star who is finally caught and placed in the Army is grand fun.
- Caught Plastered** (1931)**1/2 Bert Wheeler, Robert Woolsey. Two comics take over a small town drugstore, save the day for its owner. Crude but amusing comedy.
- Caught Short** (1930)**1/2 Marie Dressler, Polly Moran. Boarding house owner takes a flyer in the stock market and wins. Dated comedy but Dressler and Moran were a great team.
- Ceiling Zero** (1935)***1/2 James Cagney, Pat O'Brien. The planes may look like antiques but this is still as

- exciting an aviation story as today's film makers can produce at super-sonic speeds.
- Centennial Summer** (1946)** $\frac{1}{2}$ Jeanne Crain, Linda Darnell, Cornel Wilde. Jerome Kern music, and two attractive female stars make up the credit side of the ledger in this slow, corny, contrived nonsense about a family in 1876 Philadelphia at the time of the Exposition.
- Central Park** (1932)** $\frac{1}{2}$ Joan Blondell, Wallace Ford. Entire story takes place in Central Park and there's so much plot it gets in the way of the picture. Enough good moments to warrant a look on a rainy evening.
- Chad Hanna** (1940)** $\frac{1}{2}$ Henry Fonda, Dorothy Lamour, Linda Darnell. Story of circus life in the mid-19th Century was fairly good in 1940 but we've had so many colorful circus films since that this one, on TV in black and white, is boring.
- Chained** (1934)** Joan Crawford, Clark Gable. Trite little love triangle drama. And you'll know before the first reel is over that Joan will end up with the dashing Gable.
- Chain Lightning** (1950)** $\frac{1}{2}$ Humphrey Bogart, Eleanor Parker, Raymond Massey. Good shots of jet planes and air action but unfortunately pilot Bogart lands and fights a losing battle with a hackneyed script.
- Champ, The** (1932)**** Wallace Beery, Jackie Cooper. Award-winning story of a boy's devotion for a bum will still make you cry. Beery and Cooper are magnificent in this memorable film.
- Champagne for Caesar** (1950)**** $\frac{1}{2}$ Ronald Colman, Celeste Holm, Vincent Price. An unemployed genius gets on a quiz show and proceeds to take the sponsor for all he's worth. Rollicking comedy never lets up for a minute! And Vincent Price as a mad soap tycoon is just about the funniest thing in ages.
- Champagne Waltz** (1937)*** Fred MacMurray, Gladys Swarthout. Jazz musician incurs the wrath of a Viennese waltz enthusiast, but all is well at the end because of the old man's pretty daughter. Good musical.
- Champ for a Day** (1953)*** Alex Nicol, Audrey Trotter. Prize fighter investigates the disappearance of his manager. Good melodrama has some unusual plot twists.
- Champion** (1949)**** Kirk Douglas, Arthur Kennedy, Ruth Roman. Fighter battles his way to the championship by alienating his brother, wife and friends. Fine portrait of an unscrupulous man, superbly done.
- Chance at Heaven** (1933)** Ginger Rogers, Joel McCrea. Three young people search for happiness. Mild drama.
- Change of Heart** (1938)** Gloria Stuart, Michael Whalen. Cute Grade B comedy about a young couple adjusting to marriage and each other.
- Change of Heart** (1943)*** John Carroll, Susan Hayward. Girl comes to the big city to find out who's been stealing her songs, finds love instead. Cute, entertaining musical comedy; nice production numbers.
- Charge of the Light Brigade** (1936)*** $\frac{1}{2}$ Errol Flynn, Olivia DeHavilland, David Niven. Exciting, fast moving adventure story suggested by Tennyson's poem. Good performances by all concerned.
- Charley's Aunt** (1941)*** Jack Benny, Kay Francis. Perennial comedy about the man who poses as a girl to help his roommate out of a jam is a good vehicle for Jack.
- Chase, The** (1946)*** Robert Cummings, Peter Lorre, Michele Morgan, Steve Cochran. A gangster's chauffeur flees to Havana with the hood's wife, where he is tracked down and framed for her murder. Shuddery, suspenseful thriller, with able direction, fine musical score. One of the highlights of the TV movie week.
- Chaser, The** (1937)** Dennis O'Keefe, Louis Stone. Good little Grade B story about the life and loves of a young shyster lawyer.
- Chasing Yesterday** (1935)** Anne Shirley, Helen Westley. French orphan lives under the guidance of a hard-hearted guardian. Fair tear-jerker.
- Chatterbox** (1936)** Anne Shirley, Phillips Holmes. Orphan girl fails in the big city as an actress, but finds happiness in love. Mild drama, pretty weepy.
- Chatterbox** (1942)** $\frac{1}{2}$ Judy Canova, Joe E. Brown. A timid radio cowboy goes to a dude ranch, where he becomes a hero with the aid of the ranch's handy girl. Amusing comedy.
- Cheat, The** (1931)** $\frac{1}{2}$ Tallulah Bankhead, Irving Pichel. Woman accepts money from an Oriental-type villain, and later he demands repayment. Corny melodrama.
- Cheaters, The** (1945)*** Joseph

- Schildkraut, Billie Burke. A broken-down ham actor comes to a household of snobs at Christmastime, makes human beings of them. Delightful comedy-drama, excellently acted.
- Check and Double Check (1930)*** Amos 'n Andy, Sue Carol. The two comedians spur a romance by straightening out the deed to some property. Dated comedy.
- Checkers (1938)**** Jane Withers, Stuart Erwin. Jane makes like Arceuro in this one and rides a horse to victory. Just in time to save the old homestead. Good for the kids.
- Cheers for Miss Bishop (1941)***** Martha Scott, William Gargan. The story of the long life span of a mid-west schoolteacher, her loves, sorrows. Heartwarming drama, excellently acted, written. Marsha Hunt.
- Cherokee Strip (1937)**** Dick Foran, Jane Bryan. Run-of-the-mill western about the land rush in Oklahoma. Foran croons a few songs between fights.
- Cherokee Strip (1940)**** Richard Dix, Florence Rice. Dix is the new marshal who has sworn to rid the territory of outlaws. You take it from there.
- Chetnicks (1943)**½** Phillip Dorn, Anna Sten. Adventure tale of guerrilla resistance to the Nazis in Yugoslavia. Forget that many of the Chetnicks became Commies and this isn't a bad little action film.
- Chicago Calling (1952)**** Dan Duryea, Mary Anderson. A man hears that his estranged wife and daughter have been injured in a motor accident. is unable to contact them via telephone. Slim story, but plenty of human interest in this drama, practically a one-man show by Duryea.
- Chicago Kid, The (1945)***** Donald Barry, Lynne Roberts. Revenge is on the mind of a young man whose father died in prison, as he seeks to get even by destroying those who had sent the old man there. Good melodrama.
- Chief, The (1933)**½** Ed Wynn, William Boyd. Mr. Wynn fights a losing battle with a horrible script but his comic genius manages to come through in a few scenes, so the rest of the film is worth suffering through.
- Child Is Born, A (1940)**½** Jeffrey Lynn, Geraldine Fitzgerald. Remake of "Life Begins" is well done but the maternity hospital drama is still too morbid and heavy to be called entertaining.
- Chiltern Hundreds, The See: Amazing Mr. Beecham, The**
- China (1943)**** Alan Ladd, Loretta Young. Man in China during war just to make money realizes midway through this film that Japs are no good so he beats them single-handed. Uninspired adventure film.
- China Clipper (1936)***** Pat O'Brien, Beverly Roberts. Well acted and written story of the first flight of Pan American's China Clipper. Sticks to the facts and avoids the wornout cliches of air stories. If you want to see how far we've come in 20 years, take a look at what was considered amazing in 1936.
- China Girl (1943)**½** George Montgomery, Gene Tierney. Exciting adventure story about an American newsreel photographer working in the Orient in the fall of 1941. Unbelievable but enough intrigue and action to satisfy.
- China Seas (1935)***** Clark Gable, Jean Harlow. A rousing melodrama about pirates in the China Seas trying to defeat Captain Gable. The stars give a good account of themselves, although the film is an undistinguished, entertaining adventure story.
- China Sky (1945)**** Randolph Scott, Ruth Warrick, Ellen Drew. American doctor runs a hospital and aids guerrillas in war-torn China. Slow, unconvincing drama.
- Chinatown Squad (1935)**** Lyle Talbot, Andy Devine, Valerie Hobson. An ex-cop peeks into murder at a cafe in Chinatown. Typical 1930's melodrama, with fresh suspects at every turn.
- Chocolate Soldier, The (1941)***** Nelson Eddy, Rise Stevens. Score from "The Chocolate Soldier," plus plot of Molnar's "The Guardsman," tempered with good debut performance of Miss Stevens adds up to a nice package for operetta fans.
- Christmas Carol, A (1938)***** Reginald Owen, Gene Lockhart. Sincere, well-acted adaptation of the Dickens classic.
- Christmas Carol, A (British, 1951)***½** Alastair Sim, Kathleen Harrison. Another version of the classic Dickens tale of miser Scrooge who was turned into a human being by the spirit of Yuletide. Well done.
- Christmas in Connecticut (1945)**½** Barbara Stanwyck, Dennis Morgan. Occasionally funny farce about a

newspaper columnist who is instructed by her boss to have a war hero as her family's guest for Christmas dinner. Of course, she has no family . . . and by that thread the film hangs.

Christmas Eve See: Sinner's Holiday
Christmas Holiday (1944)*** Deanna Durbin, Gene Kelly. Nice girl marries a ne'er-do-well whose weakness turns him to crime. Sordid tale receives classy direction, good performances to make it above average.

Christmas in July (1940)**** Dick Powell, Ellen Drew. Guy mistakenly thinks he has won a coffee slogan contest, starts buying everything on credit. Often hilarious comedy, written and directed by Preston Sturges with an unerring hand. Great fun.

Christopher Columbus (British, 1949)
****1/2** Fredric March, Florence Eldridge. Lavish but empty production concerning the attempts of the explorer to get permission from the Spanish court to sail to the New World. Very slow, talky, dull.

Christopher Strong (1933)*** Katharine Hepburn, Colin Clive. Aviatrix falls in love with a married British statesman. Well done romantic drama.

Cinderella Jones (1946)** Joan Leslie, Robert Alda. Silly triviality about a dumb but pretty little scatterbrain who must marry an intelligent man to be eligible for a million-dollar legacy.

Circle of Danger (British, 1951)*** Ray Milland, Patricia Roc. American returns to Europe to investigate the mysterious death of his brother during World War II. Interesting melodrama keeps the viewer in suspense.

Circumstantial Evidence (1945)1/2** Michael O'Shea, Lloyd Nolan. The actors put up a good fight but they're no match for this contrived tale of a lawyer's ridiculous efforts to prove his case.

Circus Clown (1934)** Joe E. Brown. Below standard Joe E. Brown comedy. More for the kids than the nostalgic.

Circus Girl (1937)1/2** Robert Livingston and Donald Cook are both after pretty June Travis in this drama of the sawdust. Familiar circus story.

Cisco Kid and the Lady, The (1939)
****1/2** Caesar Romero, Marjorie Weaver. This was Romero's first appearance as O. Henry's gallant hero. Good western adventure film.

Citadel, The (1938)**** Robert Donat, Rosalind Russell. Cronin's novel about a young dedicated Scots physician who almost loses his way in life is a brilliantly acted gem which almost improves on the wonderful book.

Citizen Kane (1941)**** Orson Welles, Joseph Cotten. The story of a man who built up a vast chain of newspapers, sacrificing personal happiness in doing so. Great! A film achievement, opening new vistas of the motion picture industry. Fine drama.

City for Conquest (1940)*** James Cagney, Ann Sheridan. Sentimental story of a boxer who goes blind making sacrifices for his brother. There's a lot of corn here but it's well seasoned and expertly served. A newcomer named Arthur Kennedy does a nice job as Cagney's brother and you'll also see Elia Kazan, America's most talented director, in a minor role.

City of Shadows (1955)** Victor McLaglen, John Baer. Underworld brain makes an attempt to go straight. Average crime melodrama.

City Streets (1931)** Gary Cooper, Sylvia Sidney, William Boyd. No need to comment on this routine gangster film as the curious will want to see a 1931 Gary Cooper playing "The Kid."

City That Never Sleeps (1953)*** Gig Young, Mala Powers. Policeman nearly strays off the straight and narrow because of a cafe entertainer. Well made crime melodrama with some good performances.

City without Men (1943)1/2** Linda Darnell, Michael Duane. When a Navy man is falsely imprisoned for smuggling spies, his girl takes a room near prison to await his release. Slow, boring melodrama. Good cast.

Clarence (1937)1/2** Roscoe Karns, Eugene Pallette. Antiquated version of Booth Tarkington's comedy about a whacky family.

Claudia (1943)*1/2** Dorothy McGuire, Robert Young. If you've never seen Rose Franken's almost classical story of a child bride who grows up, you're in for a treat. Funny but not hilarious, sentimental but not corny. A delightful story.

Claudia and David (1946)*** Dorothy McGuire, Robert Young. Not as delightful as "Claudia," but this sequel about their baby and life in subur-

- ban Connecticut is easy to take and should please the ladies.
- Clay Pigeon** (1948)** Bill Williams, Barbara Hale. Veteran charged with treason clears himself. Average melodrama.
- Clear All Wires** (1932)** Lee Tracy, Benita Hume. Soviet Russia and a heel of a newspaperman are the subjects of this story which is only occasionally interesting.
- Cleopatra** (1934)** $\frac{1}{2}$ Claudette Colbert, Warren William. Lavish film tale of the famous queen has little to offer besides a "big" production. Those who don't like Shaw's or Shakespeare's versions may enjoy this.
- Cloak and Dagger** (1946)** Gary Cooper, Lilli Palmer, Robert Alda. University professor works on a secret mission for the OSS inside Germany. Loosely constructed but tense espionage melodrama, well acted.
- Clock, The** (1944)** Judy Garland, Robert Walker, Keenan Wynn. Fair romantic drama about a soldier who meets, woos and weds a girl during his last 48-hour leave before shipping out. It's too "goosey" for some tastes, but the ladies will love it. Judy, incidentally, does not sing.
- Close Call for Boston Blackie, A** (1946)* $\frac{1}{2}$ Chester Morris, Lynn Patrick. Blackie's accused of murder but we know he's innocent. Ineffective story of a baby racket, complete with "funny" dialogue.
- Close Call for Ellery Queen** (1942)** William Gargan, Margaret Lindsay. Ellery figures out who murdered a millionaire in this one. O.K. whodunit.
- Close-Up** (1948)** $\frac{1}{2}$ Alan Baxter, Virginia Gilmore. Newsreel photographer finds plenty of trouble when he accidentally catches a picture of a wanted Nazi criminal. Fairly good melodrama moves at a fast clip.
- Clouded Yellow** (British, 1951)** Jean Simmons, Trevor Howard. Secret service agent demoted to cataloguing butterflies aids a girl wrongly accused of murder. Mystery begins slowly but picks up as it progresses to a suspenseful climax.
- Clouds Over Europe** See: Q Planes
- Cluny Brown** (1946)** $\frac{1}{2}$ Jennifer Jones, Charles Boyer. Pleasant comedy, superbly acted and directed, about the turbulent career of a plumber's niece and a Czech refugee in England during the war. A satirical spoof of the first order directed by Ernst Lubitsch.
- Coast Guard** (1939)** Randolph Scott, Frances Dee, Ralph Bellamy. Dashing aviator and young lieutenant love the same girl, who nearly makes the wrong choice. Familiar, frequently implausible service melodrama.
- Coconut Grove** (1938)** Fred MacMurray, Harriet Hilliard. Unknown swing band makes the grade in Hollywood night club. Fans of "Ozzie & Harriet" may enjoy seeing a 1938 version of the charming Harriet Hilliard Nelson.
- Cockeyed Cavaliers** (1934)** $\frac{1}{2}$ Bert Wheeler, Robert Woolsey, Thelma Todd. The two nitwits have a merry time in merrie olde England. Amusing nonsense.
- Cockeyed Miracle, The** (1946)** Frank Morgan, Keenan Wynn, Audrey Totter. Cockeyed little fantasy about a couple of ghosts trying to straighten out those they left behind is completely dependent on the cast.
- Code of the Secret Service** (1939)** Ronald Regan, Rosella Towne. Fair, routine action drama with Ronald Regan personally saving our country's currency by smashing a counterfeiting ring.
- Code of the Silver Sage** (1950)** $\frac{1}{2}$ Actionful Allen Lane western.
- Code of the West** (1946)** Average James Warren western.
- Colleen** (1936)** $\frac{1}{2}$ Ruby Keeler, Dick Powell, Jack Oakie. Typical 1936 Dick Powell musical. Hugh Herbert's portrayal of an eccentric millionaire is the only redeeming feature.
- College Coach** (1933)** $\frac{1}{2}$ Dick Powell, Pat O'Brien. Comedy about big-time college football has good intentions and starts off like a winner. Midway through it bogs down with Hollywood plot formula and is thrown for a loss.
- College Holiday** (1936)** $\frac{1}{2}$ Jack Benny, Burns & Allen. Plot is a bit too silly for even Jack, George and Gracie. Something about a bankrupt hotel, a genetics expert, and the inevitable variety show that saves the hotel.
- College Humor** (1933)** $\frac{1}{2}$ Bing Crosby, Jack Oakie, Burns & Allen. Fine cast, some good fun in this campus comedy but most of it is routine, especially the big football game finale.
- College Rhythm** (1934)** $\frac{1}{2}$ Joe Penner, Jack Oakie, Lanny Ross. Harm-

less, occasionally entertaining musical comedy about a department store that hires a football team. Good for the kids.

College Scandal (1935)**^{1/2} Arline Judge, Eddie Nugent. A singing college student is mysteriously murdered. Pretty fair mystery.

College Swing (1938)*^{1/2} Martha Raye, Burns & Allen, Bob Hope, Ben Blue, Betty Grable, Jackie Coogan, Jerry Colonna. You've read the cast. Now we dare you to watch this classic example of a bad 1938 film musical. Gracie Allen comes off the best of the crew entrusted with the awful script.

Collegiate (1936)**^{1/2} Jack Oakie, Joe Penner, Frances Langford. Nonsensical musical about a playboy who inherits a girls' school and changes the curriculum to singing, dancing and make-up. If plot appeals to you, you'll enjoy the nonsense.

Colonel Evingham's Raid (1946)*** Charles Coburn, Joan Bennett. A retired Southern colonel decides to use his military background to straighten out a town. Good comedy thanks to Coburn.

Colorado (1940)**^{1/2} Pleasing Roy Rogers western.

Colorado Sundown (1952)**^{1/2} Lively Rex Allen western.

Colorado Sunset (1939)** Average Gene Autry western.

Colorado Territory (1949)*** Joel McCrea, Virginia Mayo. Good western with plenty of action. About a bad man who gets out of jail only to find himself trapped in a valley.

Come Live with Me (1940)** James Stewart, Hedy Lamarr. Hedy marries Jimmy to avoid being deported and if you can't guess how it ends you haven't seen many movies.

Come Next Spring (1956)***^{1/2} Ann Sheridan, Steve Cochran, Walter Brennan, Sonny Tufts. Arkansas man returns home to his wife and family after eight years of wandering. Touching drama with excellent performances, a good script.

Come on Danger (1941)**^{1/2} Good Tim Holt western.

Come on Leathernecks (1938)** Richard Cromwell, Marsha Hunt. An ace football player discovers he prefers being a Marine to making touchdowns. Average action melodrama.

Come on Marines (1934)*^{1/2} Richard Arlen, Ida Lupino. Juvenile comedy about some Marines who set out to rescue shipwrecked youngsters.

Come on Rangers (1958)** Pleasant Roy Rogers western.

Coming Out Party (1931)**^{1/2} Frances Dee, Gene Raymond. Story of a debutante whose coming out party means nothing to her because her true love is going to Europe. Occasionally amusing romantic comedy.

Comin' Round the Mountain (1936)** Pleasant Gene Autry western.

Comin' Round the Mountain (1940)*^{1/2} Bob Burns, Una Merkel. Dated, corny comedy that used a lot of 1940's radio names as box office attractions.



Clark Gable

Command Decision (1948)***^{1/2} Clark Gable, Walter Pidgeon, Van Johnson. Interesting insight into the emotions of military brass who must send men to their deaths to win battles. A fine cast does very well in this adaptation of the Broadway hit.

Commandos Strike at Dawn (1943)*** Paul Muni, Anna Lee. When the Nazis invade Norway, partisans resist and pave the way for a Commando raid. Occasionally exciting war drama.

Common Law (1931)* Joel McCrea, Constance Bennett. Young couple finds love in a Parisian art colony. Dull drama.

Company She Keeps (1951)*** Jane Greer, Elizabeth Scott, Dennis O'Keefe. Parole officer and paroled girl are in love with the same man. Good melodrama.

Compromised (1931)*^{1/2} Ben Lyon. A provocative title but a boring Cinderella type story. Poor girl-ribs

- man-his rich girl friend. You'll be asleep by now.
- Comrade X** (1940)*** Clark Gable, Hedy Lamarr. Cute, slapstick anti-Russian comedy in the "Ninotchka" vein but not half as good. Hedy's a Russian street car conductor and Clark's an American newspaperman.
- Condemned Women** (1938)*** Sally Eilers, Louis Hayward, Anne Shirley. Woman prisoner finds love with the prison doctor. Strong drama, rather unpleasant but well done.
- Coney Island** (1913)*** Betty Grable, Caesar Romero, George Montgomery. Betty is at her leggy best in this gay, though routine, musical set in Coney Island at the turn of the century. George and Caesar fight over Betty's affections and who can blame them.
- Confession** (1937)** Kay Francis, Ian Hunter, Basil Rathbone. Sobby, corny tale of a woman stumbling down the primrose path.
- Confessions of a Co-Ed** (1931)* $\frac{1}{2}$ Sylvia Sydney, Norman Foster, Phillips Holmes. Dated, awkward drama of college life. See film-land's 1931 idea of students.
- Confessions of a Nazi Spy** (1939)*** Edward G. Robinson, Francis Lederer. Well done propaganda melodrama about a weak link in the Nazi spy network. Dated but for all its trite flag waving speeches, still a grim reminder.
- Confessions of Boston Blackie** (1941)* $\frac{1}{2}$ Chester Morris, Harriet Hilliard. Noisy, juvenile adventure film. Same old plot: Blackie clearing his name.
- Confidential Agent** (1945)*** Charles Boyer, Lauren Bacall. Exciting intrigue adventure with the Spanish Civil War as background. Lorre and Boyer fight it out in this slick adaptation of a Graham Greene story.
- Confirm or Deny** (1941)** $\frac{1}{2}$ Don Ameche, Joan Bennett. War correspondent finds love in a London blackout and it mixes up his whole life. Some excitement but a bit dated.
- Conflict** (1945)*** Humphrey Bogart, Alexis Smith, Sydney Greenstreet. Humphrey kills his wife in this one and spends most of the film in a battle of wits with Greenstreet who tries to break the perfect alibi. Without the fine cast it would be a routine melodrama.
- Conflict of Wings** (British, 1954)*** John Gregson, Muriel Pavlow, Kieron Moore. The RAF wants to use a small island as a site for testing rockets, but the townspeople prefer to let the birds which have nested there for generations remain. Pleasant comedy-drama.
- Congo Maisie** (1939)** Ann Sothern, John Carroll. Miss Sothern manages to keep this very frail film from getting lost in the jungle. Maisie is stranded in Africa so we get plenty of standard jungle scenes.
- Connecticut Yankee in King Arthur's Court, A** (1949)*** Bing Crosby, Rhonda Fleming, Cedric Hardwicke. The Mark Twain tale of a blacksmith who is transported back to the time of King Arthur, uses modern methods to overcome obstacles. Lavish musical fits Crosby like a glove; good fun.
- Conquering Horde, The** (1931)* $\frac{1}{2}$ Richard Arlen, Fay Wray. Dated western about feuding, Indians and carpet baggers. You'll laugh at its awkwardness.
- Conquerors** (1932)** Richard Dix, Ann Harding, Donald Cook. Man gains a fortune on the heels of the nation's economic recovery. Fair drama.
- Conquest** (1937)*** Greta Garbo, Charles Boyer. Romance of Napoleon and his Polish mistress, Countess Valewska, is told here in one of 1937's top budgeted films. It is a good film but, in spite of the expense and the cast, not on a par with Garbo's or Boyer's best.
- Conquest of Everest** (British, 1953)**** Documentary record of Edmund Hillary's mountain-climbing expedition to the highest peak in the world. Breathtaking, instructive, excellent.
- Consolation Marriage** (1931)* $\frac{1}{2}$ Irene Dunne, Pat O'Brien, Myrna Loy. Couple finds that no good can come of a second-choice marriage. Mediocre drama.
- Conspirators, The** (1944)* Hedy Lamarr, Paul Hendried. Routine intrigue melodrama which is bogged down by gimmicks and contrivances. Greenstreet and Lorre are almost so embarrassed by the script that they play it for comedy.
- Constant Husband** (British, 1955)*** Rex Harrison, Margaret Leighton. Man about to be wed discovers he has already been married—seven times. Amusing, well-acted comedy.
- Constant Nymph** (1943)*** Charles Boyer, Joan Fontaine, Alexis Smith. Romance of a musician and a young Swiss girl is sensitively told and acted. Tragedy is almost a screen

perennial but still good for a few sobs.

Convicted (1938)* $\frac{1}{2}$ Charles Quigley. Rita Hayworth. Girl tries to clear her brother of a murder charge. Weak crime melodrama.

Cornered (1945)**** Dick Powell, Micheleine Cheirel, Walter Slezak. Airman goes seeking those responsible for the death of his French wife during the war. Excellent melodrama, fast, tough, fine performances.

Corn Is Green, The (1945)*** $\frac{1}{2}$ Rette Davis, John Dall, Joan Loring. There's a lot to like in this faithful adaptation of the Emlyn Williams play about the problems of education in a Welsh town. It's a moving, human story which you should enjoy.

Corpse Came C.O.D. (1947)** George Brent, Joan Blondell. Grade B mystery about a couple of Hollywood reporters out to solve some movie-land murders.

Corpse Finds a Clue, The Sec: Clue from a Corpse

Corridor of Mirrors (British, 1947) *** Edana Romney, Eric Portman. A girl meets a mysterious man who lives in the past, and marries him, but their happiness is shattered by murder. Well done melodrama holds the attention.

Corsican Brothers, The (1941)** $\frac{1}{2}$ Doug Fairbanks Jr., Akim Tamiroff. The classic tale of Siamese twin brothers separated at birth but still joined by a mental bond. Lively costume melodrama. Ruth Warrick.

Corvette K-225 (1943)*** $\frac{1}{2}$ Randolph Scott, Ella Raines. Canadian Naval officer's courage and fighting spirit prevents destruction of a convoy. Excellent war drama, with many scenes actually photographed in combat.

Counsel for Crime (1937)** Otto Kruger, Douglass Montgomery. Lawyer's own son fights him at every turn, and the lawyer kills a black-mailer to protect the boy's mother's name. Fair drama.

Counter-Attack (1945)** $\frac{1}{2}$ Paul Muni, Marguerite Chapman, Larry Parks. Russian paratroopers land behind enemy lines and attack German headquarters. Passing fair war melodrama, a bit too slow.

Counterblast (British, 1948)** Mervyn Johns, Robert Beatty. A fanatical Nazi escapes from a prison camp and makes plans for winning the next war bacteriologically. Average suspense thriller.

Counterfeit (1936)** $\frac{1}{2}$ Chester Morris, Marian Marsh, Lloyd Nolan. Treasury agent exposes a hot money ring. Acceptable crime melodrama.

Count the Hours (1953)** Teresa Wright, Macdonald Carey. Ranch worker and wife are accused of murdering ranchowners; he confesses to spare his pregnant wife. Muddled melodrama.

Count of Monte Cristo, The (1933) *** $\frac{1}{2}$ Robert Donat, Elissa Landi. The classic adventure tale of Dumas about the unjustly imprisoned patriot who makes a spectacular escape during the Napoleonic era. A film achievement.

Countess of Monte Cristo * $\frac{1}{2}$ Sonja Henie, Olga San Juan. Two movie extras pose as royalty, and the hoax gets them into plenty of trouble. Dull comedy; Henie's skating is the sole asset.

Country Beyond, The (1936)* $\frac{1}{2}$ Rochelle Hudson, Paul Kelly. Mounties, romance, fur smuggling and a lot of snow.

Country Doctor, The (1936)** $\frac{1}{2}$ Jean Hersholt, June Lang. Payoff of this 1936 film was the screen appearance of the Dionne quintuplets playing the part of quintuplets. In spite of its age this is an amusing story.

Country Fair (1941)** Eddie Foy Jr., June Clyde, Guinn Williams. A small-town simpleton mixes in big-time politics and somehow manages to overcome all odds. Pleasing little small-town comedy.

Country Gentleman (1936)* Olsen and Johnson invade the business world with some fake stocks, and it's never been the same since. Silly comedy.

Courage of Lassie (1945)** $\frac{1}{2}$ Elizabeth Taylor, Frank Morgan. Good Lassie adventure with the famous collie becoming a war hero and then, after discharge, he's as confused as any veteran.

Courageous Mr. Penn (British, 1942) *** Clifford Evans, Deborah Kerr. The Story of William Penn the Quaker, and how he pioneered the American wilderness while seeking religious freedom. Thoughtful, well acted drama. Also called "Penn of Pennsylvania."

Court Martial (British, 1955)*** $\frac{1}{2}$ David Niven, Margaret Leighton. Army major is court-martialed for taking company funds and being AWOL, and he fights against unjust treatment. Finely acted, tightly directed drama maintains interest on high.

- Courtney Affair, The** (British, 1917) **1/2 Anna Neagle, Michael Wilding. The son of a rich family falls for the scullery maid. Sugary romantic drama.
- Courtship of Andy Hardy** (1941)** Mickey Rooney, Lewis Stone. Series slips to mediocrity in this one in spite of lovely Donna Reed's presence as a girl the judge and Andy try to help.
- Covered Trailer, The** (1939)** The Higgins Family take a trailer tour, and cause more trouble than you could imagine. James, Lucile, and Russell Gleason, Mary Beth Hughes. Amusing comedy in the series.
- Covered Wagon Raid** (1950)**1/2 Good Allan Lane western.
- Cover Up** (1949)*** William Bendix, Dennis O'Keefe. An insurance investigator comes to a small town to check on a doctor's death, and finds that nobody wants to talk about it; hence, foul play is suspected. Nicely-turned mystery. O'Keefe helped write this one, and a good job it is.
- Cowboy, The** (1951)***1/2 Documentary feature of the way of life of our American cowboys, their work, recreations, day-to-day happenings. Made by Elmo Williams, who worked on "High Noon." Narrated by William Conrad, Tex Ritter, John Dehner, Larry Dobkin. Authentic, sincere, a true picture of the west today. Recommended.
- Cowboy and the Blonde, The** (1941) *1/2 George Montgomery, Mary Beth Hughes. Even though the cowboy flunks his screen test, he does rope a luscious blonde in this miserable film.
- Cowboy and the Senorita** (1941)** Fair Roy Rogers western.
- Cowboy from Brooklyn** (1938)*** Dick Powell, Pat O'Brien, Ann Sheridan, Priscilla Lane. Frail comedy about an animal shy crooner who becomes cowboy singing star.
- Cowboy Quarterback** (1939)**1/2 Marie Wilson, Bert Wheeler. Silly comedy with some bright moments about a cowboy football star's adventures in the pro league. The kids may giggle even if you don't.
- Cowboy Serenade** (1942)**1/2 Lively Gene Autry western.
- Cracked Nuts** (1931)**1/2 Bert Wheeler, Robert Woolsey. Two nitwits enter a mythical kingdom and foil a revolution. Pleasant nonsense.
- Crack-Up** (1937)** Peter Lorre, Brian Donlevy. Well-acted but confused melodrama about some spies who try to steal the plans for an airliner and even the plane itself.
- Crack-Up** (1946)*** Pat O'Brien, Claire Trevor. Art museum curator is framed into thinking he was in a train wreck by art forgers. Involved but suspenseful mystery.
- Cradle Song** (1933)**1/2 Dorothea Wieck, Evelyn Venable. Severely dated in style but still the sensitive story of a foundling who is raised in a convent.
- Craig's Wife** (1936)*** Rosalind Russell, John Boles. This one has been done to death, but it's still a good story. About a woman who lives only for worldly possessions and loses sight of human values. Creaks at the seams—but worth-while.
- Crash, The** (1932)** George Brent, Ruth Chatterton. The title refers to Wall Street and, in spite of a fine performance by Miss Chatterton, it's not a big enough crash to help this melodrama.
- Crash Dive** (1943)**1/2 Tyrone Power, Dana Andrews, Anne Baxter. Routine war story of a submarine in the North Atlantic and the officers who love the same girl. Why aren't there ever enough girls to go around?
- Crashing Hollywood** (1938)**1/2 Lee Tracy, Joan Woodbury. Screen writer hires a couple of real gangsters to help him write crime stories. Amusing comedy.
- Crash of Silence** See: Mandy
- Crashout** (1955)*** William Bendix, Arthur Kennedy. Six convicts make a break for freedom. Familiar but fast, gutsy melodrama, better than usual for this sort of thing.
- Crazy House** (1943)**1/2 Olsen and Johnson, Cass Dailey. The two comics arrive in Hollywood to make a movie, form their own company and all hell breaks loose. Amusing non-sensical comedy.
- Crime by Night** (1941)**1/2 Jane Wyman, Faye Emerson, Eleanor Parker. private eye on vacation suddenly finds himself investigating an axe murder. Satisfying mystery with Jerome Cowan as the detective.
- Crime Doctor** (1943)** Warner Baxter. While in a state of amnesia, a clever crook becomes a gifted criminologist. First in the series.
- Crime Doctor's Courage** (1945)*1/2 Warner Baxter, Jerome Cowan. Routine mystery about a bride who

- suspects her hubby is a killer. So hubby is murdered and away we go.
- Crime Doctor's Strangest Case (1943)**
** Warner Baxter, Lloyd Bridges. Entertaining whodunit has the crime doctor clearing an innocent man.
- Crime Doctor's Warning (1945)****
Warner Baxter, Dusty Anderson. Three murders and a cast full of suspects as the good doctor finds the killer of a luscious model.
- Crime Nobody Saw, The (1937)*1/2**
Lew Ayres, Ruth Coleman. Mystery-comedy about a trio of writers in search of a mystery plot is obvious, forced and poor entertainment.
- Crime of Dr. Forbes, The (1936)*****
Gloria Stuart, J. Edward Bromberg, Robert Kent. Film which tries to deal with the subject of mercy killings is a good melodrama even though it has no bite.
- Crime of the Century (1946)****
Michael Browne, Ray Walker. A reporter stumbles upon a hot story, but is kidnapped before he can tell it. Fair crime melodrama.
- Crime of the Century, The (1933)**1/2**
Jean Hersholt, Stuart Erwin. Fair whodunit which actually challenges the armchair detective by halting the film's action and reviewing the clues.
- Crime School (1938)**1/2**
Humphrey Bogart, and the "Dead End Kids." Warden Bogart reforms the "kids" in this tired melodrama.
- Crime Without Passion (1934)***1/2**
Claude Rains, Margo. Story of a lawyer who gets involved in crime and tries to clear himself by criminal methods. Rains is superb as the sadistic lawyer and Margo scores in the role of the girl he thinks he's murdered.
- Criminal Lawyer (1937)*1/2**
Lee Tracy, Margot Grahame. Lawyer with a chance for the governorship says he is unfit for office to protect a girl. Okay melodrama, well acted.
- Crimson Canary (1945)**1/2**
Noah Berry Jr., John Litel, Lois Collier. Members of a jazz combo are suspected when a singer is murdered. Neat little mystery with a good jazz background.
- Crooked Road, The (1940)****
Edmund Lowe, Irene Hervey. When his future is threatened by a blackmailer, a man decides that murder is the only way out. Okay mystery.
- Crooked Way, The (1949)****
John Payne, Ellen Drew, Sonny Tufts. An ex-gangster comes out of the army with amnesia, regains his memory to find that his old cronies are after him. Fine crime melodrama.
- Crooner, The (1932)*****
Ken Murray, Ann Dvorak. Crooners were the rage in '32, and wailers, and this entertaining film deals intelligently with the craze and the people behind it. Ken Murray is excellent as the press agent who engineers the build-up.
- Cross Country Romance (1940)****
Gene Raymond, Wendy Barrie. Spoiled heiress hides in a young doctor's trailer, goes with him cross country. Mild comedy.
- Crossed Swords (1954)*1/2**
Errol Flynn, Gina Lollobrigida. Gay adventurer foils a wicked counselor in medieval Italy. Made in Italy, dubbed-in English, and badly produced costume melodrama.
- Crossfire (1933)**1/2**
Good Tom Keene western.
- Crossfire (1947)******
Robert Young, Robert Mitchum, Robert Ryan. Crazed intolerant becomes a killer, is trapped by his own anti-Semitism. Tense, excellently done hard-hitting melodrama.
- Cross My Heart (1946)****
Betty Hutton, Sonny Tufts. Silly comedy about a girl who rarely tells the truth. The young lady confesses to a murder thinking it will help her boy friend, but the scheme backfires.
- Cross of Lorraine, The (1943)*****
Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke. An exceptionally good anti-Nazi film about a group of Frenchmen who surrender too easily, go to a prison camp and learn how the Nazis really operate. Grim, morbid but a picture that may remind you of things you have no right to forget.
- Crossroads (1941)****
William Powell, Hedy Lamarr. Suspense film about an amnesia victim who is uncertain of his former life is well played. Has some good moments but, overall, is not effective drama.
- Crowd Roars, The (1932)****
James Cagney, Joan Blondell. Cagney is good but the corny story of the lives of automobile racers is pedestrian.
- Crowd Roars, The (1937)**1/2**
Robert Taylor, Maureen O'Sullivan. Prize-fighting story is corny but entertaining. Cast holds up the tired yarn especially Frank Morgan as the fighter's wastrel father.
- Crowded Paradise (1955)**1/2**
Hume Cronyn, Janitor has a crazy hatred

- for his Puerto Rican tenants. Low-budget film has some good scenes.
- Cruel Sea, The** (British, 1953)**** Jack Hawkins, Donald Sinden. Story of the officers and men of the Compass Rose, who faced the dangers of the Nazi subs during World War II. Superbly produced war drama, deserves praise in all departments.
- Crusade, The** (1935)*** Loretta Young, Henry Wilcoxon. DeMille epic about the third crusade is lavish, exciting and fairly entertaining. History is twisted a bit too much in favor of romance.
- Cry Danger** (1951)***1/2 Dick Powell, Rhonda Fleming. Released from prison, a man attempts to prove he was innocent of robbery. Fast, tough melodrama, very good.
- Cry Havoc** (1943)*** Margaret Sullivan, Ann Sothern. All-female cast in this occasionally moving war melodrama about women who served tirelessly as nurses during our defeat on Bataan.
- Cry of the City** (1948)*** Victor Mature, Richard Conte. Rough, brutal melodrama about a killer and a cop who came from the same neighborhood. Goes off the deep end at times but still a good film.
- Cry of the Werewolf** (1944)*1/2 Stephen Crane, Nina Foch. Nina plays the werewolf and she kills more than her share. Very weak horror film.
- Crystal Ball** (1943)** Paulette Goddard, Ray Milland. A gal from Texas takes a job as a fortune-teller's assistant, where she snags her man. Just passable comedy, with the players better than the script.
- Cry, the Beloved Country** (British, 1951)***1/2 Negro Reverend in the back country of South Africa journeys to the city, only to find his people living in squalor, and his son a criminal. Powerful drama of Africa today has many gripping moments. Canada Lee, Charles Carson.
- Cry Wolf** (1947)** Errol Flynn, Barbara Stanwyck. Woman has a creepy time when she goes to her late husband's estate to claim her inheritance. Hackneyed thriller.
- Cuban Fireball** (1951)** Estelita Rodriguez, Warren Douglas. Senorita inherits a fortune, disguises herself to keep the wolves away. Fairish comedy with music.
- Cuban Love Song, The** (1931)** Lawrence Tibbett, Lupe Velez. Dated little musical about the romance of a Marine and a Cuban lass. Not funny by our standards, and even Jimmy Durante in a supporting role fails to win any laughs.
- Cuckoos, The** (1930)**1/2 Bert Wheeler, Robert Woolsey. Two nitwits disrupt a Mexican gambling resort. Dated but still amusing musical comedy.
- Cure for Love** (British, 1949)**1/2 Robert Donat, Renee Asherson. A returning soldier finds romantic complications in his home town. Pleasant comedy.
- Curse of the Cat People** (1944)*** Simone Simon, Kent Smith. Child whose mother was cursed is regarded as strange by her playmates and parents. Odd little drama has moments of genuine quality.
- Curtain Call** (1940)*** Barbara Read, Alan Mowbray, Donald MacBride. Two producers use a bad script to persuade a star to come to their terms, but the plan backfires. Quite funny comedy.
- Curtain Up** (British, 1952)**1/2 Robert Morley, Margaret Rutherford. Small theatre group is plagued by an old lady, aunt of the backer, who has written a very bad play. Pleasing comedy that doesn't come off as it should.
- Cyclone on Horseback** (1941)** Average Tim Holt western.
- Cynthia** (1946)** Elizabeth Taylor, Gene Lockhart, George Murphy. Syrupy tale of a sickly girl who proves she's normal and, by so doing, solves everybody's problems.
- Cyrano de Bergerac** (1950)*** Jose Ferrer, Mala Powers. The classic play about the soldier of fortune with the oversize proboscis, and of his unrequited love for the beautiful Roxanne. Ferrer won the Academy Award for this, but production shortcomings and uninspired casting of other roles mitigate against its effectiveness.
- Daisy Kenyon** (1947)**1/2 Joan Crawford, Henry Fonda, Dana Andrews. A woman must choose between her lover, who has a wife and family, and the man she married on the rebound. Well done film but a bore.
- Dakota** (1945)** John Wayne, Vera Ralston. Adventurer tries to buy some right-of-way property to resell to the coming railroad, meets opposition at every turn. Slow moving melodrama, below par for Wayne.
- Dakota Incident** (1956)**1/2 Linda Darnell, Dale Robertson, John Lund. Stagecoach wards off Indian attacks. Fairly good western; good performances.

- Dakota Kid** (1951)** Mild kiddie western; Michael Chapin, Eilene Janssen.
- Dames** (1934)*** Joan Blondell, Dick Powell. Fair screen musical but worth your attention because the choreography was hailed as almost revolutionary. Give a look and see how far we've come in 20 years. Top song is "I Only Have Eyes for You."
- Damsel in Distress, A** (1937)*** Fred Astaire, Joan Fontaine. American dancer in London woos and wins an heiress. Mild story, but wonderful Gershwin tunes, superb Astaire dances.
- Dance, Charlie, Dance** (1937)** Stuart Erwin, Glenda Farrell, Allen Jenkins. Uninspired rehash of a 1925 George S. Kaufman comedy about a small town boy who becomes a Broadway angel.
- Dance Fools Dance** (1930)** Joan Crawford, Lester Vail. Newspaper drama which uses some real Chicago gang wars for background is too melodramatic for modern tastes.
- Dance, Girl, Dance** (1940)** $\frac{1}{2}$ Maureen O'Hara, Lucille Ball. Two girls are rivals in their careers and in love with the same man. Mildly entertaining drama.
- Dance Hall** (1941)** $\frac{1}{2}$ Caesar Romero, Carole Landis. A dance hall owner and a gal singer hate each other for the first few reels and then discover their love. Trite.
- Dance Hall** (British, 1950)** $\frac{1}{2}$ Natasha Perry, Jane Hylton, Diana Dors. Four factory girls break away from their squalid lives at night when they hang out at the local dance hall. Loosely told melodrama manages some good moments, but is too rambling in structure.
- Dancing Co-ed** (1939)** Lana Turner, Richard Carlson. Nothing here but Lana Turner in dancing clothes back in 1939 and that should be enough to stir memories in many a red-blooded American male.
- Dancing Feet** (1935)** $\frac{1}{2}$ Ben Lyon, Joan Marsh. An heiress forsakes her stuffy existence and works as hostess in a dance hall. Mildly amusing comedy.
- Dancing in Manhattan** (1944)** $\frac{1}{2}$ Fred Brady, Jeff Donnell. Garbage man finds \$5,000, doesn't know the bills are marked to trap blackmailers. Amusing little comedy.
- Dancing Lady** (1933)*** Clark Gable, Fred Astaire, Joan Crawford. A good score by Rodgers and Hart plus Astaire's dancing are the only good features of this film musical with the familiar backstage setting. Best song is "Everything I Have Is Yours."
- Dancing Masters** (1943)** $\frac{1}{2}$ Laurel & Hardy. Typical slapstick which they've been using for years and still pleases the youngsters.
- Dancing on a Dime** (1940)** $\frac{1}{2}$ Grace McDonald, Robert Paige, Peter Lind Hayes. Out-of-work performers live in an abandoned theatre, try to put on their big show. Likable musical is pleasing fun.
- Dancing Pirate, The** (1936)** $\frac{1}{2}$ Frank Morgan, Charles Collins. An Eastern dude journeys west to Old California and saves the beautiful governor's daughter from a wrong marriage. Bright musical comedy, entertaining.
- Danger Lights** (1930)* Louis Wolheim, Jean Arthur. Railroad men risk their lives to get the trains through safely. Dated melodrama.
- Danger—Love at Work** (1937)** $\frac{1}{2}$ Jack Haley, Ann Sothern. Good Grade B comedy about a young lawyer who gets involved with one of those screwball families that have provided so many film chuckles.
- Dangerous** (1935)** $\frac{1}{2}$ Bette Davis, Franchot Tone. A young architect tries to bring a great actress back from the gutter to stardom and falls in love with her. Very soapy, especially at the end, but Bette's Oscar-winning performance is worth a look.
- Danger Patrol** (1937)** Sally Eilers, John Beal. Medical student takes a job as "nitro shooter" in an oil field to pay expenses. Ordinary melodrama.
- Danger Signal** (1945)** Faye Emerson, Zachary Scott. Corny, Grade B melodrama about a fortune-hunting heel, his women and murder.
- Dangerous Blondes** (1943)*** Allyn Joslyn, Evelyn Keyes. Mystery writer helps his wife solve the murder of a wealthy matron. More laughs than thrills in this comedy-mystery; well done.
- Dangerous Cargo** (British, 1954)** Jack Watling, Susan Stephen. A gang tries to work a gold robbery at an airport by getting to one of the guards. Ordinary crime melodrama.
- Dangerous Corner** (1934)** $\frac{1}{2}$ Melvyn Douglas, Conrad Nagel. Seemingly inconsequential events occur that bare hidden secrets in people's lives. Confused drama.

- Dangerous Game, A** (1941)*¹/₂ Richard Arlen, Andy Devine. Slipshod mystery with comic overtones. A private eye is employed to investigate strange doings at an insane asylum.
- Dangerous Journey** (1944)**¹/₂ Full-length travelogue of India and Africa. Made before the war and contains some good sequences.
- Dangerous to Know** (1938)*¹/₂ Akim Tamiroff, Anna May Wong. The cast is unable to save this stupid drama of a racketeer who loves good music and wants to mix with society.
- Dangerous Mission** (1953)** Victor Mature, Piper Laurie, William Bendix. Girl witnesses a gangland killing, flees to Glacier National Park, with both the crooks and the law after her. Good scenery, otherwise mild melodrama.
- Dangerous Moonlight** (British, 1941) **** Anton Walbrook, Sally Gray. Polish pianist flies for the RAF, is implored by his loved one to stick to music. Superb war drama, finely acted, with excellent music sequences ("Warsaw Concerto").
- Dangerous Number** (1936)*¹/₂ Robert Young, Ann Sothern. Comedy-romance just isn't funny in spite of a gallant cast.
- Dangerous Partners** (1945)**¹/₂ James Craig, Signe Hasso. Fairly good Grade B chase melodrama with the object in question a mere four million dollars worth of bonds.
- Dangerous Passage** (1944)** Robert Lowery sails home from the tropics to collect an inheritance, but his ship is literally swarming with no-goods like Jack LaRue and Charles Arnt, who want to do away with him. With the aid of Phyllis Brooks, Boh wins out, after some narrow escapes. Average melodrama.
- Dangerous Profession, A** (1949)** George Raft, Ella Raines, Pat O'Brien. Bail bondsman clashes with the underworld after a killing. Confused, slow crime melodrama.
- Dangerous Waters** (1936)** Jack Holt, Diana Gibson. Ship's captain foils a plot to sink his tub for insurance. Average melodrama.
- Dangerous Years** (1947)** Juvenile delinquent William Hallop is on trial for murder, learns that he's really the D.A.'s son. In a very small role can be seen Marilyn Monroe, if one watches closely. Fair juvenile delinquency drama.
- Danger Street** (1947)** Jane Withers, Robert Lowery. Two magazine reporters take jobs as servants to photograph a society belle, land in the middle of a murder case. Just average mystery.
- Danger Woman** (1946)*¹/₂ Don Porter, Patricia Morison, Brenda Joyce. Low-grade thriller. An atomic scientist is tricked by agents who want his secret plans.
- Dangerously They Live** (1941)**¹/₂ John Garfield, Raymond Massey, Nancy Coleman. Run-of-the-mill spy melodrama with Garfield, who rather likes Nancy, getting involved in one of filmland's long, drawn out chases.
- Dangerously Yours** (1937)**¹/₂ Caesar Romero, Phyllis Brooks. Good Grade B drama about jewel thieves working a boat and the efforts of some insurance detectives to catch them.
- Daredevil Drivers** (1938)*¹/₂ Dick Purcell, Beverly Roberts. Boy meets girl with an auto racing background.
- Daredevils of the Clouds** (1948)** Robert Livingston, Mae Clarke. Two airlines battle it out for franchise in the northern wilderness. Pleasing action melodrama.
- Daring Young Man** (1943)** Joe. E. Brown, Marguerite Chapman. Joe E., rejected for military service, becomes a hero by outwitting Nazi spies. O.K. for kids and Joe E. Brown's many fans.
- Daring Young Man, The** (1939)** James Dunn, Mae Clarke. Occasionally entertaining Grade B comedy-drama about the romance of two reporters who, naturally, work for rival papers.
- Dark Command, The** (1940)**¹/₂ John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers. After the Civil War, the Southwest is terrorized by Quantrill's raiders, until one man puts a stop to it. Big, actionful western drama, colorful, fine cast.
- Dark Corner, The** (1946)*** Mark Stevens, Lucille Ball, Clifton Webb. A detective is neatly framed for murder in this well played and generally interesting melodrama. Lucy has some good comedy lines as the detective's secretary.
- Dark Delusion** (1947)*¹/₂ Lionel Barrymore, James Craig. One of Dr. Gillespie's assistants cures a girl of mental disorder. Likeable medical drama.
- Dark Hazard** (1934)*** Edward G. Robinson. Good, hard-hitting melodrama with a dog racing back-

ground. Robinson is excellent as a fast talking gambler.

Dark Horse (1932)*1/2** Bette Davis, Warren Williams, Guy Kibbee. One of the earlier film examples of political satire. Warren Williams is a glib campaign manager and Kibbee is his dark horse candidate, who, in spite of his basic ignorance, gets the gubernatorial nomination from a deadlocked convention. Note that this was made in a presidential election year.

Dark Man, The (British, 1951)1/2** Maxwell Reed, Natasha Perry. A witness to a murder committed during a robbery is chased by the killer, since she is the only one alive who can identify him. Okay thriller has its share of suspense.

Dark Mirror, The (1946)*1/2** Olivia De Havilland, Lew Ayres. A doctor has to figure out which twin sister is normal, and which is a demented murderess. Tight, suspenseful mystery, excellent.

Dark Mountain (1944)** Robert Lowery, Ellen Drew. Forest ranger outwits a racketeer who has married the ranger's former sweetheart. Average action drama.

Dark Passage (1947)1/2** Humphrey Bogart, Lauren Bacall. Man escapes from San Quentin to prove himself innocent of murdering his wife. Occasionally good, but uneven melodrama.

Dark Past (1949)*** William Holden, Lee J. Cobb, Nina Foch. Psychiatrist breaks down the resistance of a desperate killer holding him captive. Remake of "Blind Alley" has plenty of suspense, good performances.

Dark Victory (1939)*1/2** Bette Davis, George Brent. Tragic melodrama about a woman who is dying is tastefully spiced with some light comic overtones. It's corny and a real tear jerker but Miss Davis' superb acting makes this one of the best handkerchief soakers.

Dark Waters (1944)1/2** Merle Oberon, Franchot Tone, Thomas Mitchell. A girl returns to her Southern mansion after a shipboard disaster, where she becomes convinced someone is trying to drive her insane. Occasionally suspenseful, generally undistinguished thriller.

Date with Judy, A (1947)1/2** Elizabeth Taylor, Jane Powell, Wallace Beery. The youngsters may enjoy this juvenile comedy but outside of some good musical numbers and the

sight of Elizabeth Taylor as she reached physical maturity, it's not much of a film.

Date with the Falcon, A (1941)** George Sanders, Wendy Barrie. The Falcon uncovers a plot to kidnap a scientist who has invented a synthetic diamond formula. Fair mystery.

Daughter of Shanghai (1937)** Anna May Wong, Charles Bickford. Woman sets out to trap father's killers in this routine adventure film.

Daughter of the Dragon (1931)*1/2 Anna May Wong, Warner Oland. Contrived thrills as Miss Wong sets out to murder a few gentlemen at her father's request. Laughable by current standards.

Daughter of the Jungle (1949)* Lois Hall, Jame Cardwell. Pilot crashes in the jungle, discovers a millionaire and his daughter who had disappeared years ago. Juvenile melodrama, pretty trashy.

Daughters Courageous (1939)*** John Garfield, Claude Rains, Lane Sisters. Trying to cash in on the box office success of "Four Daughters," they assembled the same cast and put them through their paces again. They would have made a sequel but they killed Garfield in the original. Good acting still makes it passable.



Bette Davis, in *Dark Victory*

Daughters of Darkness (British (1948)*** Siobhan McKenna, Anne Crawford. An evil-minded girl tries to wreck the happiness of her romantic rival. Suspenseful melodrama; Miss McKenna is excellent.

David Copperfield (1934)**** W. C. Fields, Lionel Barrymore, Maureen O'Sullivan. If TV doesn't cut it to ribbons, you'll love this fine, sensitive and sincere adaptation of the Dickens novel. It originally ran 2 hours and ten minutes so you'll be able to check and see how much has been stripped for commercials.



Freddie Bartholomew, W. C. Fields, in *David Copperfield*

David Harum (1934)**1/2 Will Rogers. Warm comedy based on Edward Westcott's novel about the adventures of a small-town banker and trader in the latter part of the 19th Century. Real American but not one of Will's best.

Davy Crockett, Indian Scout (1950)** George Montgomery, Ellen Drew. Army scout looks into a series of wagon train attacks. Average outdoor action drama, those marauding Injuns again.

Dawn Patrol (1938)***1/2 Errol Flynn, Basil Rathbone, David Niven. Exciting tale of the men of Britain's Royal Plying Corps during World War I. Conflict concerns the torment of making command decisions and sending your comrades to certain death just to gain an objective

Day at the Races, A (1936)***1/2 Marx Brothers, Allan Jones. The boys are turned loose at a race track and when Chico, as a tout, tries to give Groucho a tip you'll choke with laughter. Not their best but still hilarious.

Day of Reckoning (1933)*1/2 Richard Dix, Madge Evans. Dated, episodic

and nonsensical melodrama about a nice peace-loving family and what can happen to them under Hollywood guidance.

Daybreak (1930)**1/2 Ramon Novarro, Jean Hersholt. Well received in 1930 but a museum piece today because of the acting and production. Story of an Austrian lieutenant in the Emperor's guard and a music teacher is worth watching just to note the technique.

Day the Bookies Wept (1939)** Joe Penner, Betty Grable. Cab driver is tricked into entering in the big race an alcoholic nag. Mild comedy.

Days of Glory (1943)**1/2 Gregory Peck, Tamara Toumanova. Russian guerrillas beat back the Nazi enemy. Slow moving war drama. Well acted.

Days of Jesse James (1939)** Okay Roy Rogers western.

Daytime Wife (1939)**1/2 Tyrone Power, Linda Darnell. Comedy of misunderstandings between a husband and wife over the man's secretary. Has a few laughs but hardly worth the effort.

Deadliest Sin (British, 1955)** Sidney Chaplin, Audrey Dalton. A man is marked for death when he attempts to confess an accidental shooting. Grim, slow melodrama.

Deadline at Dawn (1946)**1/2 Susan Hayward, Bill Williams, Paul Lukas. Suspicion of murdering a woman points to a dancer, taxi driver, or sailor. Confused mystery; some good moments.

Dead Man's Eyes (1944)*1/2 Lon Chaney, Paul Kelly, Jean Arthur. An artist is accused of murdering a man to obtain his eyes for an operation. Silly story, and dull acting doesn't help, either.

Dead of Night (British, 1946)**** Michael Redgrave, Googie Withers, Mervyn Johns. A man who has had a strange dream visits in the country, where other guests relate how some dream of theirs has had basis in fact. Fine spine-tingling episodic thriller, a true suspense-rouser. The sequence with Redgrave is especially spellbinding.

Dead Reckoning (1947)*** Humphrey Bogart, Elizabeth Scott. Occasionally exciting chase melodrama about a veteran investigating the disappearance of his hero buddy. Bogart is excellent, as usual.

Dear Murderer (British, 1948)** Eric Portman, Greta Gynt. A businessman murders his unfaithful

wife's lover, but finds that the solution isn't as simple as all that. Passable melodrama, definitely not for Junior. Dennis Price.

Dear Ruth (1947)**1/2 Joan Caulfield, William Holden. Topical farce of 1947 is now rather obvious comedy about a youngster who has a hot correspondence with a soldier while posing as her older, attractive sister.

Death of a Champion (1939)** Lynne Overman, Donald O'Connor. Routine murder film profits immeasurably from the comic performances of Overman as a human encyclopedia and O'Connor as his orphan friend. The champion of the title is a Great Dane.

Death on the Diamond (1934)**1/2 Robert Young, Madge Evans. Pretty good whodunit with the victims being mostly fictitious members of the very real St. Louis Cardinals.

Death Takes a Holiday (1934)***1/2 Fredric March, Evelyn Venable. Fascinating drama. Mr. March, as Death, decides to assume human form and take a vacation. Interesting, well played and worth seeing.

Death Valley Gunfighter (1949)**1/2 Good Allan Lane western.

Decameron Nights (1953)*** Joan Fontaine, Louis Jourdan, Joan Collins. Author Boccaccio follows his lady-love, tries to win her affection by telling her two spicy tales. Good-natured costume adventure, made in Italy. Pleasant fun.

Deception (1946)**1/2 Bette Davis, Claude Rains, Paul Henreid. Claude is Bette's lover but she marries Paul and soon someone is full of lead in this extremely slow-moving but well acted melodrama.

Decision of Christopher Blake (1948)**1/2 Alexis Smith, Robert Douglas. Good play about the effect a divorce trial has on a small boy becomes an episodic, meaningless story in this screen treatment.

Decoy, The (1947)*** Jean Gillie, Edward Norris. A hoodlum's moll devises a daring plan for crashing him from prison, but falls a victim to her own desires. Strong melodrama, adult stuff, well done.

Deep Valley (1947)*** Ida Lupino, Dane Clark. Girl living an unhappy life on a farm is attracted to a convict working on a construction job. Excellently acted drama—grim but good.

Deep Waters (1948) ** Dana Andrews, Jean Peters. This one may remind you of a dull one-hour TV

play. Maine fishing village girl want man to work on shore. Man likes fishing. An orphan taken care of by girl but likes to fish with man. Familiar?

Delightful Rogue (1929)* Rod La Roque, Rita La Roy. Modern-day pirate has many tropical adventures, both amorous and actionful. Poor melodrama.

Delightfully Dangerous (1945)* Jane Powell, Constance Moore. A well-brought-up girl tries to hide the fact that older sister is a stripper. Long, dull musical.

Derby Day (British, 1952)*** Anna Neagle, Michael Wilding. Four stories revolving about the big horse race at Epsom, where the various spectators all have their little plots to unfold. Mildly entertaining package of comedy and drama.

Desert Fury (1947)** John Hodiak, Burt Lancaster. Good cast in confusing melodrama about gambling. Everybody in the film has a shady past, and the result is a shady motion picture.

Desert of Lost Men (1951)**1/2 Good Allan Lane western.

Desert Passage (1952)**1/2 Good Tim Holt western.

Desert Song, The (1943)**1/2 Dennis Morgan, Irene Manning. The score by Sigmund Romberg is still divine but the idea of throwing Nazis into this modern version is distasteful.

Design for Living (1933)**1/2 Gary Cooper, Fredric March, Miriam Hopkins. Noel Coward's delightful comedy receives an unflattering screen treatment. Story of three "sensible" people involved in a love triangle was too sophisticated for a movie.

Design for Scandal (1941)**1/2 Rosalind Russell, Walter Pidgeon, Edward Arnold. Some good fun in this comedy about an upstanding lady judge and the scoundrel who sets out to smear her good name.

Desirable (1934)*** George Brent, Jean Muir. The story is old by our standards but its well played here. Tale of the famous actress who's trying to keep her 19-year-old daughter hidden from the public. Miss Muir, as the daughter, steals the picture.

Desire (1936)*** Marlene Dietrich, Gary Cooper. Familiar but delightful. Lovely jewel thief takes advantage of innocent young man and he becomes her unwitting accomplice in smuggling a stolen necklace. She

- must now seduce him to regain her prize.
- Desire Me** (1947)** Greer Garson, Robert Mitchum. Confused, poorly paced melodrama utilizing the much abused Enoch Arden theme about the believed dead hubby who returns home.
- Desperadoes** (1943)*** Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes. Honest marshal reforms a young outlaw, and together they break up an outlaw gang. Above average western.
- Desperadoes' Outpost** (1952)**1/2 Actionful Allan Lane western.
- Desperate** (1947)*** Steve Brodie, Nan Leslie. Truckdriver becomes a fugitive when his vehicle is used in a robbery. Above average melodrama.
- Desperate Adventure, A** (1938)** Ramon Navarro, Marian Marsh. The portrait painted by a dashing artist leads to romantic complications. Enjoyable comedy.
- Desperate Journey** (1942)**1/2 Errol Flynn, Ronald Reagan. One of the pictures made when Errol was winning the war single-handed. Today, ripped of its propaganda value, it's just a good action story.
- Desperate Moment** (British, 1953)***1/2 Dirk Bogarde, Mai Zetterling. Displaced person in Europe is tricked into confessing to a murder he didn't commit, and his girl tries to help track down the guilty party. Exciting, tense melodrama; excellent performances.
- Destination Big House** (1950)** Dorothy Patrick, Robert Rockwell. Gangster wills his money to a school-teacher, who faces suspicion as a result. Fair melodrama. Miss Patrick is better than the material.
- Destination Moon** (1950)*** Warner Anderson, John Archer. An American space ship takes off to reach the moon. Science-fiction drama is not as fantastic as when it was first released; good detail, imaginative special effects.
- Destination Tokyo** (1943)***1/2 Cary Grant, John Garfield. Great adventure story of a submarine which goes into Tokyo harbor. Again, forget it's dated. Relax and enjoy it.
- Destination Unknown** (1942) *1/2 William Gargan, Sam Levene, Turhan Bey. Some good performers are completely lost in this silly spy story. Lady espionage agent tries to learn the whereabouts of a million dollars worth of jewels.
- Destiny** (1944)** Alan Curtis, Gloria Jean. Escaped prisoner takes refuge in a farm owned by a man with a blind daughter. Uneven drama, with some sequences much better than others.
- Destroyer** (1943)**1/2 Edward G. Robinson, Glenn Ford. Routine war film with Robinson as the old-time Navy vet and Glenn as the smart youngster.
- Detour** (1945)*** Tom Neal, Ann Savage, while hitchhiking across country, a piano player meets a scheming blonde and is innocently involved in sudden death. Well above average, ironic melodrama. Deserves praise for screenplay by Martin Goldsmith, direction by Edgar Ulmer.
- Devil and Daniel Webster, The** (1941)**** Walter Huston, Edward Arnold, James Craig, Ann Shirley. One of the best films ever made. Superb fantasy set in early New England, as a man sells his soul to the devil in return for riches.
- Devil and Miss Jones** (1939)*** Jean Arthur, Robert Cummings, Charles Coburn. Pleasant comedy about a department store tycoon who takes a job, incognito, in his own store. Dated but fun.
- Devil and the Deep** (1932)*** Tallulah Bankhead, Charles Laughton, Cary Grant, Gary Cooper. Dated but worth-while. Laughton's first film and he's perfect as Tallulah's jealous husband. His jealousy is well-founded, incidentally.
- Devil Dogs of the Air** (1935)*** James Cagney, Pat O'Brien. Good comedy-drama about Marine aviators thanks to the acting of its stars. In 1935, the aviation stunts in this film were hailed as "unbelievable."
- Devil Doll, The** (1935)**1/2 Lionel Barrymore, Maureen O'Sullivan. Horror film addicts may like this tale. Trick photography runs rampant as the ever present scientist makes people shrink. Not for kids.
- Devil Is Driving** (1932)** Edmund Lowe, James Gleason. Gangsters running a hot car racket are exposed. Fair crime melodrama.
- Devil Is a Sissy, The** (1936)**1/2 Mickey Rooney, Jackie Cooper, Freddie Bartholomew. Occasionally entertaining juvenile delinquency story featuring the top three young male stars of the era.
- Devil Is a Woman, The** (1935)** Marlene Dietrich, Cesar Romero, Lionel Atwill. Story of an older man who

- permits himself to be destroyed by the demands of a lovely woman. A bit stilted for modern tastes and you may find it boring.
- Devil on Horseback** (British, 1954)** Goggin Withers, John McCallum, Jeremy Spenser. A young miner's son becomes a winning jockey, but is responsible for the death of a horse when he fouls another jockey in a race. Slow-moving racing melodrama.
- Devil Pays Off, The** (1941)*** J. Edward Bromberg, Osa Massen. A civilian agent exposes a shipping magnate about to sell his fleet to a foreign power. Well-made, exciting melodrama; noteworthy are John Auer's direction, John Alton's photography.
- Devil Thumbs a Ride.** (1947)**½ Lawrence Tierney, Nan Leslie. Killer on the loose is chased by police, but kills again. Violent, fast paced melodrama.
- Devil's Canyon** (1953)**½ Virginia Mayo, Dale Robertson. Ex-marshal is sent to prison where he becomes involved with mutineers against his will. Passable combination of western and prison melodrama.
- Devil's General** (German, 1956)***½ Curt Jurgens, Marianne Cook. Famous wartime flyer gradually becomes disgusted with the Nazis, and the hopelessness of World War II. Talkative, but engrossing drama, with superb performances, direction.
- Devil's Island** (1940)**½ Boris Karloff. Instead of Sing Sing it's Devil's Island but all the stereotype prison characters are marching across the screen. Karloff's acting is a big help and the film has a few good scenes.
- Devil's Playground** (1936)** Richard Dix, Chester Morris, Dolores Del Rio. Two brawling members of the submarine fleet fight for the affections of one girl. Typical service melodrama.
- Devil's Saddle Legion** (1937)** Dick Foran, Anne Nagel. Poor western, studded with some equally poor songs.
- Devotion** (1946)**½ Ida Lupino, Paul Henried, Olivia DeHavilland. The genius of the Bronte sisters receives a Hollywood treatment in this photography. Excellent acting rescues the film but they should have called it "Distortion."
- Devotion** (1931)**½ Leslie Howard, Ann Harding. London barrister, though married, falls in love with his child's governess. Dated but well acted drama.
- Diamond Jim** (1935)*** Edward Arnold, Binnie Barnes, Jean Arthur. Story of "Diamond Jim" Brady, the millionaire sportsman and man-about-town of the gay nineties. Well done period drama.
- Diamond and Crime** (1943, as "Hi Diddle Diddle")** Adolphe Menjou, Dennis O'Keefe, Martha Scott, June Havoc. A sailor on leave has a terrible time trying to romance his bride-to-be. Pleasant comedy.
- Diamond Wizard, The** (British, 1954)**½ Dennis O'Keefe, Margaret Sheridan. T-Man traces a stolen million to England, ties it in with diamond thievery. Okay crime melodrama.
- Diary of a Chambermaid** (1946)**½ Paulette Goddard, Burgess Meredith. A bewitching chambermaid is hired by a family of eccentrics, where she is involved in amorous byplay and finally murder. Odd, uneven comedy-drama. Some interesting moments, but all rather uncertain. Jean Renoir directed.
- Dillinger** (1945)**½ Lawrence Tierney, Anne Jeffreys. Story of the 20th Century's most notorious public enemy hardly does his career justice but is an above average gangster film.
- Dimples** (1936)**½ Shirley Temple, Frank Morgan. Set right before the Civil War on New York's Bowery, this one has Shirley practically selling herself to a rich lady to save her poor daddy. There's a happy, tearful ending for the faithful.
- Ding Dong Williams** (1946)**½ Glenn Vernon, Marcy McGuire. Bandleader becomes a sensation, but can't read music. Weak comedy with songs.
- Dinky** (1935)** Jackie Cooper, Mary Astor. Boy is sent to an orphanage when his mother goes to prison. Tearful drama.
- Dinner at Eight** (1933)***½ John Barrymore, Wallace Beery, Lionel Barrymore. Delightful adaptation of the Kaufman-Ferber comedy about the incidents leading up to a dinner party. Flawlessly played by an all-star cast.
- Dinner at the Ritz** (British, 1937)**½ Annabella, Paul Lukas, David Niven. A girl sets out to find her father's murderer, runs into a swindeling gang in her quest. Good melodrama keeps the interest.
- Diplomaniacs** (1933)**½ Bert Wheeler, Robert Woolsey. Two comics

- nearly wreck a peace conference. Amusing slapstick.
- Disaster** (1948)** Richard Denning, Trudy Marshall. Man accused of a murder he didn't commit hires out as a steeplejack. Average melodrama.
- Disbarred** (1939)** Gail Patrick, Robert Preston, Otto Kruger. Disbarred criminal lawyer tries to use lovely lady attorney as a front for his shady activities. Fair "B" film.
- Disc Jockey** (1951)* $\frac{1}{2}$ Ginny Simms, Michael O'Shea. To prove that TV hasn't cut down the pull of disc jockeys, a platter spinner takes an unknown and makes her a star. Weak musical, lots of songs but no story.
- Disgraced** (1933)* $\frac{1}{2}$ Bruce Cabot, Helen Twelvetrees. Wronged young girl gets revenge on mean man in this routine, corny melodrama.
- Dishonored** (1931)** $\frac{1}{2}$ Marlene Dietrich, Victor McLaglen, Warner Oland. Dated spy drama but you'll enjoy secret agent Marlene's encounter with General Oland. As usual, La Dietrich is gorgeous.
- Dishonored Lady** (1947)* Hedy Lamarr, John Loder, William Lundigan, Dennis O'Keefe. A beautiful woman with a past is accused of murdering one of her former boy friends. Trite, weakly acted drama.
- Dispatch from Reuters** (1940)** Edward G. Robinson, Eddie Albert. Story of the founder of the world-famous British news agency is informative, well produced and acted but sorely lacking in dramatic content.
- Disputed Passage** (1934)** Akim Tamiroff, John Howard, Dorothy Lamour. Confused adaptation of a Lloyd Douglas novel which concerns the "will to live" as opposed to pure medical science. Very little entertainment in this one, and the picture's message fails to come across.
- Dive Bomber** (1941)** Errol Flynn, Fred MacMurray, Alexis Smith, Ralph Bellamy. Interesting, well played story about medical problems concerning flying in 1941. Even though it's dated today, there's still a certain amount of historical interest.
- Divorce in the Family** (1931)* $\frac{1}{2}$ Lewis Stone, Jackie Cooper. Divorce is no good is the rather simple message of this pitifully simple melodrama.
- Divorce of Lady X, The** (British, 1938)** Merle Oberon, Laurence Olivier. A London barrister allows a pretty miss to spend the night (innocently) in his flat, then discovers he may be named corespondent in a divorce action. Pleasant sophisticated comedy, some good laughs.
- Divorcee, The** (1930)** Norma Shearer, Chester Morris. Woman of experience finds the man she wants. Award-winning drama doesn't stand the test of time.
- Dixiana** (1930)** $\frac{1}{2}$ Rebe Daniels, Everett Marshall. Wealthy Southern boy falls for a circus entertainer. Museum piece, but as such, rather amusing.
- Dixie** (1943)** $\frac{1}{2}$ Bing Crosby, Dorothy Lamour. Some good minstrel numbers in this fictitious biography of a famous minstrel man, but story is weak and tiresome.
- D.O.A.** (1949)** $\frac{1}{2}$ Edmond O'Brien, Pamela Britton. When he is slipped a dose of slow-acting poison, a man sets out to find his own murderer. Terrifically taut melodrama with suspense on high throughout.
- Doctor Monica** (1934)** $\frac{1}{2}$ Kay Francis, Warren William. Story of a woman doctor whose husband has been having an affair with another girl, whose baby the lady physician is about to deliver. Miss Francis does a nice job and if you like this type of sentimental melodrama, you'll like this film.
- Doctor Rhythm** (1938)** $\frac{1}{2}$ Bing Crosby, Beatrice Lillie. Forced, unfunny comedy about a doctor who pinch-hits for a policeman friend on a "routine" bodyguard job. The Lady Peel's many fans will enjoy watching several of her delightful routines.
- Doctor Socrates** (1935)** Paul Muni, Ann Dvorak. Mr. Muni raises this ordinary story of a doctor who patches up a criminal at gunpoint out of the commonplace.
- Doctor Takes a Wife** (1940)** Loretta Young, Ray Milland. Professor and authoress are forced to make the best of it when people get the impression they're married. Entertaining romantic comedy.
- Doctor X** (1932)** Preston Foster, Fay Wray. Weak entry in the early '30's parade of horror films.
- Doctor's Diary, A** (1937)** John Trent, Helen Burgess. Routine medical drama straddles the issues, and is just passable entertainment in the Kildare tradition, although not as well done.

- Doctors Don't Tell** (1941)** John Beal, Florence Rice, Ward Bond. A young doctor leaves his two partners to set up an exclusive practice backed by a gangster. Average crime melodrama.
- Dodge City** (1939)*** Errol Flynn, Olivia DeHavilland, Ann Sheridan. Fairly good 1939 version of today's CinemaScope outdoor epics. No underplaying like today but plenty of action in this story of Kansas in the days when the railroads were slowly heading west.
- Dog of Flanders** (1935)** $\frac{1}{2}$ Frankie Thomas, Helen Parrish. Story of a boy, a German shepherd, and a dog lover who apparently mistreats him. Nicely done drama.
- Doll Face** (1946)** $\frac{1}{2}$ Vivian Blaine, Dennis O'Keefe, Perry Como. Story of a burlesque girl and her boy friend is routine. But Perry is around and Vivian looks good.
- Dolly Sisters, The** (1945)** $\frac{1}{2}$ Betty Grable, John Payne, Junc Haver. Some nice legs and a good score are the only assets of this fictionalized story of the famous sister act.
- Don Juan Quilligan** (1945)** $\frac{1}{2}$ William Bendix, Joan Blondell, Phil Silvers. Comedy about a bigamist is similar to "Captain's Paradise" only it lacks the wit of the Guinness film. Bendix is married to a girl in Brooklyn and one in upstate New York. Some laughs but not enough.
- Donovan's Brain** (1953)*** Lew Ayres, Gene Evans, Nancy Davis. Scientist keeps the brain tissue of a dead millionaire alive, but the brain overcomes him and causes him to do its bidding. Suspenseful, well-made melodrama.
- Don't Bet on Blondes** (1935)** $\frac{1}{2}$ Warren William, Claire Dodd. Mildly amusing comedy about a man who deals in freak insurance risks.
- Don't Bet on Women** (1931)*** Una Merkel, Roland Young, Edmund Lowe. Miss Merkel and Mr. Young give this farce a lot of luster that the years haven't faded. Plot concerns a 10,000-dollar bet on a kiss.
- Don't Fence Me In** (1945)*** Very good Roy Rogers-Dale Evans western.
- Don't Take It to Heart** (British, 1945)*** $\frac{1}{2}$ Richard Greene, Patricia Medina. Young lawyer falls for the daughter of the owner of a run-down castle, stays in the small town to help out the victims of a wealthy skinflint. Exceptionally in-
- genious romantic comedy, has those little clever touches that mean so much.
- Don't Tell the Wife** (1937)** $\frac{1}{2}$ Guy Kibbee, Una Merkel. Con men induce a blueblood to front for a fake gold mine. Amusing comedy.
- Don't Trust Your Husband** (1948)** Fred MacMurray, Madeleine Carroll. The wife of an ad agency exec. doesn't like his after-office hours dealings with a glamorous client, so she decides to make him jealous. Fair comedy which doesn't do right by the players.
- Don't Turn 'Em Loose** (1936)** $\frac{1}{2}$ Lewis Stone, Bruce Cabot, Betty Grable. Parole board member sees his own son turn out to be a criminal. Interesting crime melodrama.
- Doorway to Hell** (1930)** Lew Ayres, James Cagney. Boy of the slums vows he will become somebody and turns to crime. Old gangster melodrama.
- Double Alibi** (1940)** Wayne Morris, Margaret Lindsay, William Gargan. Man eludes the police while attempting to prove he is innocent of murdering his estranged wife. Fair mystery.
- Double Danger** (1938)** Preston Foster, Whitney Bourne. Police commissioner sets a trap for a jewel thief by inviting suspects to his home. Mild melodrama.
- Double Deal** (1951)** Marie Windsor, Richard Denning. Murders are committed for the rights to an oil well. Ordinary mystery.
- Double Door** (1934)** $\frac{1}{2}$ Mary Morris, Evelyn Venable. Dated, overdramatic but fairly good horror film complete with haunted house and secret doors.
- Double Dynamite** (1951)** $\frac{1}{2}$ Jane Russell, Groucho Marx, Frank Sinatra. Bank clerk saves a gangster's life, is suspected of being in on a theft. Fairly amusing comedy.
- Double Exposure** (1944)** $\frac{1}{2}$ Chester Morris, Nancy Kelly. Small-town girl gets a photographer's job on a big magazine, runs into a murder case. Pleasing comedy-mystery.
- Double Exposure** (British, 1954)** $\frac{1}{2}$ John Bentley, Rona Anderson. Private eye looking for a missing girl runs into murder. Standard mystery is competently done.
- Double Harness** (1933)** $\frac{1}{2}$ Ann Harding, William Powell. Woman talks a rich idler into marriage, makes him like it. Fairly amusing sophisticated comedy-drama.

- Double Indentity** (formerly "Hurricane Smith," 1941)** Ray Middleton as a cowpoke wrongly convicted of theft, who escapes custody and is assumed dead, while he leads a respectable life with Jane Wyatt in a small town. Just fair melodrama. Good cast held in by weak script.
- Double Indemnity** (1944)**** Fred MacMurray, Barbara Stanwyck, Edward G. Robinson. Deliberate murder receives a microscopic examination in this tense, exciting, well-acted adaptation of the James Cain novel.
- Double Jeopardy** (1955)** Rod Cameron, Gale Robbins. Police investigate the murder of a blackmailer. Trite melodrama, nothing new.
- Double Life, A** (1947)**** Ronald Colman, Signe Hasso, Edmond O'Brien, Shelley Winters. A noted actor finds the role of "Othello" taking over his off-stage life. Superb melodrama, suspenseful, excellently written, directed, acted. Highly recommended.
- Double or Nothing** (1937)**½ Bing Crosby, Martha Raye. Good idea goes haywire, but there's enough left to entertain you. Four strangers are given \$5,000 each and whoever doubles it, in a specified time, gets a million. Fast pace and well acted.
- Double Wedding** (1937)**½ William Powell, Myrna Loy. If daffy slapstick is your cup of tea, you'll get plenty of laughs out of this screwball romance which, in spite of severe script trouble, is expertly played by its stars.
- Doughgirls, The** (1944)*** Ann Sheridan, Jane Wyman, Jack Carson. Fair screen adaptation of the excellent Broadway play about wartime Washington. Eve Arden is wonderful as a lady Russian guerilla.
- Down Argentine Way** (1940)** Betty Grable, Don Ameche, Carmen Miranda. A lot of talent is wasted in this silly musical about the romance of an American heiress and a South American cowboy. Ends with a big horse race and you'll be glad to see it end.
- Down Dakota Way** (1949)**½ Fast Roy Rogers-Dale Evans western.
- Down In 'Arkansaw'** (1938)* Ralph Byrd, the Weaver Family. The mountaineers rebel when they discover a new dam is to be built in their territory. Humdrum hillbilly hokum.
- Down in San Diego** (1941)**½ Bonita Granville, Dan Dailey. Enemy agents try to bribe a marine into becoming a spy in this fairly lively melodrama.
- Down Laredo Way** (1953)**½ Pleasing Rex Allen western.
- Down Mexico Way** (1941)**½ Pleasing Gene Autry western.
- Down on the Farm** (1938)**½ Jed Prouty, Louise Fazenda. One of the funniest in the "Jones Family" group thanks to Louise Fazenda's clowning as Aunt Ida.
- Downstairs** (1931)*½ John Gilbert, Virginia Bruce. Romance and scandal among the servants of a baron offers nothing more than the very lovely Virginia Bruce.
- Down the Stretch** (1936)** Mickey Rooney, Patricia Ellis. Boy jockey has to live down his father's reputation in this routine racing drama.
- Down to Their Last Yacht** (1934)** Mary Boland, Ned Sparks. Newly rich couple lead a gay life on an island. Mild comedy.
- Down to the Sea** (1936)*½ Ben Lyon, Ann Rutherford. Trouble in Florida, when rival sponge fishermen battle each other. Good underwater shots, routine plot.
- Down 3 Dark Streets** (1954)*** Brod Crawford, Ruth Roman. FBI man works on three cases at the same time and, naturally, they all come out together at the end. Well-done, entertaining cops-and-robbers tale.
- Do You Love Me?** (1946)**½ Maureen O'Hara, Dick Haymes, Harry James. Harmless musical about a prudish girl's romance with a crooner. Plenty of swing music for those who want to see what was the rage in '46.
- Dracula** (1931)**½ Bela Lugosi, Edward Van Sloan, Helen Chandler. This shocker is somewhat dated, but horror fans will get a kick out of it, anyway. Count Dracula (Lugosi) comes to London looking for fresh blood, and puts a sweet young girl under his spell. Most frightening scenes are at the beginning when you visit Dracula's castle.
- Dracula's Daughter** (1936)*** Otto Kruger, Gloria Holden. This vampire yarn benefits from a logical script and good acting by Gloria Holden in the title role. Dracula's daughter falls in love, and tries to hold her man by putting a spell on his fiancée.
- Dragerman Courage** (1937)*** Jean Muir, Barton McLane. Exciting,

vividly played (for '37) drama about a mining cave-in.

Dragon Murder Case (1934)** Warren William, Margaret Lindsay. Confused Philo Vance mystery which builds up very well until it has to explain itself.

Dragon Seed (1944)*1/2** Katharine Hepburn, Walter Huston, Agnes Moorehead, Akim Tamiroff. Occasionally gripping adaptation of Pearl Buck's novel about the impact of the Jap invasion on a small Chinese community. The subject matter and the production make up for many of the film's shortcomings. Miss Hepburn has done better work.

Dragonfly Squadron (1954)1/2** John Hodiak, Barbara Britton. Air Force major is sent to train the South Koreans. Satisfactory war drama.

Dragon's Gold (1954)* John Archer, Hillary Brooke. Investigator runs into murder when he tries to trace a missing bank manager in Hong Kong. Poor mystery melodrama.

Dragonwyck (1946)** Gene Tierney, Walter Huston, Vincent Price. This film, set about 1850 in a gloomy, mysterious mansion on the Hudson river, is one big bore. Story of a girl from Connecticut who comes to this house of horrors.

Dramatic School (1938)** Luise Rainer, Paulette Goddard. Story of aspiring actresses and their climb to success is too much to digest.

Dr. Broadway (1942)*** Macdonald Carey, Jean Phillips. Broadway doctor becomes involved in the slaying of a reformed gangster. Good melodrama has a script containing bright dialogue, a fast pace.

Dr. Cyclops (1940)*1/2 Albert Dekker. Silly little horror film about the ever-present mad scientist who shrinks people down to the size of mice.

Dr. Ehrlich's Magic Bullet (1940)**** Edward G. Robinson, Ruth Gordon. Another one of those great biographical films which Hollywood occasionally makes. Story of the man who discovered the first cure for syphilis and forced the medical profession to take notice of it as a disease is beautifully told. Robinson is wonderful as the doctor and Ruth Gordon matches him every step of the way as his wife.

Dr. Jekyll and Mr. Hyde (1932)*** Fredric March. Overdramatic but exciting version of the Stevenson tale. Not for the kids.

Dr. Jekyll and Mr. Hyde (1941)*** Spencer Tracy, Ingrid Bergman, Lana Turner. Stevenson's classic horror story is brought to life by a fine cast. Not for the kids or the squeamish.

Dr. Renault's Secret (1942)** J. Carroll Naish, George Zucco. Scientist keeps a servant whose ancestry is a hit suspect. Creepy enough, but still just another horror thriller.

Dream Girl (1948)** Betty Hutton, Macdonald Carey. Pitiful screen treatment of the delightful Elmer Rice play about a girl who daydreams too much.

Dressed to Kill (1941)** Lloyd Nolan, Mary Beth Hughes, Michael Shayne private eye adventure is well paced thanks to glib dialogue and Lloyd Nolan.

Dr. Gillespie's Assistant (1942)** Lionel Barrymore, Van Johnson, Susan Peters. Usual run-of-the-mill medical drama but MGM introduced a newcomer named Van Johnson in the title role.

Dr. Gillespie's Criminal Case (1943) ** Lionel Barrymore, Van Johnson. Same old formula medical melodrama with Mr. Barrymore bellying and Van Johnson struggling to learn how to act in a film.

Driftwood (1947)*1/2 Walter Brennan, Dean Jagger. About the trouble an orphan girl and her dog cause when they wander into town. Slow-moving sentimental drama.

Dr. Kildare Goes Home (1940)** Lew Ayres, Lionel Barrymore, Laraine Day. Sure he's got a family other than kindly old Doctor Gillespie. This one was made to appease those who thought Kildare was born in the hospital.

Dr. Kildare's Crisis (1940)** Lew Ayres, Lionel Barrymore. Kildare makes his worst diagnosis when he figures a bump on his fiancee's brother's head to mean epilepsy. Trusty old Gillespie rides to his rescue.

Dr. Kildare's Strange Case (1939)** Lew Ayres, Lionel Barrymore, Laraine Day. Another in the famous but repetitious series. They're trying to cure insanity with insulin for this episode.

Dr. Kildare's Victory (1941)** Lionel Barrymore, Lew Ayres. Kildare performs his usual astounding medical feats on a beautiful debutante and comes up with a new heart throb.

- Dn Kildare's Wedding Day (1940)**** Lew Ayres, Lionel Barrymore, Laraine Day. He's finally going to marry nurse Laraine in this one but, as she doesn't want to make any more Kildare pictures, she gracefully dies.
- Drums (British, 1938)***** Sabu, Raymond Massey. A lad saves the British regiment in India from being slaughtered by a tyrant. Picturesque, colorful, action-packed melodrama, highly enjoyable.
- Drums Along the Mohawk (1939)***1/2** Claudette Colbert, Henry Fonda. John Ford's direction holds this rambling narrative together and it emerges as an exciting film. Story of a group of farmers in upstate New York who were caught in the middle of the Revolutionary War although they didn't understand its meaning.
- Du Barry Was a Lady (1942)***1/2** Lucille Ball, Gene Kelly, Red Skelton. You'll miss seeing it in technicolor, but an expert cast has done such a great job on the Broadway smash about a bartender who, after being slipped a mickey finn, imagines himself Louis XV consorting with the luscious Madame Du Barry. The Cole Porter score, although not his best, is a big help.
- Duck Soup (1933)***** Marx Bros. Groucho is the dictator of a mythical kingdom and the other two are spies. Crazy, stupid and hilarious. Not their best but their legion of fans will love it.
- Dude Cowboy (1941)**** Good Tim Holt western.
- Dude Goes West, The (1948)**** Eddie Albert, Gale Storm. A sharpshooter from Brooklyn goes to outlaw territory and tames the bandits. Pleasant western comedy.
- Dude Ranch (1931)**** Jack Oakie, Stuart Erwin. Comedy about an actor who poses as a cowboy on a dude ranch is slapstick and dated although Oakie is excellent.
- Duel at Apache Wells (1957)**** Anna Maria Alberghetti, Ben Cooper. Lad returns home to save his father's ranch from crooks. Slow western.
- Duffy's Tavern (1945)***** All-Star Cast. Popular 1945 radio show is used as a frame that permits every star on the Paramount lot to perform. Some of it is excellent and the balance, routine.
- Duke Comes Back, The (1937)**** Allan Lane, Heather Angel. A retired boxer climbs back in the ring for the dough to help him out of business difficulties. All right fight melodrama.
- Duke of Chicago (1949)**** Tom Brown, Audrey Long. Former boxing champ returns to the ring when his fiancée's father needs money. Undistinguished prize fight melodrama.
- Duke of West Point, The (1939)**1/2** Louis Hayward, Joan Fontaine. A cocky young West Pointer carelessly avoids all the rules and regulations, until he is taught the meaning of responsibility. Standard service melodrama with some good athletic scenes.
- Dulcimer Street (British, 1947)****** Alastair Sim, Richard Attenborough. Tenants of a boarding house get signatures on a petition to save a boy from paying the murder penalty. Elaborate, at once comic and dramatic tale of London; excellent.
- Dulcy (1940)*1/2** Ann Sothern, Roland Young, Ian Hunter. Miss Sothern struggles helplessly to save this forced comedy about a girl who tries to help her boy friend sell an invention.
- Dust Be My Destiny (1939)**1/2** John Garfield, Priscilla Lane. John and Priscilla have plenty of trouble in this saga of a man trying to find his destiny but the smooth acting and production should entertain you.
- Dynamite (1948)**** William Gargan, Richard Crane. Ex-GI follows his father's footsteps as dynamite man, battles a veteran dynamiter for the hand of a girl. Ordinary melodrama.
- Dynamite (1939)*** Charles Bickford, Conrad Nagel. Roughneck makes a fortune but finds society life is not for him. Old-hat melodrama.
- Dynamite Pass (1950)**1/2** Good Tim Holt western.
- Each Dawn I Die (1939)**1/2** James Cagney, George Raft. The boys are tough and they give this cliché-loaded prison epic a big lift but it's still sentenced to nothingness.
- Eagle and the Hawk, The (1933)***** Fredric March, Cary Grant, Carole Lombard. Grim, realistic story of World War I air fighting. A bit dated by our standards but well ahead of its time. Comparable in many ways to "Dawn Patrol."
- Eagle Squadron (1942)***** Robert Stack, Jon Hall, Eddie Albert. In 1940, a handful of Americans join the RAF to fight the Nazis. Good war melodrama with some exciting action scenes.

Earl Carrol Sketchbook (1946)* $\frac{1}{2}$ Constance Moore, William Marshall. A commercial jingle writer gets a chance to do a big musical revue. Tedious musical.

Earl Carrol Vanities (1945)** $\frac{1}{2}$ Dennis O'Keefe, Constance Moore. A princess traveling incognito accidentally becomes a hit in a show, falls for a young song writer. Typical musical, nothing important, but fair enough.

Earl of Chicago, The (1939)** $\frac{1}{2}$ Robert Montgomery, Edward Arnold. Plenty of fun in this story of a Chicago beer baron who becomes an English lord after the death of a long-lost relative. Cast is excellent.

Earl of Puddlestone, The (1940)* $\frac{1}{2}$ James Gleason, Eric Blore. The Higgins Family brush elbows with society when they think they are related to nobility. Mild slapstick comedy.

Early to Bed (1936)** Mary Boland, Charles Ruggles. Occasionally amusing nonsense about a man and his fiancée who pose as patients in a hospital so the man may obtain security by sewing up an order for one million glass eyes.

Earthbound (1940)** Warner Baxter, Andrea Leeds. The ghost of a man comes down to earth to straighten things out in this minor piece of whimsy.

Earthworm Tractors (1936)** $\frac{1}{2}$ Joe E. Brown, June Travis. Amusing comedy with Mr. Brown providing some good laughs as a tractor salesman.

Easiest Way, The (1930)* Constance Bennett, Robert Montgomery, Adolphe Menjou. Weak, episodic melodrama about the romance of a rich man's mistress and the ever present nice guy. So dated that you'll laugh.

Easter Parade (1947)** $\frac{1}{2}$ Judy Garland, Fred Astaire, Ann Miller. Forget the plot and enjoy the talented cast performing 17 Irving Berlin tunes and you have more than enough.

East of the River (1940)** $\frac{1}{2}$ John Garfield, Brenda Marshall. Typical Garfield yarn about the ex-con who, when put to the test, is a nice guy. It's a pity that a talent like Garfield's had to be wasted in so many of these cliché films.

East Side of Heaven (1938)** Bing Crosby, Joan Blondell. Singing taxi driver finds himself custodian of a

baby left by a young mother. Tuneful light comedy, pleasingly done.

Easy Come, Easy Go (1947)** $\frac{1}{2}$ Barry Fitzgerald, Diana Lynn, Barry is wonderful, but the picture is so bad it weighs him down. Story of a lazy, horse-playing Irishman whose sole occupation is stopping his daughter from getting married.

Easy Living (1937)** Jean Arthur, Edward Arnold, Ray Milland. Amusing little farce about a man who throws his wife's fur coat out the window. Silly, but well done in all departments.



Cary Grant

Easy Living (1948)** Victor Mature, Elizabeth Scott, Lucille Ball. Pro football player tries to satisfy the demands of his selfish wife. Uneven but generally well done drama.

Easy Money (British, 1948)** $\frac{1}{2}$ Dennis Price, Edward Rigby. Episodic stories about the effects of sudden riches upon the winners of a football pool. Amusing, with the last episode a comedy gem.

Easy to Love (1934)** Adolphe Menjou, Mary Astor. A well played but poorly written bedroom farce. It's a case of the players being funnier than the play.

Easy to Take (1936)** John Howard, Marsha Hunt. Radio adventurer is made guardian to a little boy. Fair melodrama.

Easy to Wed (1945)** Esther Williams, Van Johnson, Lucille Ball. Entertaining, well played remake of "Labeled Lady." (See: Labeled Lady) Keenan Wynn and Lucille

- Ball are exceptionally good with the comedy as we well know by now.
- Ebb Tide (1937)**** Barry Fitzgerald, Ray Milland, Frances Farmer. Confused story of men marooned on an island ruled by a man who wants to play god. If you can understand it, as presented in this film, you've accomplished something.
- Edge of Darkness (1943)***** Errol Flynn, Ann Sheridan, Walter Huston. Errol tries to liberate Norway in this but all he manages to do is assist a good cast in making another top flight war drama.
- Edison the Man (1939)***** Spencer Tracy, Charles Coburn. Tracy is perfect as the most famous of all American inventors. His portrayal compensates for certain shortcomings in the script and makes the film a fine tribute to Edison's genius. (See: "Young Tom Edison")
- Educating Father (1936)**** Jed R'outy, Spring Byington. Another in the folksy Jones Family series. Junior doesn't want to be a drug-ist. He wants to fly.
- Edward My Son (1948)***** Spencer Traey, Deborah Kerr. Story of a man who builds a fortune for his son through some shady deeds. Is a compelling film but lacks the superb stage acting of Robert Morley. However, if you didn't see Mr. Morley play it on a TV show, you'll enjoy this film.
- Eight Girls in a Boat (1934)**1/2** Dorothy Wilson, Douglass Montgomery. Story of illicit love and motherhood is well acted and directed. Framed around life in a girl's boarding school, picture lacks punch because of taboos.
- Eight O'clock Walk (British, 1954)***** Richard Attenborough, Cathy O'Donnell. An innocent young taxi driver is placed on trial for the murder of an eight-year-old girl. Tense mystery, above average.
- Elephant Boy (British, 1935)***** Sabu, Walter Hudd. Kipling's "Too-mai, of the Elephants"; a small native lad claims he knows the congregating place of the elephant hordes. Fine jungle scenes, made on location. Interesting, often poetic story. Directed by Robert Flaherty, Zoltan Korda.
- Ellery Queen and the Murder Ring (1941)**1/2** Ralph Bellamy, Margaret Lindsay. The great detective is solving murders in a hospital and there's no shortage of bodies. Standard fare.
- Ellery Queen and the Perfect Crime (1941)**1/2** Ralph Bellamy, Margaret Lindsay. The "perfect" crime is obvious in spite of a large group of suspects. Juvenile whodunit.
- Ellery Queen, Master Detective (1940)**** Ralph Bellamy, Margaret Lindsay. Ellery solves the murder of a physical culturist in this, the first of the series. Fair whodunit.
- Ellery Queen's Penthouse Mystery (1941)**1/2** Ralph Bellamy, Margaret Lindsay, Anna May Wong. As Miss Wong's name suggest, there's an element of oriental intrigue in this silly film. Poor whodunit.
- Elmer and Elsie (1934)**1/2** George Bancroft, Frances Fuller. Some good moments in this comedy about a dull-witted boob who marries a girl who intends to guide him to better things.
- El Paso (1949)**** John Payne, Gail Russell, Sterling Hayden. Civil War vet returns to study law, winds up bucking a crooked land association owner. Big cast, average western.
- El Paso Stampede (1953)**** Fair Allan Lane western.
- Embezzler, The (British, 1954)**** Charles Victor, Zena Marshall. Middle-aged bank clerk steals some money and flees, is befriended by a girl with a past. Fair melodrama.
- Embraceable You (1948)**** Dane Clark, Geraldine Brooks. Escaped criminal severely injures a girl then returns secretly and falls in love with her. Maudlin, sentimental drama.
- Emergency Call (1933)**1/2** Betty Furness, Bill Boyd. Internes who man the ambulances lead dangerous lives. Weak melodrama.
- Emma (1931)***** Marie Dressler, Jean Hersholt. Marie Dressler is magnificent in this moving, although illogical, story of a housekeeper who marries her widowed employer. The ladies will laugh and cry at this one in spite of its age.
- Emperor's Candlesticks (1936)***** Luise Rainer, William Powell, Maureen O'Sullivan. The cast has a romp in this little tidbit about a girl and a boy spy who are working for different employers and fall in love.
- Emperor's Nightingale, The (Czech, 1951)**** Narrated by Boris Karloff. The Hans Christian Andersen fairy tale about the nightingale that brings joy and happiness into the life of a confined emperor. Done with puppets, this is occasionally

- amusing, mostly ponderous, stuffy. Children may like it.
- Emperor Waltz, The** (1918)*** Bing Crosby, Joan Fontaine. Pleasing operetta finds Bing as a phonograph salesman trying to sell one to Emperor Franz Joseph of Austria, and wooing a countess on the side.
- Employees Entrance** (1933)** $\frac{1}{2}$ Loretta Young, Warren William. Overdone but still compelling drama about the ruthless head of a department store.
- Empty Holsters** (1937)** $\frac{1}{2}$ Dick Foran. Some fair action, a few songs and Dick Foran rides again.
- Enchanted April** (1935)** Ann Harding, Frank Morgan. Four women come to Italy to spend a holiday. Slow drama.
- Enchanted Cottage** (1945)** $\frac{1}{2}$ Robert Young, Dorothy McGuire. Two people are thrown together and find love in their mutual unhappiness. Sensitive, touching romantic drama.
- Encore** (British, 1952)**** Glynis Johns, Kay Walsh, Nigel Patrick. Three Somerset Maugham stories—a playboy tries to get money from his brother; a spinster makes things rough on ship passengers; and a high-dive artist who has a fear of an accident. Excellent entertainment.
- End of the River** (British, 1948) $\frac{1}{2}$ Sabu. Made on location in South America, the story of a native's fight for justice against white man's odds. Picturesque, but hopelessly jumbled, hard to follow narrative.
- End of the Road** (1944)*** Edward Norris, John Abbott. A reporter saves an innocent man from the chair by befriending the true murderer and working on him psychologically. Interesting melodrama, based on a true story that appeared in *The New Yorker* magazine.
- Enemy Agents Meet Ellery Queen** (1942) $\frac{1}{2}$ William Gargan, Margaret Lindsay. Weak entry has Ellery working on a case involving valuable industrial diamonds. Ellery sees to it that the free Dutch win out over the Nazis.
- Enter Madame** (1935)** $\frac{1}{2}$ Elissa Landi, Cary Grant. Well played but dated farce about a man who marries an opera star and is subjugated to her fame.
- Escape** (1948)*** Rex Harrison, Peggy Cummins. Fascinating, deep study of a man who is sentenced to jail for what he considers a just act.
- His defiance of the law, escape and eventual surrender make this an intriguing film.
- Escape** (1940)*** Norma Shearer, Robert Taylor. Good exciting melodrama based on a best selling novel. Story is about an American trying to get his mother out of a concentration camp in pre-war Nazi Germany.
- Escape by Night** (1937)** William Hall, Dean Jagger. Innocent man is involved with criminals, but fights his way out of danger. Average melodrama.
- Escape by Night** (British, 1953)*** Bonar Colleano, Simone Silva. A reporter who has been hitting the bottle too much comes up with a story that redeems his reputation. Good crime melodrama.
- Escape from Crime** (1942) $\frac{1}{2}$ Julie Bishop, Richard Travis. The only good thing about this tale of a parolee turned photographer is that it only runs fifty minutes.
- Escape from Hong Kong** (1942) $\frac{1}{2}$ Leo Carrillo, Andy Devine, Don Terry. Three vaudeville performers get tangled with spies and counter-spies in Hong Kong. Weak action melodrama.
- Escape in the Desert** (1945)** $\frac{1}{2}$ Helmut Dantine, Jean Sullivan, Philip Dorn. If you want to see what is meant by the Hollywood touch, take a look at this hopped up version of "The Petrified Forest." They removed the original's depth, added some Nazis for timeliness and come up with a mediocre adventure tale.
- Escape in the Fog** (1945)** Nina Foch, Otto Kruger. Girl has a premonition about a secret agent carrying a secret message. Fair melodrama, rather far-fetched.
- Escape Me Never** (1947)** Errol Flynn, Ida Lupino, Eleanor Parker. Tedious, episodic and generally boring drama about a mistress' loyalty to a bum.
- Escape to Glory** (1940)** $\frac{1}{2}$ Pat O'Brien, Constance Bennett. Declaration of World War II finds a ship in mid-Atlantic, where it is attacked by a submarine. Competent war drama.
- Eskimo** (1933)** $\frac{1}{2}$ They pulled a switch here. Used Eskimos to play Eskimos. Film is an effective documentary of Eskimo life with a Hollywood style adventure story added for spice.

- Espionage** (1936)**1/2 Edmund Lowe, Madge Evans. Spy comedy is well acted and mildly entertaining. Dated in subject matter and a lot of the humor is lost by events of 1939 to 1945.
- Espionage Agent** (1939)** Joel McCrea, Brenda Marshall. Poorly written, contrived melodrama, produced in a semi-documentary style. Not very effective spy story.
- Esther Waters** (British, 1949)** Kathleen Ryan, Dirk Bogarde. Kitchen maid has an affair with a rake, marries him after years of suffering, then suffers some more. Well produced but glum, gloomy period drama.
- Eternally Yours** (1939)** Ladies, if you ever plan to marry a magician, watch what happens to Loretta Young when she falls for trickster David Niven. Broderick Crawford is also on hand in this romantic comedy. Good cast wasted on trite material.
- Eternal Sea** (1955)**1/2 Sterling Hayden, Alexis Smith, Dean Jagger. True story of a Navy officer who continues to serve, despite an artificial limb. Factual but overlong war drama.
- Eureka Stockade** (Australian, 1949) *** Chips Rafferty, Jane Barrett. Four gold-seekers in early Australia band together to fight a despotic governor, get public sentiment on their side. Impressive historical drama contains plenty of action.
- Eve Knew Her Apples** (1945)** Ann Miller, William Wright. Radio singer runs away for a vacation, falls for a small-town reporter. Slow moving musical.
- Evelyn Prentice** (1934)**1/2 Myrna Loy, William Powell. The stars manage to support this trite plot about a lawyer's wife who shoots her lover and is, of course, defended by her husband.
- Evenings for Sale** (1932)**1/2 Herbert Marshall, Charles Ruggles, Mary Boland. Antiquated but pleasant comedy about the continental adventures of a gigolo.
- Eve of St. Mark, The** (1944)*** Anne Baxter, William Eythe. Maxwell Anderson's poetic commentary on war is an often moving, occasionally stilted film. The message is there but at times it seems hardly worth the effort.
- Ever in My Heart** (1933)**1/2 Barbara Stanwyck, Ralph Bellamy. Sentimental, soapy war drama about a German and his American wife during World War I.
- Everybody's Baby** (1939)**1/2 Jed Prouty, Spring Byington. Their married daughter has a baby and the whole Jones Family claims the child for their own. Good folksy comedy.
- Every Day's a Holiday** (1938)**1/2 May West, Edmund Lowe. Clean Mae West comedy and therefore not very funny. Mae is, as usual, a fabulous lady but her adventures are too contrived and the dialogue is routine.
- Everybody's Doing It** (1937)**1/2 Preston Foster, Sally Eilers. Racketeers muscle in on a popular contest. Dull comedy.
- Everybody Sing** (1937)** Judy Garland, Allan Jones, Fanny Brice. A lot of good performers are buried by a silly, nonsensical plot and an ordinary score.
- Everybody's Old Man** (1936)**1/2 Irvin S. Cobb, Rochelle Hudson. Good sentimental comedy about a middle-aged financier who adopts his childhood sweetheart's orphaned children. Cobb is delightful.
- Every Girl Should Be Married** (1947) **1/2 Cary Grant, Betsy Drake. A shogirl uses her wiles to land a bachelor doctor. Disappointingly mild, undistinguished comedy.
- Every Night at Eight** (1935)** George Raft, Alice Faye. Band leader's outfit wins an amateur radio contest. Mild musical.
- Every Saturday Night** (1936)**1/2 Jed Prouty, Spring Byington. First of the Jones Family group. In fact they're not even named Jones in this one. Pleasant family comedy.
- Everything Happens at Night** (1939) *** Ray Milland, Robert Cummings, Sonja Henie. Thanks to good playing by its leading men, this film about two reporters trying to find a Nobel Prize winner is good entertainment. Sonja does some skating between scenes.
- Everything's Rosie** (1931)**1/2 Robert Woolsey, Anita Louise. Circus medicine man takes care of a parentless waif. Amusing comedy.
- Ex-Champ** (1939)**1/2 Victor McLaglen, Constance Moore, Tom Brown. Former champ turned doorman undertakes to train a young boxer. Fairly interesting melodrama.
- Exclusive** (1937)** Fred MacMurray, Frances Farmer. Action melodrama about a racketeer who takes over a

- newspaper and the people who fight him.
- Exclusive Story (1935)**** Franchot Tone, Madge Evans. Sensation at the time but just another crime film today is this so-called expose of the numbers racket.
- Exiled to Shanghai (1938)*1/2** Wallace Ford, Dean Jagger. Two news-reel men are continually trying to outscop each other, be it with a story or a dame. Typical of its kind. Tired melodrama.
- Ex-Lady (1933)**** Bette Davis, Gene Raymond. Very risque in 1933 but pretty dull today. Story of a lady artist who likes to keep her love affairs "informal" who meets the right guy and learns that marriage is important.
- Ex-Mrs. Bradford, The (1936)***/2** William Powell, Jean Arthur. Amateur sleuth with the aid of his ex-wife solves some race track murders. Delightful comedy-mystery, smooth and sophisticated.
- Expensive Women (1931)*** Dolores Costello, Warren William. A smart girl lands a rich guy in a poor drama.
- Experiment Perilous (1944)**** Hedy Lamarr, George Brent, Paul Lukas. Doctor investigates the death of a wealthy philanthropist's sister, suspects foul play. Well done mystery.
- Expert, The (1932)*1/2** Chic Sale, Lois Wilson. Old codger straightens out his friend's problems in a dull drama.
- Extortion (1938)**1/2** Scott Colton, Mary Russell. Teacher with many enemies is found murdered. Neat mystery wastes no time.
- Eyes of the Underworld (1943)***/2** Richard Dix, Wendy Barrie, Lon Chaney. Police chief with a prison record is blackmailed by a gang of auto thieves. Okay crime melodrama.
- Eyes in the Night (1912)**** Edward Arnold, Ann Harding. Fair detective mystery featuring Mr. Arnold as a blind detective.
- Eyes of Texas (1948)**** Excellent Roy Rogers western.
- Eye Witness (British, 1949)**** Robert Montgomery, Patricia Wayne. An American lawyer goes to England to save a friend from a murder charge. Neat melodrama, well played, nicely directed by Montgomery himself.
- F-Man (1936)*1/2** Jack Haley, William Frawley. Satire on G-Man films is dated and a bit forced for modern tastes.
- Fabulous Dorseys, The (1947)**** Tommy and Jimmy Dorsey, Janet Blair. The biography of the famous bandleaders who fought each other as they fought to the top. Mild musical; good tunes, not much on plot.
- Fabulous Senorita (1952)**** Estelita, Robert Clarke, Rita Moreno. Circumstances force a businessman's daughter to register in school as twins. Mild comedy.
- Fabulous Texan, The (1947)**** William Elliott, John Carroll, Catherine McLeod. Two men battle the corrupt State Police of Texas after the Civil War. Overlong, mild western.
- Face to Face (1952)***/2** Package of two stories: "The Secret Sharer" (James Mason), a shipboard drama, and "Bride Comes to Yellow Sky" (Robert Preston, Marjorie Steele), a tale of a sheriff in a small western town. Both tastefully produced, literate, well acted.
- Fair Warning (1937)**** J. Edward Bromberg, Betty Furness. Murder on a ranch is solved by a very unlikely looking sheriff played by Bromberg. Average B melodrama.
- Fair Wind to Java (1953)**** Fred MacMurray, Vera Ralston. Sea captain battles a pirate chief on the high seas. Well made adventure melodrama contains a lot of action, plenty of excitement.
- Faithful in My Fashion (1946)**** Donna Reed, Tom Drake. Sergeant returns to his shoe-clerking job after the war and falls for a pretty salesgirl. Modest but light, ingratiating comedy, good fun.
- Faithless (1932)*1/2** Robert Montgomery, Tallulah Bankhead. This melodramatic tale of a woman's misadventures was dated in 1932 and even Miss Bankhead was unable to save it.
- Fake, The (British, 1954)***/2** Dennis O'Keefe, Colleen Gray. Private eye in London cracks down on art forgers. Fairly good mystery.
- Falcon and the Co-Eds (1943)**** Tom Conway, Jean Brooks. The Falcon goes to a girl's school to look into the death of an instructress. Above average mystery, well done.
- Falcon in Danger (1943)***/2** Tom Conway, Jean Brooks. The Falcon investigates the disappearance of three men and \$100,000 from an airliner. Okay mystery.
- Falcon in Hollywood (1944)***/2** Tom Conway, Barbara Hale. The Falcon

- solves the murder of a matinee idol. Okay mystery.
- Falcon In Mexico** (1941)** $\frac{1}{2}$ Tom Conway, Mona Maris. The Falcon trails a killer from New York to Mexico. Pleasant mystery with good backgrounds.
- Falcon In San Francisco** (1945)** $\frac{1}{2}$ Tom Conway, Rita Corday. The Falcon gets involved with silk thieves and murders. Okay mystery.
- Falcon Out West** (1944)** $\frac{1}{2}$ Tom Conway, Barbara Hale. A cowboy is murdered in an eastern night club, causing The Falcon to head west to find the killer. Okay mystery.
- Falcon's Adventure** (1946)** Tom Conway, Madge Meredith. The Falcon uncovers a plot to steal a diamond formula. Average mystery.
- Falcon's Alibi** (1945)** $\frac{1}{2}$ Tom Conway, Rita Corday. The Falcon solves three murders and a pearl robbery. Okay mystery.
- Falcon's Brother** (1942)** George Sanders, Tom Conway. When the Falcon is injured by enemy agents, his brother carries on. Routine mystery.
- Falcon Strikes Back** (1943)** $\frac{1}{2}$ Tom Conway, Harriet Hilliard. The Falcon avoids a trap set for him by a gang of criminals. Neat mystery with a surprise solution.
- Falcon Takes Over** (1942)** $\frac{1}{2}$ George Sanders, Lynn Bari. The Falcon mixes with a fake fortune-telling racket. Pleasing mystery.
- Fallen Angel** (1946)** $\frac{1}{2}$ Alice Faye, Dana Andrews, Linda Darnell. Dana marries Alice for her money, hoping to latch on to Linda after he gets some dough. But, alas, Linda is murdered and he's a suspect. Fair drama but not too effective.
- Fall Guy** (1930)** Ned Sparks, Jack Mulhall. Collector loses his job and becomes involved with bootleggers. Dated but amusing melodrama.
- Fallen Idol, The** (British, 1949)**** Ralph Richardson, Michele Morgan, Bobby Henrey. An ambassador's small son idolizes a servant, who has a nagging wife but loves an embassy clerk. When the wife is accidentally killed, the boy innocently points suspicion toward the servant. Superb drama of an adult world seen through the eyes of a child; merits praise in every respect. Directed by Carol Reed, written by Graham Greene.
- Fallen Sparrow** (1943)** $\frac{1}{2}$ John Garfield, Maureen O'Hara. Survivor of a Spanish Brigade returns to America to tangle with Nazi spies. Smooth, excellently produced melodrama.
- Fame in the Spur** (British, 1949)** $\frac{1}{2}$ Michael Redgrave, Rosamund John. The saga of a liberal English statesman who refuses to sacrifice his ideals. Thoughtful, finely performed and directed drama.
- Family Affair, A** (1936)** $\frac{1}{2}$ Lionel Barrymore, Spring Byington, Mickey Rooney. This mild little comedy was the start of the Hardy series. Mr. Barrymore gave way to Lewis Stone in the later editions, however. Catch this one and see if you could have seen its box office potential.
- Family Affair** (British, 1954)** $\frac{1}{2}$ Ben Lyon, Bebe Daniels. Some typical adventures of the Lyons, Britain's real-life as well as radio and TV family. Pleasant domestic comedy with the entire Lyon family playing themselves.
- Famous Ferguson Case** (1932)** Joan Blondell, Leslie Fenton. Run-of-the-mill journalism story using a "sensational" murder case for background.
- Fang and Claw** (1935)*** Frank Buck's expedition to capture prize specimens for circuses. Interesting travelogue.
- Fanny Foley Herself** (1931)** Edna May Oliver, Rochelle Hudson. Cantankerous old lady aids a young romance. Mild comedy-drama.
- Farewell Again** (British, 1937)*** Leslie Banks, Flora Robson. Following the events that befall men who are given six hours' leave before their troopship sails. Interesting, frequently absorbing drama, well acted.
- Farewell to Arms, A** (1932)*** Helen Hayes, Gary Cooper. Miss Hayes is magnificent as the English nurse in Hemingway's tragic romance. Film is fairly good but it's all Miss Hayes. Parts of the story dealing with war are not as effective as the romance.
- Far Frontier, The** (1949)** $\frac{1}{2}$ Lively Roy Rogers western.
- Fargo Kid** (1940)** Fair Tim Holt western.
- Farmer's Daughter, The** (1940)* $\frac{1}{2}$ Martha Raye, Charles Ruggles. Fraibit of slapstick about a farmer's daughter who is forced by circumstances to take the lead in a play. Terrible film.

- Farmer's Daughter, The** (1947)**** Loretta Young, Joseph Cotten, Ethel Barrymore. Fiery Swedish servant girl makes a fight for a Congressional seat, soon has everyone rooting for her. Fine comedy-drama combines patriotism and good humor in an expert blend. Wonderfully acted.
- Fashions** (1934)*** William Powell, Bette Davis. Entertaining comedy about a swindler who copies Paris fashions and sells them as his own. The ladies will get a kick out of the latest gowns vintage 1934 and everybody should get a few laughs out of the proceedings.
- Fast and Furious** (1939)** Franchot Tone, Ann Sothern, Ruth Hussey. Thin Man imitation is pretty thin itself. Franchot and Ann as the Mr. and Mrs. detective team try and solve a mystery about a not so honest beauty contest.
- Fast and Loose** (1938)**1/2 Robert Montgomery, Rosalind Russell. A missing Shakespeare manuscript is the motive for this little comedy-mystery which has occasional moments of fun thanks to the cast.
- Fast and Loose** (British, 1954)**1/2 Kay Kendall, Brian Reece. Husband is stranded in the country with a glamor girl, wife becomes suspicious. Pleasant comedy.
- Fast Company** (1937)**1/2 Melvyn Douglas, Florence Rice. (King of sports) Douglas is the wise-cracking, debonair detective in this better than average mystery. A book collector is the victim and the weapon is naturally a book-end.
- Fast Life** (1932)** William Haines, Madge Evans, Conrad Nagel. Comedy about a sailor and a wealthy girl isn't too funny today because most of its then fresh episodes are rather stale now.
- Fast Workers** (1932)** John Gilbert, Mae Clark. Lives and loves of riveters is just as nonsensical as it sounds.
- Fatal Lady** (1936)**1/2 Mary Ellis, Walter Pidgeon. Murder stalks a prima donna in this confused nonsense.
- Fatal Witness** (1945)** Richard Fraser, Evelyn Ankers. A wealthy old dowager is put out of the way violently, and Scotland Yard suspects everybody. Average whodunit.
- Father Brown, Detective** (1935)**1/2 Walter Connolly, Paul Lukas, Gertrude Michael. Priest reforms a notorious jewel thief. Slim but well acted, entertaining melodrama.
- Father is a Prince** (1940)**1/2 Grant Mitchell, Nana Bryant. Tyrant of the home is jolted out of his all-powerful ways. Idiotic comedy.
- Father's Son** (1930)** John Litel, Frieda Inescort. Mediocre, slow moving adaptation of the Booth Tarkington story about a boy and how he unconsciously almost destroys his parents' marriage.
- Father Takes a Wife** (1941)**1/2 Adolphe Menjou, Gloria Swanson. Widower falls for a glamorous actress, finds it difficult to tell his son. Fairly amusing comedy.
- Fear in the Night** (1947)*** Paul Kelly, De Forest Kelley. An innocent dupe is made to think he has murdered by use of hypnosis. Tense mystery, well above average.
- Female** (1933)*** Ruth Chatterton, George Brent. Cute, often entertaining story of a lady department store executive who has a Catherine the Great approach to the men she employs.
- Feminine Touch, The** (1941)**1/2 Rosalind Russell, Don Ameche, Van Heflin. Miss Russell enjoys a romp in this occasionally funny comedy about a professor who brings his wife to New York and discovers the woman in her.
- Fiesta** (1946)** Esther Williams, Cyd Charisse, Ricardo Montalban. Colorful Mexican backgrounds but that's about all the help the cast gets in this film which wastes Miss Williams in the role of a bull-fighter.
- Fifteen Maiden Lane** (1936)** Claire Trevor, Cesar Romero. Routine Grade B story of some suave jewel thieves and the lovely lady who traps them.
- Fifth Avenue Girl** (1939)** Ginger Rogers, Walter Connolly. Millionaire arranges a romance between his son and a plain Jane. Strained, dullish comedy generally misfires.
- Fifty Roads to Town** (1937)** Don Ameche, Ann Sothern. Boy and girl marooned in a one-room cottage is the backbone of this mild comedy. Gangsters are thrown in for a little drama. Routine.
- Fight for Your Lady** (1937)**1/2 Jack Oakie, John Boles, Ida Lupino. Press agent saves an opera singer from a gold-digger. Entertaining comedy.
- Fighter, The** (1952)**1/2 Richard Conte, Vanessa Brown, Lee J. Cobb.

- In revolution-torn Mexico of 1910, a young patriot offers his services as a boxer to raise money for the cause. Good fight melodrama, well done throughout.
- Fighter Squadron** (1948)** Edmond O'Brien, Robert Stack. Trite, contrived and cliché-filled war story which has some good aerial combat shots but nothing in the plot that you haven't seen before.
- Fighting Chance** (1955)** Rod Cameron, Julie London, Ben Cooper. Jockey goes off on a spree when his trainer marries the girl he loves. Unimportant little racing melodrama.
- Fighting Coast Guard** (1951)**^{1/2} Forrest Tucker, Brian Donlevy, Ella Raines. Coast Guard Academy recruit has a tough time graduating, finally makes the grade. Passable service drama pleasant but familiar.
- Fighting Father Dunne** (1948)**^{3/4} Pat O'Brien, Darryl Hickman. A St. Louis priest establishes a home for orphan newsboys. Sincere, well-made drama, good entertainment.
- Fighting Frontier** (1943)**^{1/2} Good 'Tim Holt western.
- Fighting Gringo** (1939)**^{1/2} Pleasant George O'Brien western.
- Fighting Kentuckian** (1949)**^{1/2} John Wayne, Vera Ralston. Frontiersman courting an aristocrat's daughter foils a plot to steal land from French settlers. Action melodrama is a big production with some good action, but this only partially compensates for script and directional shortcomings.
- Fighting Man of the Plains** (1949)**^{1/2} Randolph Scott, Jane Nigh. Reformed outlaw tries to lead a new life under another name, but his past continues to haunt him. Okay, if familiar, western.
- Fighting Rats of Tobruk** (Australian, 1945)** Chips Rafferty, Grant Taylor. Story of the dramatic siege during World War II, when the Anzaes held the Nazi hordes off for months under cruel fire. A bit ragged production-wise, but sincere, occasionally exciting.
- Fighting Seabees, The** (1944)**^{3/4} John Wayne, Susan Hayward, Dennis O'Keefe. Tough construction foreman and a Navy man organize a work battalion to repair installations close to Japanese lines. Rousing war melodrama, loaded with action.
- Fighting 69th** (1940)**^{3/4} James Cagney, Pat O'Brien. This picture is as corny as they come but is one of the most stirring war pictures you'll ever see. It lacks the dignity of an "All Quiet on the Western Front" but what it lacks in dignity and sensitivity it makes up for in spirit. Top-flight entertainment.
- Fighting Sullivans, The** See: Sullivans, The
- Fighting Wildcats** (British, 1957)** Keefe Brasselle, Kay Callard. Dynamite expert is hired to plant a time bomb to kill an Arab leader. Passable melodrama.
- Final Hour, The** (1936)** Ralph Bellamy, Marguerite Churchill. Lawyer Ralph goes out of his way to save his attractive "framed" client. Ordinary melodrama.
- Final Test, The** (British, 1953)**^{3/4} Jack Warner, Robert Morley. Star cricket batsman is dismayed when he finds his son wants to be a poet. Witty, finely written comedy-drama. Recommended.
- Find the Blackmailers** (1943)** Faye Emerson, Jerome Cowan. A talking crow is their supposedly unique gimmick in this one but it's just run-of-the-mill forced comedy-mystery.
- Finger Points** (1931)**^{3/4} Fay Wray, Regis Toomey, Richard Barthelmess. Gangster story about a conniving reporter. Has some excellent scenes and a lot of fine acting.
- Fingers at the Window** (1941)**^{1/2} Lew Ayres, Laraine Day. Pitiful melodrama with comic overtones. About some weird axe murders.
- Finishing School** (1934)**^{1/2} Frances Dee, Ginger Rogers. Snobbery and deceit go on behind the walls of an exclusive girls' school. Interesting drama.
- Finn and Hattie** (1931)** Leon Errol, Mitzi Green. Businessman takes his family on a trip to Paris, which turns into a free-for-all. Comedy styles have changed since this was made, and it suffers thereby.
- Fireball, The** (1950)** Mickey Rooney, Pat O'Brien, Marilyn Monroe. An orphan kid becomes a hot-shot roller skater, but his ego gets the best of him. Typical Rooney plot; good roller derby scenes; and The Monroe!
- Firebird** (1934)**^{1/2} Ricardo Cortez, Lionel Atwill. Smoothly done mystery about the boudoir murder of a great actor and lover. Might have been a good picture if they had skipped the whodunit business and concentrated on character.

Firefly, The (1937)** $\frac{1}{2}$ Jeanette MacDonald, Allan Jones. Rudolf Friml's score is the only redeeming feature in this pretentious operetta about Napoleon's Spanish battles. This is the film where Allan Jones first sang "Donkey Serenade."

Fireman Save My Child (1932)** $\frac{1}{2}$ Joe E. Brown, Guy Kibbee. Pretty good Joe E. Brown comedy with our hero involved in enough situations to give his fans a side-splitting hour.

First Hundred Years, The (1937)** Robert Montgomery, Virginia Bruce. Virginia wants a divorce and she's ordered to pay wealthy Bob alimony. A pretty funny premise for a comedy, but that's all it turns out to be—a premise.

First Lady (1937)** $\frac{1}{2}$ Kay Francis, Preston Foster, Anita Louise. Miss Francis' performance is not too sharp but the adaptation of the Broadway comedy about women in our nation's capital is quite good.

First Legion, The (1951)**** Charles Boyer, William Demarest, Barbara Rush. A Jesuit seminary in a small town is the center of attraction when a miracle seemingly occurs, but it is disbelieved by one of the priests. This is a really fine, sensitive drama, wonderfully well acted, directed, written. Highly recommended.

First Yank into Tokyo (1945)** Tom Neal, Barbara Hale. American surrenders his identity and poses as a Japanese to get the secret of the atom bomb. Far-fetched, low grade melodrama.

Five and Ten (1930)** Leslie Howard, Marion Davies. Adapted from a Fanny Hurst story, this tale of how a family can disintegrate if the man of the house gets too wrapped up in his work is still meaningful today, but not the way it's presented here.

Five Came Back (1939)*** Chester Morris, Wendy Barrie. Plane crashes in the jungle, and is able to take off with only five passengers. Suspenseful melodrama.

Five Graves to Cairo (1943)** $\frac{1}{2}$ Franchot Tone, Anne Baxter. Tedious comedy about a soldier who loses his outfit and promptly outwits the Nazis in North Africa. Distinguished by Erich Von Stroheim's portrayal of General Rommel.

Five of a Kind (1938)** $\frac{1}{2}$ Dionne Quints, Jean Hersholt. A Grade B film designed primarily to exploit

the quintuplets, then four years old.

Five Star Final (1931)** $\frac{1}{2}$ Edward G. Robinson. Newspaperman lets nothing stand in his way when getting a hot scoop. Entertaining melodrama.

Fixer Dugan (1939)** Lee Tracy, Virginia Weidler. Circus "fixer" helps show folks adjust their personal problems. Sticky drama.

Flame of the Islands (1955)** $\frac{1}{2}$ Yvonne DeCarlo, Howard Duff, Zachary Scott, James Arness. Many men fight for the love of a beautiful but dangerous night club singer. Overly involved but interesting melodrama; good Bahama locations.

Flame, The (1948)*** John Carroll, Vera Ralston, Broderick Crawford. Penniless playboy hits upon an elaborate plan of getting rid of his brother so he will inherit a fortune. Capable melodrama keeps the interest.

Flame of the Barbary Coast (1945)** $\frac{1}{2}$ John Wayne, Ann Dvorak. Montana cattleman falls for a San Francisco saloon singer and opens his own gambling hall. Standard period melodrama, not much action but holds the interest fairly well.



Joan Crawford

Flames Within, The (1934)** Herbert Marshall, Ann Harding, Maureen O'Sullivan. Story of a woman psychiatrist is a bore but it has a good performance by a newcomer called Louis Hayward who plays the part of an alcoholic.

Flaming Fury (1949)** $\frac{1}{2}$ Roy Roberts, George Cooper. Head of the

- Arson Bureau looks into a mysterious series of fires, uncovers dirty work. Neat little melodrama, speedy and well made.
- Flamingo Road (1949)**½** Joan Crawford, Zachary Scott, David Brian. Crawford fans only will enjoy this vehicle about a woman's contact with men and the world. Others will find it unbelievable.
- Flaxy Martin (1949)**** Virginia Mayo, Zachary Scott, Dorothy Malone. Honest lawyer becomes involved in gangland's clutches. Overdone crime melodrama, too hard-boiled for its own good.
- Fleet's In, The (1942)**½** Dorothy Lamour, William Holden, Betty Hutton. Some good specialty numbers and lively direction make this silly film passable entertainment. Story concerns the "lover" of the Navy's attempts to score with a virtuous gal.
- Flesh (1932)**½** Wallace Beery, Ricardo Cortez. More pertinent than ever is this drama of a wrestler who comes here from Germany and suddenly discovers that in America, the sport is nothing more than a racket. It's very poorly told, however, and is only occasionally effective.
- Flesh and Blood (British, 1949)**** Richard Todd, Glynis Johns. Love, death and medicine in the generations of a turbulent family. Hard to follow, but interesting drama.
- Flight Angels (1940)**** Jane Wyman, Dennis Morgan, Virginia Bruce. Story of the romances and adventures of stewardesses is as obvious as the nose on your face and is typical Grade B second feature fare.
- Flight at Midnight (1939)*** Phil Regan, Jean Parker. A cocky test pilot is cured of his reckless ways by love. Routine threadbare aerial melodrama.
- Flight Command (1940)**½** Robert Taylor, Ruth Hussey, Walter Pidgeon. Real movie hokum in this contrived, souped-up story of naval airmen in training.
- Flight for Freedom (1943)**½** Rosalind Russell, Fred MacMurray. Aviator takes off on a secret government mission, is discovered by spies. Long, only occasionally interesting drama.
- Flight from Destiny (1941)***** Thomas Mitchell, Jane Wyman. An off-beat story of a man with only six months to live. Thomas Mitchell's superb acting gives this story a tremendous wallop if you're willing to accept his actions.
- Flight from Glory (1937)**½** Chester Morris, Whitney Bourne. Jealousy over a woman develops in a group of outcast flyers. Occasionally exciting melodrama.
- Flight Lieutenant (1942)**** Glenn Ford, Pat O'Brien. Corny, almost unbelievable tale of a pilot whose son grows up, goes to flight school and falls for a gal whose dad was killed in a flying accident with his pop. For corn lovers only.
- Flight Nurse (1953)**** Joan Leslie, Forrest Tucker. Two pilots both love the same nurse, and if this sounds familiar don't blame us.
- Flight to Nowhere (1947)*** Alan Curtis, Evelyn Ankers. Spies and counter-spies battle for atomic secrets on a western dude ranch. Mixed up, slow moving melodrama.
- Flirtation Walk (1934)***** Ruby Keeler, Dick Powell, Pat O'Brien. Dick goes to West Point for this one and is fair entertainment. A little bit too long, it still comes out an interesting West Point story with some pleasant music for diversion.
- Florentine Dagger (1935)**½** Donald Woods, Margaret Lindsay, C. Aubrey Smith. Interesting but spotty adaptation of a Ben Hecht mystery. Thing to note in this film is that a psychiatrist is a vital character which, believe it or not, was rare in 1935.
- Florian (1939)**** Robert Young, Helen Gilbert. Slow moving, occasionally moving story of a stallion which follows the animal from its noble beginning as favorite of an Austrian emperor to a junk yard.
- Florida Special (1936)**** Jack Oakie, Sally Eilers, Kent Taylor. Fast-moving mystery-comedy set on a New York-Miami train.
- Flowing Gold (1940)**½** John Garfield, Pat O'Brien. It's oil and the customary formula plot that generally accompanies oil well stories. Add this to the Garfield standard murder bit and you have a very tired film which leans much too heavily on its stars for support.
- Flyaway Baby (1937)**** Glenda Farrell, Barton MacLane. Another in the Torchy Blane, girl reporter series.
- Fly by Night (1943)**** Nancy Kelly, Richard Carlson. Slick little Grade "B" spy story about an interne who becomes involved in espionage.

- Flying Cadets** (1941)** $\frac{1}{2}$ William Gargan, Edmund Lowe, Frankie Thomas. Three men struggle to maintain a modern flight training school. Familiar but well made melodrama.
- Flying Devils** (1933)** Ralph Bellamy, Bruce Cabot. Air stunts encounter daily hazards. Routine melodrama.
- Flying Down to Rio** (1933)*** Dolores Del Rio, Fred Astaire, Ginger Rogers. Beautiful girl has to choose between two men down in Rio. Pretty corny, but Astaire-Rogers dancing is still tops.
- Flying Fortress** (1942)** Richard Greene. TV's Robin Hood does his bit for flinland's war effort by ferrying the big planes from Canada to England.
- Flying High** (1931)* Bert Lahr, Charlotte Greenwood. Early example of service musical comedy. Outdated.
- Flying Irishman** (1939)*** Doug Corrigan, Paul Kelly. Story of "Wrong Way" Corrigan, who made a spectacular flight—in reverse. Entertaining, amusing comedy-drama.
- Flying Leathernecks** (1951)** John Wayne, Robert Ryan. Strict Marine officer is disliked by his squadron, but in wartime all is forgotten. Badly written, slow war drama; some good actual battle scenes.
- Flying Saucer, The** (1949)** $\frac{1}{2}$ Mikel Conrad, Pat Garrison. An undercover investigator for the government journeys to Alaska to find out about those flying saucers, runs into Commie spies there. Satisfactory action melodrama, moves at a fast pace.
- Flying Tigers** (1942)** $\frac{1}{2}$ John Wayne, John Carroll, Anna Lee. Squadron leader and his reckless buddy vie for the affections of a pretty nurse while fighting the Japanese. Familiar but lively, well-produced war melodrama; fine special effects.
- Fog Over Frisco** (1934)** Bette Davis, Donald Woods. Ordinary run-of-the-mill gangster melodrama. It moves so fast, though, that you don't realize how ordinary it was until it's over.
- Follow Me Quietly** (1950)*** William Lundigan, Dorothy Patrick. Detective traps a psychopathic killer. Well made, exciting melodrama.
- Follow That Woman** (1945)** William Gargan, Nancy Kelly. When a private eye is drafted, his wife takes over the business and runs into a murder case. Fair comedy-mystery.
- Follow the Fleet** (1936)**** Fred Astaire, Ginger Rogers, Randolph Scott. Song and dance man joins the Navy when his girl turns him down. Fine musical, Astaire and Rogers in top form, as are Berlin tunes.
- Follow Your Heart** (1936)** $\frac{1}{2}$ Marion Talley, Michael Bartlett. A music teacher is discovered to have a voice, but refuses any part of stage life until love comes along. Pleasant musical with nice vocalistics.
- Folly to Be Wise** (British, 1953)*** $\frac{1}{2}$ Alastair Sim, Roland Culver. The trials and tribulations of an Army chaplain make a delightfully witty comedy.
- Fools for Scandal** (1938)** $\frac{1}{2}$ Carole Lombard, Ralph Bellamy. One of the films' all-time great comediennes is defeated by this unfunny script about a screen siren who has a whirl with an impoverished French baron.
- Fools Rush In** (British, 1949)** Sally Ann Howes, Guy Rolfe. Girl doesn't think she can live up to her marriage vows, leaves her fiance at the altar. Mild comedy.
- Footlight Serenade** (1942)** $\frac{1}{2}$ John Payne, Betty Grable, Victor Mature. Routine backstage musical with uninspired score. TV's Phil Silvers is in there to hold up the comedy.
- Footlight Varieties** (1951)** Jack Parr m.c.'s some comedy and specialty acts from early RKO films. Mild vaudeville show.
- Footloose Heiress** (1937)* $\frac{1}{2}$ Ann Sheridan, Craig Reynolds. The hero turns out to be a rich young chap instead of a bum but it's still a bum picture.
- Footsteps in the Dark** (1941)** $\frac{1}{2}$ Errol Flynn, Brenda Marshall. Occasionally amusing comedy-drama with Errol as a slick detective. One of the widely scattered amusing scenes is contributed by "Lucy's" neighbor, William Frawley.
- Forbidden** (British, 1954)* $\frac{1}{2}$ Douglas Montgomery, Hazel Court. Chemist giving up all for his selfish wife is attracted to another woman. Dull drama.
- Forbidden Adventure** (1931)** Mitzi Green, Jackie Searl. Two obnoxious child movie stars learn how to behave like normal kids. Fair comedy.
- Forbidden Cargo** (British, 1954)*** Nigel Patrick, Elizabeth Sellars. Complaints send a private investigator to a coastal town, where he uncovers a smuggling racket. Well-done

- melodrama, at once amusing and suspenseful.
- Forbidden Heaven** (1935)** $\frac{1}{2}$ Charles Farrell, Charlotte Henry. An old lady brings loved ones together during the depression days in London. A real tear-jerker, but rather good.
- Forced Landing** (1941)** Richard Arlen, Eva Gabor. A daredevil Americano messes around and entangles himself in a Central American revolution. Not bad action melodrama.
- Force of Evil** (1949)*** John Garfield, Beatrice Pearson. The "numbers" racket is broken wide open when one of its hirelings refuses to play ball any longer. Fairly competent crime melodrama; occasional good dialogue.
- Foreign Affair, A** (1948)*** Jean Arthur, Marlene Dietrich, John Lund. No longer topical but still amusing comedy about life among our troops in post-war Berlin, around airlift time.
- Foreign Correspondent** (1940)*** Joel McCrea, Laraine Day, George Sanders. Young American newsman chases all over Europe after international spies. Directed by Alfred Hitchcock, with many of the suspenseful master's touches in evidence, this should have one busily biting nails for a couple of hours.
- Foreign Intrigue** (1956)*** Robert Mitchum and Genevieve Page. Overlong but sometimes exciting melodrama written and directed by Sheldon Reynolds who created the TV series. Press agent finds plenty of surprises when he checks into the past of his deceased employer. Filmed in Europe.
- Foreman Went to France, The** (British, 1942)** $\frac{1}{2}$ Tommy Trinder, Clifford Evans, Constance Cummings. A factory foreman is trapped in France by the onrush of the Nazis, joins with two Tommies and a girl to escape across the channel. One of the best of its kind, a fast, thrilling "chase" melodrama. Recommended. Robert Morley.
- Forest Rangers** (1942)** $\frac{1}{2}$ Fred MacMurray, Susan Hayward, Paulette Goddard. When a forest ranger marries a socialite, his former girl tries to show her up. Mildly pleasant comedy-drama, but the cast is better than the material.
- Forever Amber** (1947)** $\frac{1}{2}$ Linda Darnell, Cornel Wilde, Richard Greene. Kathleen Winsor's novel of a 17th Century tramp loses what appeal the book had by the very just limitations of the motion picture. A long, elaborate bore with one or two passable sequences.
- Forever and a Day** (1943)**** Ida Lupino, Charles Laughton, Merle Oberon, Brian Aherne, Ray Milland, all-star cast. The saga of a house in London, and of the generations who lived in it. Each sequence shows care, fine casting, direction, writing.
- Forged Passport** (1939)** Paul Kelly, June Lang. His buddy's death causes an immigration officer to round up a smuggling gang. Routine crime melodrama.
- Forgotten Commandments** (1932)** $\frac{1}{2}$ Sari Maritza, Gene Raymond. Violently anti-communist film vintage 1932 is worth your attention because of the theme. In this film, you'll see scenes from DeMille's original "Ten Commandments."
- Forgotten Faces** (1936)** Herbert Marshall, Gertrude Michael. Familiar film drama of the husband who shoots his cheating wife's lover, spends a goodly stretch in the hoosegow and returns just in time to save his daughter. Old hat.
- Forlorn River** (1937)** $\frac{1}{2}$ Buster Crabbe, June Martel. Routine western with Buster chasing bank robbers.
- For Me and My Gal** (1942)*** Judy Garland, Gene Kelly. Story of the romance of two vaudevillians around World War I is moderately entertaining but musically wonderful thanks to its stars.
- Forsaking All Others** (1934)** $\frac{1}{2}$ Joan Crawford, Clark Gable, Robert Montgomery. Slick, whimsical, forced comedy about the usual three-cornered romance. It takes Joan a lot of incidents to realize she loves Clark and not Robert.
- Fort Algiers** (1953)** $\frac{1}{2}$ Yvonne DeCarlo, Carlos Thompson. Legionnaire foils a revolt against the French in North Africa. Tired desert melodrama has nothing new.
- Fort Apache** (1948)*** John Wayne, Henry Fonda, Shirley Temple. Brass-bound Army colonel sticks to the book and invites an Indian massacre. Large-scale John Ford western, big but lacks action.
- Fort Defiance** (1951)*** Dane Clark, Ben Johnson. Above average Grade "B" western with Johnson out to avenge against Clark for deserting during the Civil War. Plenty of action and a passable production.
- Fort Dodge Stampede** (1951)** $\frac{1}{2}$ Good Allan Lane western.

- Fortune in Diamonds** (British, 1951) **1/2 Jack Hawkins, Dennis Price. Four men trek into the South African jungle to retrieve a cache of diamonds hidden away. Slow-moving adventure melodrama, bolstered by good location scenes.
- 45 Fathers** (1937)** Jane Withers. An orphan as usual, pudgy Jane finds herself adopted by a wealthy young man. This is naturally a big break for him because she saves him from a designing fortune hunter. Juvenile.
- Forty Little Mothers** (1939)**1/2 Eddie Cantor, Judith Anderson. Occasionally amusing sentimental comedy about a man who befriends an abandoned baby and how it eventually changes his whole life. This is not an Eddie Cantor musical.
- Forty Naughty Girls** (1937)** James Gleason, Zasu Pitts. Schoolteacher helps the cops solve a theatrical mystery. Above average, amusing whodunit.
- Forty-second Street** (1933)**1/2 Dick Powell, Ruby Keeler, Ginger Rogers. One of the best screen musicals of that era and one that should still entertain you. Two of the numbers in the delightful score have become standards and even the usual backstage plot is neatly done.
- Forty Thousand Horsemen** (Austrian, 1941)** Grant Taylor, Betty Bryant. Saga of the Anzacs in Jerusalem, fighting the Germans during World War I. Lusty, rip-roaring action drama, featuring truly spectacular battle scenes.
- For Whom the Bell Tolls** (1943)** Gary Cooper, Ingrid Bergman. Hemingway's brilliant novel of the Spanish Civil War and people pledged to destroy a bridge is exciting, gripping drama and the screen at its suspenseful best.
- Fountain, The** (1934)**1/2 Ann Harding, Brian Aherne, Paul Lukas. Married woman falls in love with an aviator during World War I. Well acted but leisurely romantic drama.
- Fountainhead, The** (1949)**1/2 Raymond Massey, Gary Cooper, Patricia Neal. The year's best seller gets carved up and destroyed by the Hollywood knife. Brilliant book about a modern architect turns into a confusing screen play.
- Four Daughters** (1938)** Claude Rains, John Garfield, Gale Page, 3 Lane Sisters. Beautifully acted adaptation of the Fannie Hurst story. One of the year's best. This made the late John Garfield a star. A tragic, moving drama.
- Four Days' Leave** (Swiss, 1951)**1/2 Cornel Wilde, Josette Day. A sailor on tour in Switzerland falls for the girl in the watch shop, enters in a skiing contest, wins both. Highly amusing, pleasant comedy with beautiful scenery.
- Four Days' Wonder** (1936)**1/2 Jeanne Dante, Martha Sleeper. Young girl thinks she will be suspected of killing her aunt after the woman has accidentally died in a fall, and flees. Well acted melodrama holds the interest.
- Four Faces West** (1948)**1/2 Joel McCrea, Frances Dee. An outlaw is pursued across the desert by a relentless sheriff. Good western with a better story treatment than most. Rather short on action, but satisfying.
- Four Feathers** (British, 1939)**1/2 Ralph Richardson, C. Aubrey Smith, June Duprez, John Clements. An Army officer "branded a coward" redeems himself by foiling a native uprising. Lavish spectacularly staged melodrama. Good acting, good action. Recommended.
- Four Girls in White** (1938)**1/2 Alan Marshal, Florence Rice. Entertaining piece of fiction which tries to do for nursing what Kildare did for medicine.
- Four Hours to Kill** (1938)**1/2 Richard Barthelmess, Helen Mack. Good suspense story involving the ever-present escaped convict. Most of the action takes place in a theatre lounge.
- Four in a Jeep** (Swiss, 1951)** Ralph Meeker, Viveca Lindfors. Dramatic story of the international MP patrol in Vienna, and of a girl who needs their help. Excellently done, actually filmed on the spot, with many fine scenes.
- Four Jacks and a Jill** (1941)** Ray Bolger, Ann Shirley. Four-piece orchestra's luck is established by a girl vocalist. Dull musical, not what it could have been.
- Four Jills and a Jeep** (1944)** Kay Francis, Carole Landis, Martha Raye, Phil Silvers. A big cast in a boring, inept musical about the experiences of its female stars when they went overseas for the USO. Ignore the name performers. This is a below-average "B."
- Four Men and a Prayer** (1938)** Loretta Young, Richard Greene, George Sanders. Four sons on a

- round-the-world melodrama to clear their father's name. John Ford's direction easily lifts this out of the ordinary run of adventure films.
- Four Mothers (1941)**** Claude Rains, Lane Sisters, Eddie Albert. This series runs itself into the ground with this mushy tale of motherhood. By 1964 Warners will undoubtedly begin work on "Four Grandmothers."
- Four's a Crowd (1938)**** 1/2 Errol Flynn, Olivia DeHavilland, Rosalind Russell. A lot of funny situations help this not-so-funny comedy about a wealthy heiress and her beaux.
- Four Sons (1940)**** 1/2 Don Ameche, Eugenie Leontovich. Drama of a Czech family ripped apart by the Nazi invasion is almost a fine film but reaches for more than it is able to give. Still worth seeing as an anti-war story.
- Four Ways Out (Italian, 1954)**** Gina Lollobrigida, Renato Baldini. Four men who have held up a cashier's office are tracked down. Ordinary crime melodrama, not helped by English dubbing.
- Four Wives (1939)**** 1/2 Lane Sisters, Claude Rains. The four daughters ride again. This time as wives and mothers but this time they ran out of breath and came up with a very ordinary movie.
- Foxes of Harrow, The (1947)***** Rex Harrison, Maureen O'Hara. Fans of historical fiction will be disappointed with this dime novel tale but there's enough excitement in some of the episodes to please less discerning viewers. Tells of the rise to fame and fortune of an adventurer in 1820 New Orleans.
- Framed (1947)***** Glenn Ford, Janis Carter, Barry Sullivan. Man is marked for death by two crooks who wish to steal money from a bank. Suspenseful melodrama with a good cast.
- Frankenstein (1932)***** Boris Karloff, Colin Clive. A scientist creates artificial life, only to have his monster run amok. Karloff's impressive portrayal of the monster, and some fascinating technical effects, make this one worth seeing again.
- Frankenstein Meets the Wolf Man (1943)**** 1/2 Bela Lugosi, Lon Chaney. It's only natural that these two cutups should get to know each other, and when they do meet, the countryside is crowded with corpses. Pretty lively horror film.
- Free, Blonde and 21 (1940)**** Lynn Bari, Mary Beth Hughes. A lot of pretty girls living in a women's hotel set the stage for a lot of trite plots.
- Free Soul, A (1930)**** Clark Gable, Leslie Howard, Norma Shearer. This is awful but watch it anyway. Gable is a gangster, Lionel Barrymore a brilliant alcoholic lawyer, Shearer plays his daughter and Mr. Howard floats around as her fellow. It's a corny melodrama but you'll have to admit that Barrymore is great.
- French Key, The (1946)***** Albert Dekker, Mike Mazurki. Smart-talking amateur sleuth and his brawny assistant find a corpse in their hotel room. Good, well-paced mystery, above average.
- French Line (1954)**** Gilbert Roland, Jane Russell. Multi-millionaire travels to Paris posing as a model, falls in love with a dashing Frenchman. Bawdy and boring musical, not in the best of taste.
- Frenchman's Creek (1944)***** Joan Fontaine, Arturo De Cordova. Costume film about an unholy alliance between an English lady and a French pirate. Swashbuckling, romantic and colorless on a TV screen in black and white.
- French Without Tears (1940)*** 1/2 Ray Milland, Ellen Drew. Title should be "Comedy Without Laughs" in this boring film about some Englishman fighting for the attentions of a French lass.
- Frieda (British, 1947)***** 1/2 Mai Zetterling, David Farrar, Glynis Johns. RAF officer brings his German war bride to his home town, where she is looked upon with suspicion and hatred. Powerful drama, intelligently handled, excellently acted.
- Friendly Enemies (1942)**** 1/2 Set in World War I, this is the comedy drama of two German-American families who are torn between devotion to the Stars and Stripes and the Fatherland. Charles Winninger, Charles Ruggles, James Craig, Nancy Kelly. Adequate drama.
- Friendly Neighbors (1940)*** The Weaver Family, Lois Ranson. The Weavers move to another town, save it from an impending disaster caused by floods. Weak hillbilly humor.
- Friends and Lovers (1931)**** Laurence Olivier, Lili Damita, Erich von Stroheim. Woman is loved by two men who are comrades in the British Indian service. Slow drama.

- Friends of Mr. Sweeney (1934)***** Charles Ruggles, Ann Dvorak. The meek, idealistic hack writer turns and becomes a crusader, one of the rare occasions when Mr. Ruggles played a lead that the script was almost good enough for his skill.
- Frightened Bride, The (British, 1952)**** Mai Zetterling, Michael Denison. A family tries to escape the past when one of the sons is convicted of murdering a girl, sees it start all over again with the younger son. Occasionally interesting but unconvincing melodrama. Some good moments.
- Frisco Jenny (1933)**1/2** Ruth Chatterton. Well played and directed but foolish melodrama about a woman in Frisco for the quake, a couple of murders, a big trial and for an encore she goes to the gallows. Miss Chatterton, ably assisted by Louis Calhern, almost makes this hash into a good meal.
- Frisco Kid (1935)***** James Cagney, Margaret Lindsay. Typical, fast moving Cagney melodrama. Plenty of fighting in this tale of revenge on the Barbary Coast.
- Frisco Sal (1945)**1/2** Susanna Foster, Turhan Bey, Alan Curtis. Girl gets a job as a singer in a Barbary Coast saloon while seeking the killers of her brother. Oft-told but nicely produced costume melodrama with music.
- Frisco Tornado (1950)**1/2** Exciting Allan Lane western.
- From Headquarters (1933)**** George Brent, Margaret Lindsay. Detective story with plenty of suspects for "them what like suspects."
- From Hell to Heaven (1933)**1/2** Jack Oakie, Carole Lombard. Mildly amusing film about an odd assortment of characters whose lives are virtually dependent on the outcome of a horse race.
- From This Day Forward (1946)***** Joan Fontaine, Mark Stevens. Young couple tries hard to adjust to the post-war world. Well-acted, interesting drama.
- Frontier Badman (1943)**1/2** Robert Paige, Diana Barrymore, Lon Chaney. Texas cattleman cracks down on a crooked saloon owner. Average western with a better than average cast.
- Frontier Gambler (1956)**** John Bromfield, Coleen Gray. Deputy is sent to investigate the murder of a woman who had made many enemies. Story twists make up for the cheap production; fair western.
- Frontier Investigator (1949)***** Excellent Allan Lane western, above average.
- Frontier Marshal (1939)***** Randolph Scott, Nancy Kelly, Caesar Romero. Entire film based on the career of one of your TV favorites, Wyatt Earp. Good, exciting western tale.
- Frontier Pony Express (1939)**** Passable Roy Rogers western.
- Front Page Story (British, 1954)***1/2** Jack Hawkins, Elizabeth Allan, Eva Bartok. A day in the life of a daily newspaper, pointing up a woman on trial for murder, a mother killed in an accident, etc. Dramatic, absorbing, well acted.
- Front Page Woman (1935)***** Bette Davis, George Brent. Well acted, pleasant comedy-drama about the newspaper business. Usual stuff with reporters solving the crime but the "B" plot receives "A" treatment.
- Frozen Ghost, The (1945)**** Lon Chaney. A hypnotist, working in a wax museum, uncovers a murder plot. Typical melodramatics, with a harried performance by Chaney.
- Fugitive, The (1947)****** Henry Fonda, Pedro Armendariz. In Mexico, a priest refuses to support the anticleric government. Gripping, superbly directed by John Ford. Fine drama.
- Fugitive from Justice (1940)**** Roger Pryor, Don Douglas. Pretty good Grade B crime melodrama about insurance investigators and the troubles they can run into—especially in a movie.
- Fugitive from a Prison Camp (1940)**1/2** Jack Holt, Marian Marsh. Friendly sheriff believes a convict is innocent, even when he escapes from a road gang. Below par crime melodrama.
- Fugitive Lovers (1933)**1/2** Robert Montgomery, Madge Evans. Fast-moving, entertaining drama of comedy and intrigue aboard a transcontinental bus.
- Fugitives for a Night (1938)***** Frank Albertson, Eleanor Lynn. Studio manager is murdered, and his stooge and girl friend take it on the lam when they are accused. Lively, above-average mystery.
- Full Confession (1939)***** Victor McLaglen, Joseph Calleia, Sally Eilers. A priest hears a murderer's confession, cannot divulge the information. Gripping, well-done drama.

- Fuller Brush Man** (1948)*** Red Skelton, Janet Blair. Salesman stumbles into a murder mystery, traps the hoodlums. Wild and woolly slapstick, well done.
- Fun on a Weekend** (1947)*1/2 Shows how far one can go with a little nerve, as Eddie Bracken and Priscilla Lane, though broke, talk themselves into big business deals. With Tom Conway, Allen Jenkins. Static slow-moving comedy.
- Fury** (1935)**** Spencer Tracy, Sylvia Sydney. Excellent drama of mob violence and a miscarriage of justice. Similar to the "Ox Bow Incident" but a fine motion picture and forerunner of many modern social drama type films. Cast, direction and production are tops.
- Fury at Furnace Creek** (1948)** Victor Mature, Coleen Gray. Routine formula western with the hero out to clear Dad's name and the villains out to get the hero.
- Gabriel over the White House** (1932) ** Walter Huston, Franchot Tone. This drama has a message—shoot anyone who interferes with America, make Europe pay its debts and all will be well. Today that message is nonsense and so is this film.
- Gallant Bess** (1946)** Marshall Thompson, George Tobias. One of the most illogical stories of man's devotion to an animal that you'll ever see. The kids will like it though and even you'll be entertained by the acting of Bess (a horse).
- Gallant Journey** (1946)**1/2 Glenn Ford, Janet Blair. Biography of the man who contributed to aviation by experimenting with glider planes. Factual but not very exciting drama.
- Gallant Legion, The** (1948)*** William Elliott, Adrian Booth, Bruce Cabot. Texas Ranger fights the leader of a powerful group desiring to split Texas into sections. Exciting western, well done.
- Gallant Sons** (1940)** Jackie Cooper, Bonita Granville. Good juvenile mystery for the kids as three youngsters turn detectives and solve a crime.
- Galloping Major, The** (British, 1951) *** Basil Radford, Jimmy Hanley, A retired major has his eye on a race horse, but when bidding time comes he buys a broken-down temperamental nag by mistake. This one gets very funny at times; one of the better comedies.
- Gambler and the Lady** (British, 1952)*1/2 Dane Clark, Kathleen Byron. An American becomes king of the London gamblers, falls for a girl and gets social ambitions which prove to be his downfall. Trite crime melodrama.
- Gambler's Choice** (1944)** Chester Morris, Nancy Kelly. Gambling house operator in New York's Tenderloin district tries to take over the town despite the efforts of his policeman-friend. So-so period melodrama.
- Gambling House** (1951)** Victor Mature, Terry Moore, William Bendix. Paid stand-in for a murderer is acquitted, but faces deportation. Undistinguished crime melodrama.
- Gambling Lady** (1934)** Barbara Stanwyck, Joel McCrea. A lot of action but little else in this story of a professional lady gambler and the man who loves her.
- Gambling on the High Seas** (1940)** Jane Wyman, Wayne Morris, Gilbert Roland. Jane and Wayne are a couple of smart reporters who break up Gil's gambling racket. Not bad for a B picture.
- Gambling Ship** (1933)*1/2 Cary Grant, Benita Hume. Well acted but routine little drama about gangsters, their ladies and even a gambling ship to keep the title honest.
- Game of Danger** (British, 1954)**1/2 Jack Warner, Veronica Hurst. Two little boys playing cops 'n' robbers accidentally kill a man. Out of the ordinary melodrama, but routine handling prevents it from being anything more.
- Gang Buster, The** (1931)** Jack Oakie, Jean Arthur, Wynne Gibson. Insurance agent becomes a hero when he rescues the girl friend from kidnapers. Mild comedy.
- Gang's All Here, The** (1943)**1/2 Alice Faye, Carmen Miranda. Routine musical is loaded with talented performers but has a lifeless plot. You'll enjoy some of the musical numbers.
- Gangs of Chicago** (1940)*** Lloyd Nolan, Ray Middleton. The son of a gangster decides to take his revenge on the law through unscrupulous legal methods. Good crime melodrama, well acted, especially by Nolan.
- Gangs of New York** (1938)*** Charles Bickford, Ann Dvorak. A double for a notorious racketeer joins the gang while working for the law, but the ruse is discovered. Good cops-'n'-robbers stuff. Well acted.

Gangs of the City (1941)** Philip Terry, Wendy Barrie. A reporter and a madcap heiress combine talents to smash an alien smuggling racket. Usual type of crime melodrama.

Gangster, The (1947)*** Barry Sullivan, Belita, John Ireland. The leader of a mob lets his inner fear and insecurity get the best of him, loses his gang; is finally mowed down by a rival outfit. Interesting psychological study of a hoodlum, strong, well acted.

Gangway for Tomorrow (1943)** Robert Ryan, Margo. Five defense workers review their lives, how they are assembled in common cause. Sincere but loosely made drama.

Garden Murder Case (1935)** Edmund Lowe, Virginia Bruce. Good Philo Vance whodunit featuring three murders.

Garden of Allah, The (1936)*** Marlene Dietrich, Charles Boyer. Seductive temptress has men at her feet, until she meets a man of destiny. Picturesque, opulent romantic drama; dated story, but plush production.

Garden of the Moon (1938)*** Pat O'Brien, John Payne, Margaret Lindsay. Entertaining comedy about a band trying to click in a Los Angeles night club. A better picture than the title indicates.

Gaslight (1943)*** Charles Boyer, Ingrid Bergman, Joseph Cotten. Exciting psychological melodrama about a man who is trying to drive his wife to insanity. Not as good as the Broadway hit "Angel Street" but still good entertainment.

Gateway (1938)** Don Ameche, Arleen Whalen. Drama set against the now obsolete Ellis Island is corny, contrived and, except for a few good minor characters, a waste of time.

Gauche Serenade (1940)*1/2 Slow Gene Autry western.

Gay Blades See: Tournament Tempo

Gay Bride, The (1934)** Carole Lombard, Chester Morris. Occasionally funny but generally forced comedy about a chorus girl who moves in on the rackets.

Gay Caballero, The (1940)**1/2 Cesar Romero, Sheila Ryan. The kids will love Romero in this gay western about the Robin Hood of the west and you may get a kick out of it yourself.

Gay Deception, The (1935)** Francis Lederer, Frances Dee. Girl contest

winner meets a prince working his way up as an elevator operator. Wispy, mild romance.

Gay Desperado, The (1936)**1/2 Nino Martino, Ida Lupino. Spoiled heiress is captured by a bandit gang, falls in love. Light, pleasant musical comedy.

Gay Diplomat (1931)*1/2 Ilka Chase, Myrna Loy. Spies and counter-spies romance and cheat in Europe's hotbed. Dated comedy-drama.

Gay Divorcee (1934)**** Ginger Rogers, Fred Astaire. Love-sick dancer pursues his light-o-love until she gives in. Fine musical, one of the best.

Gay Falcon (1941)**1/2 George Sanders, Wendy Barrie. The Falcon solves a jewel robbery and murder. Okay mystery.

Gay Lady (British, 1949)*** Jean Kent, James Donald. A music hall entertainer makes the grade when she marries a young duke. Pleasant turn-of-the-century romance, well acted.



Ingrid Bergman, Charles Boyer, in *Gaslight*

Gay Ranchero, The (1948)*** Good Roy Rogers western; Tito Guizar, Jane Frazee, Andy Devine.

Gay Senorita (1945)** Jinx Falkenburg, Steve Cochran. Tycoon's nephew is supposed to get the deeds for a block in Mexico, but he helps the street tenants keep it. Mild, inoffensive musical.

Gay Sisters (1942)**1/2 Barbara Stanwyck, George Brent. Long, dull, tiresome melodrama about one of

- Hollywood's favorite topics, the bad apple in a fine family.
- Gay Vagabond, The** (1941)** Roscoe Karns, Ernest Truex. A milquetoast clerk has a twin brother who's a playboy, so the resulting mistaken identity causes confusions galore. Amusing comedy. Ruth Donnelly.
- General Died at Dawn, The** (1936) ***1/2 Gary Cooper, Madeleine Carroll, Akim Tamiroff. Exciting adventure story. An American soldier of fortune in China tries to save a community from a cruel war lord.
- Genevieve** (British, 1953)***1/2 John Gregson, Kenneth More, Dinah Sheridan. Two couples enter their old cars in a cross-country race, meet with mishaps along the way. Novel, most amusing comedy, many high spots, hilarity.
- Genius at Work** (1946)* Wally Brown, Alan Carney, Bela Lugosi. Two radio crime reporters get involved in a real crime. Poor comedy thriller.
- Genghis Khan** (Philippine, 1953)*** Manuel Conde, Elvira Reyes. A Mongol tribesman rises to be a powerful ruler by overcoming all opposition. Unusual novelty offering has plenty of well-staged action scenes to compensate for some technical weaknesses.
- Gentle Annie** (1944)**1/2 James Craig, Donna Reed, Marjorie Main. Entertaining little western with Miss Main playing the part of a lovable train robber. Based on a MacKinlay Kantor novel, this offers slightly different types of bad men.
- Gentle Gunman, The** (British, 1952) *** John Mills, Dirk Bogarde. A gunman for the Irish rebels believes in more peaceful means for obtaining their goal. Good melodrama.
- Gentle Julia** (1936)** Jane Withers, Marsha Hunt. Jane plays cupid for her aunt in this mildly entertaining version of a Booth Tarkington story.
- Gentleman after Dark, A** (1942)*1/2 Brian Donlevy, Miriam Hopkins, Preston Foster. A reformed thief struggles to bring up his daughter properly, despite the efforts of his wife. Sentimental, old-hat drama, hammily added.
- Gentleman at Heart, A** (1942)**1/2 Cesar Romero, Carole Lombard, Milton Berle. Fairly amusing comedy about a racketeer who goes into the art business. Berle and Romero are partners in crime and when the material is passable, they'll make you laugh.
- Gentleman Jim** (1942)***1/2 Errol Flynn, Jack Carson, Alexis Smith. Errol took time out from winning the war to play Jim Corbett in this exciting biography of the suave boxer which also presents an interesting panorama of boxing's early years as an outlawed sport.
- Gentlemen Are Born** (1934)**Franchot Tone, Ann Dvorak. This is a depression drama and not a very good one. Sets out with great social purposes to show what a dismal future awaits the college grad but ends up going nowhere and saying nothing.
- Gentlemen Marry Brunettes** (1955) **1/2 Jane Russell, Jeanne Crain. Beautiful sisters on the loose in Paris is the inviting theme of this dull musical. The girls are fun to look at, but the picture doesn't match their charms.
- Gentlemen's Agreement** (1947)**** Gregory Peck, Dorothy McGuire, John Garfield. Laura Hobson's brilliant novel becomes a screen masterpiece. Story of a writer who poses as a Jew to find out what it feels like to be a Jew in a Christian world packs an emotional punch you'll never forget.
- Gentle Sex, The** (British, 1943)**1/2 Lilli Palmer, Jean Gillie. Dramatic story of women in wartime in Britain doing their bit for the eventual victory. Nicely done, some good moments.
- George Washington Slept Here** (1942) ***1/2 Jack Benny, Ann Sheridan. Jack has fun in this screen adaptation of the Broadway hit about a city dwelling family which buys a Pennsylvania farmhouse—not in Gettysburg. Ending is weary but there's a lot of fun before it.
- Geraldine** (1953)** John Carroll, Mala Powers. Crooner's manager runs across a small college professor with ability. Average musical.
- Geronimo** (1940)** Preston Foster, Ellen Drew. The kids may like this childish dramatization of the white man's scrapes with the Apaches, but it's not particularly good for a top budget western.
- Get-Away, The** (1940)*1/2 Robert Sterling, Donna Reed. Cops and robbers trash in the poor Grade B tradition.
- Getting Gertie's Garter** (1945)** The efforts of Dennis O'Keefe to retrieve a garter from Marie McDon-

ald that would get him in trouble with sweetie Sheila Ryan. Barry Sullivan, Binnie Barnes. Comedy has many good chuckles.

Ghost and Mrs. Muir, The (1947)*** Rex Harrison, Gene Tierney. Comedy about a widow's friendship with the ghost of a sea captain has charm and humor, but fails to sustain an entire film.

Ghost Breakers (1940)*** Bop Hope, Paulette Goddard. Good Hope comedy, which combines chills with laughs. Bob goes along to Cuba to help Paulette claim a haunted castle.

Ghost Catchers (1944)^{1/2}** Olsen and Johnson, Gloria Jean. Ole and Chic run a night club next door to a house hired by a southern colonel in town to produce a show, and the house is said to be haunted. Entertaining zany comedy-mystery.

Ghost Comes Home, The (1940)** Frank Morgan, Billie Burke. Husband believed dead returns home and the family hides him to collect the insurance. Fair comedy.

Ghost Goes West, The (British, 1935)*^{1/2}** Robert Donat, Jean Parker. The spirit of a Scottish rogue returns to modern times to help a young member of the family. Charming fantasy-comedy, written by Robert E. Sherwood, directed by Rene Clair.

Ghost Ship (1943)*^{1/2}** Richard Dix, Russell Wade. A mad sea captain makes life unbearable for his crew. Brutally violent, but extremely well done film; fine performances.

Ghost Ship (British, 1953)** Dermot Walsh, Hazel Court. A young couple buy a sinister old boat, only to discover it holds a dreadful secret. Mediocre mystery.

Ghost Valley (1932)* Average Tom Keene western.

G I Joe See: Story of G I Joe

Gilded Lily, The (1935)*** Claudette Colbert, Fred MacMurray, Ray Milland. Amusing romantic comedy about a girl who achieves fame and notoriety by turning down a titled suitor. Fred came into his own with this one.

Girl, a Guy and a Gob, A (1941)*** Lucille Ball, Edmund O'Brien, George Murphy. Secretary is in love with her boss, but is engaged to a sailor. Cute comedy produced by Harold Lloyd, has some good laughs.

Girl Crazy (1943)*^{1/2}** Mickey Rooney, Judy Garland, June Allyson, Nancy Walker, Mickey and Judy have it all to themselves and they

make the Gershwin score a pure delight. Story of the rich young Easterner whose dad exiles him to a small school out west, never gets in the way of the Rooney-Garland talent.

Girl Downstairs, The (1938)*^{1/2} Franchot Tone, Franciske Geal. Stupid little comedy with the favorite Hollywood 1930's theme of rich guys falling for poor dolls.

Girl from Alaska (1942)** Ray Middleton, Jean Parker. A prospector on the lam from the law is blackmailed into helping crooks cheat a girl of her claim. Adequate melodrama of the frozen North.

Girl from Avenue A (1940)*^{1/2} Jane Withers, Kent Taylor. Jane, the perennial orphan, is taken in by a playwright who wants to study her. Pretty poor film.

Girl from God's Country (1940)*** Chester Morris, Jane Wyatt. The law is after a Northwoods doctor for the mercy killing of his father, but a brave nurse helps the doc to safety. Good melodrama, with some sturdy performances.

Girl from Havana (1940)*^{1/2} Dennis O'Keefe, Claire Carleton, Victor Jory. Two battling buddies prevent a revolution in a Latin American country. Barely passable action melodrama.

Girl from Jones Beach (1949)*** Virginia Mayo, Eddie Bracken, Ronald Regan. Mild comedy about an artist's amusing search for the perfect female model. Miss Mayo in a bathing suit is certainly a worth-while attraction for male viewers.

Girl from Mandalay (1936)** Donald Cook, Conrad Nagel. Two men fight it out for the affections of a girl in the tropical heat of a Malay rubber plantation. Okay jungle melodrama.

Girl from Manhattan, The (1948)*^{1/2} Dorothy Lamour, Charles Laughton, George Montgomery. An entertainer returns to her home town, finds romance with a young minister. Tired little comedy, a waste of good acting talent.

Girl from Mexico (1939)** Lupe Velez, Donald Woods, Leon Errol. Advertising man in Mexico to sign a radio personality falls for a fiery Spanish star. Mild comedy.

Girl from Missouri, The (1933)^{1/2}** Jean Harlow, Lionel Barrymore. Cute, harmless comedy about a young lady from Missouri who by

- use of her physical assets achieves success in the big city.
- Girl from Scotland Yard (1937)*** Karen Morley, Eduardo Ciannelli. Juvenile thriller at best is this Grade "B" tale of a madman who invents a radio-death-ray and the female sleuth who chases him.
- Girl from Tenth Avenue (1935)***** Bette Davis, Ian Hunter. Miss Davis again rescues a tired story. This one is about the girl from the slums and her romance with the society boy.
- Girl Habit, The (1931)*½** Charles Ruggles, Tamara Geva. A man's problems with the ladies is the subject of this antiquated farce.
- Girl in a Million, A (British, 1950)**** Hugh Williams, Joan Greenwood. A scientist thinks he has a good thing when he marries a mute girl, but then is flustered when she is unable to speak her love to him. Thin comedy; some good scenes.
- Girl in Every Port, A (1952)**** Groucho Marx, William Bendix, Marie Wilson. Navy pals acquire two race horses and try to conceal them on board ship. Tame comedy isn't what one would expect of the talent involved.
- Girl in 419 (1933)*½** James Dunn, Gloria Stuart. Hospital drama with most of the patients either gangsters or their victims. Not much.
- Girl in the Case (1944)**** Edmund Lowe, Janis Carter. Attorney who's also a lock expert tangles with Nazi spies. Lowbrow but occasionally amusing comedy-melodrama.
- Girl in the News, The (British, 1940) **½** Margaret Lockwood, Barry Barnes. Directed by Carol Reed. A nurse is put on trial for the murder of her patient. Interesting murder mystery, good courtroom atmosphere.
- Girl in the Painting, The (British, 1948)***** Mai Zetterling, Guy Rolfe, Robert Beatty. Army major runs into a spy plot when he tries to help a girl regain her memory. Good melodrama.
- Girl Missing (1933)**** Glenda Farrell, Ben Lyon. Routine mystery drama with a show biz background.
- Girl of the Golden West (1937)**** Jeanette MacDonald, Nelson Eddy. Perennial western tale of the sweet young thing who loves the outlaw is dusted off here and turned into an operetta. Score is pretty good but the old story has withered with age.
- Girl of the Golden West (1930)**** Ann Harding. A must for students of westerns as it is a classic perennial in that field but not much of a picture by our standards. Originally produced on the stage by David Belasco, it was a successful film as early as 1927.
- Girl of the Limberlost (1945)*** Dorinda Clifton, Ruth Nelson, Vanessa Brown. Backwoods girl has life made miserable for her by her mother. Just one of those things. Mel Ferrer directed this one.
- Girl of the Ozarks (1936)**** Virginia Weidler, Henrietta Crossman. Mountain girl escapes from the orphanage to be near her sick mother. Real tear-jerker, fairly well done.
- Girl of the Rio (1932)*½** Dolores Del Rio, Leo Carrillo, Norman Foster. Dance hall entertainer in a Mexican border town falls for an American who works in a gambling hall. Weak melodrama.
- Girl Rush (1944)**** Robert Mitchum, Frances Langford, Alan Carney. Vaudeville troupe is stranded in San Francisco during the gold rush, tries to get back to New York. Uninspired musical.
- Girl Trouble (1942)**** Don Ameche, Joan Bennett. Silly wartime comedy using the rubber shortage as its main theme. This, plus Joan posing as her own maid, add up to forced farce.
- Girls About Town (1931)**** Kay Francis, Joel McCrea. Occasionally amusing little comedy about Hollywood's favorite early '30's topic: how gold diggers can fleece millionaires.
- Girl's Oormitory (1936)**½** Simone Simon, Herbert Marshall. Simone is outstanding in her first American film. Story of a girl in love with the headmaster of her school isn't too well written.
- Girls on Probation (1938)**½** Ronald Regan, Jane Bryan. Innocent girl meets evil companions.
- Girls' School (1938)**½** Ann Shirley, Ralph Bellamy, Nan Grey. School-girl has to report her best friend being out all night to the faculty advisor. Okay comedy-drama has good performers to help it.
- Girl Who Dared, The (1944)*½** Lorna Gray, Peter Cookson. Murder on a lonely Georgia Island leads to a solution of some radium thefts. Adequate mystery.
- Girl Without a Room (1933)**** Charles Farrell, Charlie Ruggles. Naughty comedy about an innocent American in the Bohemian section of Paris is

no longer naughty or funny. Well played.

Git Along Little Dogie (1937)** Average Gene Autry western.

Give Me a Sailor (1938)** $\frac{1}{2}$ Martha Raye, Bop Hope, Betty Grable. If you consider Martha Raye funny, you'll love her in this slapstick romp about a plain-looking girl who wins a "beautiful legs" contest. Bob is good, but Martha is the lead.

Give Me Your Heart (1936)*** Kay Francis, George Brent. It's the old soap theme about the mother who hasn't seen her child since he was an infant but the superb comic relief supplied by Roland Young makes the film more than passable.

Give My Regards to Broadway (1948)** Dan Dailey, Charles Winninger. A father who is waiting for vaudeville to come back and the romances of his kids make up the ingredients for this pitiful film. Some good standard songs, well done by Dailey, are the only redeeming features.

Give Us This Night (1936)** $\frac{1}{2}$ Jan Kiepura, Gladys Swarthout. A waste of talent in this operatic tale. Kiepura can't act and sings some very routine arias and Miss Swarthout has nothing to do.

Give Us Wings (1940)** $\frac{1}{2}$ Billy Halop, Huntz Hall, Wallace Ford. Unscrupulous head of an aerial crop-dusting outfit employs some tough kids to fly for him. Minor but speedy melodrama.

GI War Brides (1946)** Anna Lee, James Ellison. A bundle from Britain stows away on a ship to the States to find her fiancé. Nothing sensational, just a fairly pleasant romance.

Glamorous Night (British, 1937)* Mary Ellis, Otto Kruger. A gypsy girl aids a king in saving the country from the evil prime minister. Dull mythical-kingdom operetta.

Glamour Boy (1941)** $\frac{1}{2}$ Jackie Cooper, Susanna Foster. Former child star now a soda jerk is hired to coach a boy genius for a remake of one of his famous roles. Pleasant Hollywood story.

Glamour for Sale (1940)** $\frac{1}{2}$ Anita Louise, Roger Pryor. Undercover man investigates a crooked escort service. Mediocre melodrama.

Glass Alibi, The (1946)** $\frac{1}{2}$ Paul Kelly, Anne Gwynne, Douglas Fowley. An unscrupulous reporter sees a chance to commit a perfect crime, but fate trips him up. Sturdy crime

drama, showing what brains can do with a small budget.

Glass Key, The (1942)*** Alan Ladd, Brian Donlevy, Veronica Lake. Fast, slick but complicated story of a politician wrongly accused of murder. Ladd is perfect as the politician's henchman who sets out to clear him.

Glass Key, The (1935)*** Edward Arnold, George Raft. Good, exciting Dashiell Hammett melodrama about crime, murder and politics. Characters are superbly drawn and overshadow the routine plot.

Glass Mountain, The (British, 1950)*** $\frac{1}{2}$ Michael Denison, Dulcie Gray, Valentina Cortesa. A composer writes an opera inspired by a beautiful Italian girl, but finds he has lost interest in his wife in doing so. Well done romantic drama with fine musical score, performances.

Glass Tomb, The (British, 1955)** $\frac{1}{2}$ John Ireland, Honor Blackman. Carnival people are suspected when a murder is committed there. Neat mystery.

Glory at Sea (British, 1952)*** Trevor Howard, Richard Attenborough, Sonny Tufts. Captain of a lend-lease ship during World War II earns the respect of his crew after committing some errors. Good war melodrama has excitement, compactness, fine performances.

G-Men (1935)*** James Cagney, Lloyd Nolan. Exciting crime-busting story with Cagney on the side of the law for a change. Originally too long (90) but may be cut for TV.

Go Chase Yourself (1938)** $\frac{1}{2}$ Joe Penner, Lucille Ball. Bank robbers steal a trailer with Joe in it, and pick up a run-away heiress along the way. Lively comedy.

Gobs and Gals (1952)** Bernard Brothers, Robert Hutton. Two sailors cause a buddy plenty of concern when they make him a romantic idol. Fairly amusing comedy.

God Is My Co-Pilot (1945)** $\frac{1}{2}$ Dennis Morgan, Dane Clark, Raymond Massey. Tribute to the famous Flying Tigers is very trite and only occasionally exciting.

God's Country and the Woman (1936)** $\frac{1}{2}$ George Brent, Beverly Roberts, Alan Hale. Playboy becomes a man in the logging country, tames a pretty spitfire. Colorful but routine melodrama.

Gog (1954)** Richard Egan, Constance Dowling, Herbert Marshall. Work on a space station is being

- sabotaged by an unseen enemy. Passable science-fiction thriller.
- Go Getter, The** (1937)*** Charles Winninger, George Brent, Anita Louise. Well acted, warm, philosophical comedy.
- Go, Man, Go** (1951)**½ Dane Clark, Sidney Poitier, Pat Breslin. Promoter gets an idea for an all-Negro basketball team, which becomes the Harlem Globetrotters. Sports fans should get a boot out of the fast court scenes; for others, an interesting drama.
- Going Highbrow** (1935)*½ Guy Kibbee, Zasu Pitts. American couple arrives in Europe intending to crash society. Dull comedy.
- Going Hollywood** (1933)** Bing Crosby, Marion Davies. Undistinguished musical with Bing crooning away on some ordinary tunes. Interesting for those who want to view some early Crosby.
- Going My Way** (1941)**** Bing Crosby, Barry Fitzgerald. Rivalry between an old priest and his new young assistant supplies enough plot for one of the most beautiful, sentimental and delightful films ever made. Performances are perfect.
- Goin' to Town** (1935)*½ Mae West. Mae is at her satirical, sexy best as she charms men by the score. She's the wealthy widow of an oil man trying to "bust" into society.
- Go into Your Dance** (1935)***½ Al Jolson, Ruby Keeler. This was the first time Al and Ruby appeared together after their marriage. Musical with show business theme has a good score and fine performances by all concerned. On the supporting side Helen Morgan and Patsy Kelly deserve special mention.
- Gold Diggers in Paris** (1938)*** Rudy Vallee, Rosemary Lane, Hugh Herbert. Moderately entertaining musical about a night club show which heads for Paris after going broke in New York.
- Gold Diggers of 1933** (1933)*** Ruby Keeler, Dick Powell, Ginger Rogers. Another good film musical, this time concerned with how a couple of good-looking dolls can fleece a few chaps from out-of-town who come to New York City to really live.
- Gold Diggers of 1935** (1935)*** Dick Powell, Adolphe Menjou. Good, elaborate musical with excellent comic support from Menjou and Hugh Herbert. Top song in an otherwise undistinguished score is "Lullaby of Broadway."
- Gold Diggers of 1937** (1936)*** Dick Powell, Joan Blondell. Above-average 1937 vintage screen musical with a fair score and good assist from Victor Moore and the supporting cast.
- Gold Dust Gertie** (1931)* Olsen and Johnson. Pitiful, two-bit comedy that has almost enough humor for a five-minute turn at a stag dinner.
- Gold Is Where You Find It** (1938)*** George Brent, Olivia DeHavilland. Moderately entertaining melodrama of the post-Civil War feud between ranchers and miners in California.
- Gold Mine in the Sky** (1938)** Pleasant Gene Autry western.
- Gold of Naples** (Italian 1955)*** Sophia Loren, Vittorio DeSica. Four generally well done stories about life in Naples. The luscious Sophia should hold male viewers throughout. Dubbed in English.
- Gold Rush Maisie** (1939)*½ Ann Sothern, Lee Bowman. Maisie shows the light to a group of impoverished gold prospectors and saves them from the poorhouse by telling them to farm. Not much of a film.
- Golden Arrow** (1936)*** Bette Davis, George Brent. Amusing comedy about an heiress and her suitors. Miss Davis is, as usual, excellent in comedy.
- Golden Boy** (1939)**½ William Holden, Barbara Stanwyck. Clifford Odets' brilliant fight drama has lost much of its wallop in 20 years. Still worth seeing for direction and performances, particularly from the supporting cast. This was Holden's first big break.
- Golden Earrings** (1947)**½ Ray Milland, Marlene Dietrich. A British spy is hidden by a gypsy girl in this aimless comedy which was quite successful when it was released.
- Golden Fleecing, The** (1939)** Lew Ayres, Rita Johnson. Innocent insurance salesman sells a policy to a mobster and thereby hangs a tale. Unfortunately it never gets off the ground and isn't too funny.
- Golden Harvest** (1933)** Richard Arlen, Chester Morris. Farmer's strike brings conflict between two brothers, one a farmer, the other a broker. Average drama.
- Golden Hoofs** (1941)** Jane Withers, Buddy Rogers. Above-average Jane Withers film about harness racing and a girl who loves the sport.
- Golden Madonna, The** (British, 1949) *** Phyllis Calvert, Michael Rennie. Artist and a girl attempt to retrieve

- a valuable painting that was accidentally sold in Italy. Pleasant romantic comedy-drama.
- Golden Mask** (British, 1955)**1/2 Van Heflin, Wanda Hendrix, Eric Portman. Reporter accompanies an expedition seeking buried treasure in North Africa. Fairly exciting melodrama with fine location backgrounds.
- Golden Mistress** (1954)**1/2 John Agar, Rosemarie Bowe. Treasure hunters incur voodoo vengeance when they steal an idol. Frequently exciting melodrama takes advantage of Haiti locations.
- Golden Salamander, The** (British, 1950)*** Trevor Howard, Anouk. British archaeologist goes to North Africa to collect valuable antiques, gets mixed up in gun running. Exciting, well made melodrama.
- Golden Stallion, The** (1949)** Fair Roy Rogers-Dale Evans western.
- Goodbye Again** (1933)**1/2 Joan Blondell, Warren William. Weak adaptation of the oft-revived Broadway perennial about a novelist who meets an old flame who still idolizes him and, of course, the lady's husband.
- Goodbye Mr. Chips** (1938)**** Robert Donat, Greer Garson. Story of the life of an English schoolteacher taken from the James Hilton novel is brilliant screen entertainment. Donat's award-winning portrayal of the lovable Mr. Chips is an acting masterpiece.
- Good Dame** (1934)** Sylvia Sydney, Fredric March. Romance of a carnival bum and a good girl has a few good scenes but is generally contrived and dull.
- Good Die Young** (British, 1954)**1/2 Richard Basehart, John Ireland, Gloria Grahame, Margaret Leighton, Laurence Harvey. Four men from assorted backgrounds plan a daring robbery. Rambling melodrama is benefited by a fine cast, some suspense.
- Good Earth, The** (1936)**** Paul Muni, Luise Rainer. Pearl Buck's great novel of famine, plague and the fight for survival in China is one of the greatest films Hollywood ever made.
- Good Fellows, The** (1944)** Cecil Kellaway, Helen Walker. Minor little story about a man who loves his lodge above everything else.
- Good Girls Go to Paris** (1939)**1/2 Joan Blondell, Melvyn Douglas. Waitress with a yen to see Paris tries her wiles on the scion of a social family. Amusing comedy.
- Good Luck, Mr. Yates** (1943)** Claire Trevor, Jess Barker. Military-school instructor is rejected by Army and tries to prove his courage to his young students. Routine stuff.
- Good News** (1947)*** Peter Lawford, June Allyson. One of the liveliest musical scores aids the cast in making this flimsy college story a tune-full pleasure.
- Good News** (1930)** Mary Lawlor, Stanley Smith. (Hip Hip Happy) College belle falls for a football lady-killer. Dated musical, interesting as a curiosity.
- Goodnight Sweetheart** (1944)**1/2 Robert Livingston, Ruth Terry. A reporter buys a small town newspaper and promptly gets into trouble trying to fake a scandal against the town's most respected citizen. Entertaining, pleasant comedy.
- Good Sam** (1948)** Gary Cooper, Ann Sheridan. Do-gooder always gets in trouble trying to help others. Good cast can't make up for the thin, only occasionally amusing story.
- Good Time Girl** (British, 1949)* Jean Kent, Dennis Price. A 16-year-old delinquent runs the gamut of crime from robbery and reform school to murder and imprisonment. Lurid, unpleasant crime drama.
- Goose and the Gander** (1935)** Kay Francis, George Brent. Overplotted, nonsensical farce rich in cliches and overused situations. Spencer Char- ters as a rural cop is the only bright note.
- Gorgeous Hussy, The** (1936)** Joan Crawford, Franchot Tone, Robert Taylor. Fictionalized biography of Peggy Eaton, the notorious belle of Washington during Jackson's administration. Picture tells little of her notoriety and emerges as a dull, overly long love story.
- Gorilla, The** (1939)**1/2 Ritz Brothers, Patsy Kelly. Murderer trapped by three crazy detectives. Good for kids and Ritz Brothers fans.
- Gorilla Man** (1942)**1/2 John Loder. It's not a horror film as the title suggests, merely a horror contrived spy melodrama with a load of ineffective gimmicks.
- Government Girl** (1943)**1/2 Olivia DeHavilland, Sonny Tufts. Secretary romances a dollar-a-year man in wartime Washington. Rather mild comedy, but a good cast helps it.

- Go West (1940)***** Marx Brothers. Weak comedy about the easterners who head west and meet the bad men. Riotous ending and plenty of good lines but disappointing when you realize it's a Marx Brothers' film.
- Go West, Young Lady (1941)**1/2** Glenn Ford, Penny Singleton, Ann Miller. Adventures of a lovely girl in the wild west. Supposedly a satire on westerns, it never really comes across but the performers are pleasant.
- Go West, Young Man (1936)**1/2** Mae West, Warren William. Moderately entertaining comedy about what happens when a screen star makes a personal appearance and is forced to mingle with the common folk.
- Gracie Allen Murder Case (1939)**1/2** Gracie Allen, Warren William. Gracie's many fans will have a picnic watching this silly little murder-mystery. Gracie, George isn't in this one, "helps" veteran film sleuth, Philo Vance, solve a case.
- Grand Canyon Trail (1948)***** High-rating Roy Rogers western; Jane Frazee, Andy Devine.
- Grand Central Murder (1942)***** Van Heflin, Cecelia Parker. Private eye solves the murder of an actress in Grand Central Station. Good, compact mystery.
- Grand Exit (1935)**1/2** Edmund Lowe, Ann Sothern. Insurance investigator looks into a series of baffling fires. Pleasant melodrama.
- Grand Hotel (1932)****** Greta Garbo, John Barrymore, Joan Crawford. Award-winning version of Vicki Baum's story has become a screen classic and a must for all.
- Grand Jury Secrets (1939)**** John Howard, Gail Patrick, William Frawley. Fairly good, Grade "B" film about two brothers. One is a D.A. conducting a secret investigation and the other, a reporter who just loves to scoop up secret investigations.
- Grand Old Girl (1935)**** May Robson, Fred MacMurray. Conflict between small-town high-school principal and one of her former pupils. Mild comedy-drama.
- Grand Ole Opry (1940)*1/2** The Weavers, Allan Lane, Lois Banion. gubernatorial candidate outfoxes his more unscrupulous opponents. Corny rural comedy.
- Grandpa Goes to Town (1940)*1/2** James, Lucile, Russell Gleason. The Higgins Family gets into more trouble in a western ghost town. Passable comedy in the Higgins series. Maxie Rosenbloom.
- Grand Slam (1933)**1/2** Paul Lukas, Loretta Young. This was made during the contract bridge rage and, if you still play, you'll have a lot of fun with this little satire.
- Granny Get Your Gun (1940)**** May Robson, Harry Davenport. Anyone who remembers these two wonderful oldtimers should enjoy them in this trite mystery-comedy which they hold together without benefit of script.
- Grapes of Wrath (1940)****** Henry Fonda, Jane Darwell, John Carradine. John Steinbeck's novel of impoverished migratory workers and their struggle to get to California and find work is one of the all-time great films. John Ford's direction and a superb cast make this story of a group of people who were almost destroyed by the depression, a "must."
- Great American Broadcast, The (1941)***** Alice Faye, Jack Oakie. History of radio (?) is used as a background for a tuneful film, loaded with specialty acts. Jack Oakie is at his best and this one is grand entertainment.
- Great Barrier, The (British, 1937)**1/2** Richard Arlen, Lilli Palmer. Pioneers struggle to build a railroad across the Canadian wilderness. Action melodrama contains a hackneyed story, but some fine adventure scenes.
- Great Dan Patch, The (1919)**** Dennis O'Keefe, Gail Russell. The story of the greatest trotting horse of them all, told through the family who owned him. Mild, slow, but of some interest to horse lovers.
- Great Day (British, 1946)**** Eric Portman, Flora Robson. English village makes preparations for a visit from Mrs. Roosevelt during World War II. Mild drama.
- Great Expectations (British, 1946)****** John Mills, Valerie Hobson, Finlay Currie, Alec Guinness, Martita Hunt. The Dickens classic of the young orphan lad whose path crosses that of an escaped convict who aids him in the world. Faithfully transcribed, painstakingly produced, superlatively directed, acted, photographed. A film great.
- Great Flamarion, The (1945)**1/2** Erich von Stroheim, Mary Beth Hughes, Dan Duryea. A vaudeville

trick-shot artist is tricked by a woman into murdering her husband, while she beats it with another man. Standard melodrama, made palatable by Von Stroheim's fine acting.

Great Flirtation, The (1934)** $\frac{1}{2}$ Elissa Landi, Adolphe Menjou. A great Hungarian actor and his actress wife come to the U. S. When he goes to get a job he finds that he's an unknown. Moderately entertaining.

Great Gambini, The (1937)** Akim Tamiroff, Marion Marsh. Mind reader predicts inevitable murder and then has to solve it. Fair Grade "B" whodunit.

Great Garrick, The (1937)*** Brian Aherne, Olivia DeHavilland. Ponderous, moderately entertaining biography of famous actor, David Garrick.

Great Gatsby (1949)*** Alan Ladd, Betty Field, Macdonald Carey. Racketeer buys a fabulous estate to be near the woman he loved and lost. Not completely successful but interesting picturization of Fitzgerald's saga of the roaring twenties.

Great Gilbert & Sullivan, The (British, 1953)*** $\frac{1}{2}$ Maurice Evans, Robert Morley. The biography of the leading exponents of light operetta who established a legion of worshippers. Elaborately produced, finely portrayed, with many scenes of their most famous works well represented.

Great Guns (1941)** $\frac{1}{2}$ Laurel & Hardy. The boys are unable to conquer their miserable material in this forced army life comedy.

Great Guy (1936)** James Cagney, Mae Clarke. An investigator for the Weights and Measures Division cracks down on food racketeers who cheat the public by fixing prices. Passable, but hardly up to Cagney's standard.

Great Impersonation, The (1935)** Edmund Lowe, Spring Byington. Fair spy thriller, with Lowe in a dual role—playing both a German munitions man and an English nobleman. Plenty of complicated intrigue, but not many thrills.

Great Jasper (1933)** $\frac{1}{2}$ Richard Dix, Florence Eldridge, Bruce Cabot. Man builds a fortune on the boardwalk in the early days of Atlantic City. Well acted, interesting drama.

Great Jesse James Raid, The (1953)** $\frac{1}{2}$ Willard Parker, Barbara Payton. The famous outlaw is talked

into pulling one last job before he retires, that of raiding a gold mine. Slightly better than average western.

Great John L., The (1945)*** Greg McClure, Linda Darnell, Barbara Britton. The biography of the great heavyweight champ, as he rises to the top and falls from the heights to drunkenness and disgrace. Nicely done, with exciting, often hilarious ring sequences.

Great Lie, The (1941)** $\frac{1}{2}$ Bette Davis, George Brent, Mary Astor. Mary has a child by George, who is Bette's husband and Bette raises the child as her own which is the great lie. Very talky, never compelling but some of the ladies may like it.

Great Man's Lady, The (1942)** $\frac{1}{2}$ Barbara Stanwyck, Joel McCrea. Occasionally entertaining story of a greedy man who struck it rich in silver and the lady who guided him to the straight and narrow. With all the trimmings, it's little more than a mediocre western.

Great Man Votes (1939)**** John Barrymore, Virginia Weidler. Scholar who has turned to drink reforms when the Children's Society threatens to take away his offspring. Superb drama, with moments of high comedy; fine performances, a gem of a movie.

Great McGinty, The (1940)**** Brian Donlevy, Akim Tamiroff. Fable about the rise of a dumb guy to the Governor's mansion is delightful entertainment and Donlevy is superb in the title role.

Great Meadow, The (1930)** $\frac{1}{2}$ John Mack Brown. Story of the pioneers who settled in Kentucky is a western drama which creaks from age but was still a step in the right direction eventually leading to some of today's great outdoor drama. You may like this one.

Great Moment, The (1944)** $\frac{1}{2}$ Joel McCrea, Betty Field. Story of the Boston dentist who was the first to use ether is well done, but not a particularly outstanding biography.

Great Mr. Nobody (1941)** $\frac{1}{2}$ Eddie Albert, Joan Leslie. Dreamer's attempts at kindness brings him ridicule and trouble. Pleasant comedy.

Great O'Malley, The (1937)*** Pat O'Brien, Humphrey Bogart. Well-acted drama about a "rule book cop" who learns how to be human.

Great Profile, The (1940)** John Barrymore, Mary Beth Hughes. Sad to see the greatest of them all in a Grade B comedy, supposedly about

his own backstage shenanigans. If you remember Barrymore, avoid it —if you've never seen him, don't let the opportunity escape.

Great Rupert, The (1950)1/2** Jimmy Durante, Terry Moore. Jimmy and a friendly squirrel combine talents to make happiness. Slim story tied to Durante antics. Amusing.

Great Train Robbery, The (1940)** Bob Steele, Claire Carleton. A train carrying a valuable gold shipment disappears completely, and a railroad agent takes the case. Lively action melodrama.

Great Victor Herbert, The (1939)*** Allan Jones, Mary Martin. Inaccurate and bad film biography of the famous composer, but 28 of his songs well performed compensate for the rest of the picture.

Great Waltz, The (1938)*** Luise Rainer, Fernand Gravet. Lavish but not too entertaining screen biography of Johann Strauss. The music, however, is sheer delight.



William Powell, Luise Rainer, in
The Great Ziegfeld

Great Ziegfeld, The (1936)**** William Powell, Luise Rainer, Myrna Loy. Story of great American showman is superbly told and the production is in the Ziegfeld manner. It runs three hours and we hope your TV station doesn't cut it.

Green Dolphin Street (1947)1/2** Lana Turner, Van Heflin, Donna Reed. A girl sails to New Zealand to marry her sister's fellow and sets off a feature length series of clichés and outlandish gimmicks. It's not

the actors' fault but this one is pretty bad.

Green Fingers (British, 1948)*** Robert Beatty, Nova Pilbeam, Carol Raye. A fisherman who has talent as a bone-setter refuses to study for a degree and goes into practice for society patients. Well-acted drama, with a slightly new plot twist.

Green for Danger (British, 1947)*1/2** Sally Gray, Trevor Howard, Alastair Sim. Droll police inspector wades through suspects and solves murder at a hospital. Tightly-knit mystery, helped immeasurably by Sim's witty performance as the sleuth.

Green Glove, The (1952)1/2** Glenn Ford, Geraldine Brooks. Minor little chase drama concerning wartime treasures. European backgrounds are more exciting than the film.

Green Grass of Wyoming (1948)*** Peggy Cummings, Charles Coburn. Another pleasant horse story for the youngsters. All about wild stallions, frisky mares and even some trotting races.

Green Grow the Rushes (British, 1952)*1/2** Richard Burton, Honor Blackman. When the government comes snooping around a small village, the natives are afraid their whiskey-smuggling business is in danger. Extremely pleasant, humorous comedy.

Green Hell (1940)** Douglas Fairbanks Jr., Joan Bennett, George Sanders. Jungle expedition searching for Inca treasure is attacked by savages. Good cast fails to save this hackneyed melodrama.

Green Light, The (1937)*** Errol Flynn, Anita Louise, Sir Cedric Hardwicke. Wordy adaptation of the Lloyd C. Douglas novel about a doctor who blames himself for a patient's death.

Green Man, The (British, 1957)*** Alastair Sim, George Cole, Jill Adams. Comedy about a professional assassin who schemes to knock off an obnoxious diplomat. Fast, bright and breezy farce.

Green Pastures (1936)**** Rex Ingram, Eddie Anderson. The Scriptures, as seen by Marc Connelly, with an all-Negro cast. Something different, superbly produced, highly entertaining.

Green Promise, The (1948)** Walter Brennan, Marguerite Chapman, Robert Paige. A grizzled old farmer refuses to use new, modern agricul-

- tural methods. Family fare, but moves sluggishly.
- Green Scarf, The** (British, 1951) ***1/2 Ann Todd, Michael Redgrave, Leo Genn. A deaf and blind mute who confesses to an apparently motiveless murder is defended by a wily lawyer. Excellent melodrama; a fine cast, tight direction and a good script all add to the drama.
- Green Years, The** (1945)*** Charles Coburn, Tom Drake, Beverly Tyler. Occasionally moving and generally interesting adaptation of A. J. Cronin's novel about an Irish lad who goes to live with his grandparents in Scotland. Coburn as the boy's great-grandfather is a treat.
- Greenwich Village** (1944)** Don Ameche, Vivian Blaine, William Bendix. Routine score, hackneyed plot and uninspired performances in this gaudy musical set, for no particular reason, in Greenwich Village around 1920.
- Grizzly's Millions** (1945)*** Paul Kelly, Virginia Grey. Murder strikes when a group of relatives gather together waiting for a wealthy old man to die so they can receive his fortune. Above-average mystery, well written.
- Groom Wore Spurs, The** (1951)* Ginger Rogers, Jack Carson, Joan Davis. A pretty woman attorney is hired to keep a high-flying cowboy movie star out of trouble. Dull, badly played, unfunny comedy.
- Guadalcanal Diary** (1943)***1/2 William Bendix, Lloyd Nolan, Preston Foster. A worthy tribute to the men who fought on Guadalcanal is this stirring action film. Of course it has the mock heroics but it's still one of the best war films.
- Guardman, The** (1931)***1/2 Alfred Lunt and Lynn Fontanne. Actor suspecting his wife of infidelity disguises himself to fool her. Superbly acted comedy, still worth-while.
- Guest in the House** (1942)***1/2 Anne Baxter, Ralph Bellamy, Marie McDonald. A young girl taken in by an average household sets to poisoning their minds against each other. Psychological melodrama has its moments.
- Guest Wife** (1945)*** Claudette Colbert, Don Ameche. Married woman is persuaded to pose as a war correspondent's wife to fool his boss. Amusing romantic comedy.
- Guilt of Janet Ames** (1947)*** Rosalind Russell, Melvyn Douglas. Woman embittered by the death of her husband in the war is shown the light by a journalist. Interesting drama.
- Guilty As Hell** (1932)** Edmund Lowe, Victor McLaglen. The actors give this 1932 murder-mystery more bounce than it needs. Lowe is the know-it-all reporter and McLaglen the cop.
- Guilty, The** (1947)***1/2 Don Castle, Bonita Granville. Two friends are in love with the same girl, and she has a twin sister. One of them is murdered, and from there it's anybody's guess as to who, what and why. Complicated mystery, but nevertheless attention-holding.
- Guilty Bystander** (1950)*** Zachary Scott, Faye Emerson. A private eye down on his luck snaps out of the fog when he finds his little child has been kidnapped. Generally well done mystery, made in New York. Good musical score by Dmitri ("High Noon") Tiomkin.
- Guilty Hands** (1931)*** Lionel Barrymore, Madge Evans. A good murder mystery in spite of its vintage, thanks to a superb performance by Mr. Barrymore as the ingenious murderer. Not a whodunit but a suspenseful film.
- Gulliver's Travels** (1939)*** Full-length cartoon is strictly for the youngsters and, although not up to Disney's level, is enchanting fun.
- Gunbelt** (1953)**1/2 Tab Hunter, George Montgomery, William Bishop. Fairly entertaining, low budget western about an outlaw who wants to go straight and his old "buddies" who have different plans.
- Gunfighters** (1947)*** Randolph Scott, Barbara Britton, Forrest Tucker. Gunslinger wants to hang up his pistols, but lands in the middle of a range war. Well-made western with some rugged action.
- Gunga Din** (1939)**** Cary Grant, Douglas Fairbanks Jr., Victor McLaglen, Sam Jaffe, Joan Fontaine. Three members of Her Majesty's Indian Regiment foil a native uprising with the aid of a loyal water boy. Crammed with spectacle, action, comedy, this is one of the most enjoyable adventure films ever made. Great fun.
- Gung Ho** (1943)**1/2 Randolph Scott, Alan Curtis, David Bruce. During World War II, the Marines lead a raid on Makin Island, held by the Japanese. War melodrama has plenty of action, but the usual type of service story.

Gun Law (1939)** $\frac{1}{2}$ Good George O'Brien western.

Gunmen of Abilene (1950)** $\frac{1}{2}$ Pleasant Allan Lane western.

Gunplay (1951)** $\frac{1}{2}$ Neat Tim Holt western.

Guns and Guitars (1936)** $\frac{1}{2}$ Fast Gene Autry western.

Gun Smoke (1931)** Richard Arlen, Mary Brian, William Boyd. Big city gangsters are licked by cowpokes in a western town. Here's the switch: Arlen is the cowpoke and Bill "Hoppy" Boyd is the city crook.

Gun Smugglers (1948)** $\frac{1}{2}$ Well-made Tim Holt western.

Guns of Hate (1948)** Passable Tim Holt western.

Guns of the Pecos (1936)** Fair Dick Foran western.

Guy Named Joe, A (1943)** $\frac{1}{2}$ Spencer Tracy, Irene Dunne, Van Johnson. Spencer comes back from the dead to try and make Van a better Air Corps pilot in this often entertaining but occasionally stupid fantasy. Tracy is excellent but he is often up against too much script trouble.



Fred MacMurray, Carole Lombard,
in *Hands Across the Table*

Hail the Conquering Hero (1944)**** Eddie Bracken, William Demarest, Ella Raines. Riotous satire about wartime hero worship, and what happens in a small American town when a young man contrives a Marine-hero history for himself.

Hairy Ape, The (1944)** William Bendix, Susan Hayward. A rough ship's stoker falls for a red-headed wench who uses him as a pawn in her conquest of other men. From

the play by Eugene O'Neill, a good production, well acted.

Half Angel (1936)** $\frac{1}{2}$ Frances Dee, Brian Donlevy. One-hour cliché about a reporter who proves a murderer innocent and falls in love with her.

Half-Breed, The (1952)** Robert Young, Janis Carter, Jack Beutel. A half-breed leads Indians in raids against Arizona whites, but finds he's been tricked by swindlers. Slow moving western hasn't enough action.

Half-Marriage (1929)* Ken Murray, Olive Borden. Rich girl elopes with poor boy. Dated, poor comedy.

Half-Naked Truth (1932)** $\frac{1}{2}$ Lee Tracy, Lupe Velez. A Broadway press agent pulls some spectacular stunts in the interests of ballyhoo. Amusing comedy.

Half-Shot at Sunrise (1930)** $\frac{1}{2}$ Bert Wheeler, Robert Woolsey. Two doughboys have a ball in Paris during World War I. Old but still funny comedy.

Half Way to Shanghai (1942)** Kent Taylor, Irene Hervey. Train running from Lashio to Rangoon is filled with spies, counter-spies, and killers. Humdrum melodrama.

Hallelujah (1929)*** Daniel Haynes, Nina Mae McKinney. Cotton picker takes his bale to town for sale, runs into violence. Early sound drama with all-Negro cast. Technically crude, but of interest historically.

Hamlet (British, 1948)**** Laurence Olivier, Jean Simmons, Basil Sydney, Eileen Herlie. Shakespeare's tragedy of the Danish prince brought to life by Olivier; film-making at its finest, should be seen by all.

Hands Across the Border (1943)*** Top-notch Roy Rogers western.

Hands Across the Table (1935)*** Carole Lombard, Fred MacMurray. Delightful but dated comedy about the romance of a manicurist and an impoverished bum. Some good dialogue, excellent direction and mostly entertaining.

Hangmen Also Die (1943)*** Brian Donlevy, Walter Brennan, Dennis O'Keefe. A doctor assassinates the notorious Nazi Heydrich, the Hangman, and as a result a wave of terror sweeps occupied Czechoslovakia. Tense, gripping underground melodrama. Directed by Fritz Lang.

Hangover Square (1945)** Laird Cregar, Linda Darnell, George Sanders. Good cast in corny horror film,

set in 1900 London, about a Jekyll-Hyde type composer.

Hannah Lee See: Outlaw Territory

Hansel and Gretel (1954)*** The famous fairy tale, done with puppets. Good for kids.

Happiest Days of Our Lives, The (British, 1950)**** Alastair Sim, Margaret Rutherford. Merry mixups when a group of schoolgirls are billeted at a boys' school by mistake. Hilarious madcap comedy, a laugh a minute!

Happiness Ahead (1934)*** Dick Powell, Josephine Hutchinson. Warm, engrossing little musical, sparked by Mervyn LeRoy's skillful direction; it's the old story of the heiress pretending she's poor but LeRoy lifts it out of the commonplace. Subject incidentally was typical of depression film fare. Unhappy millionaires and carefree paupers.

Happy Go Lovely (British, 1950)*** Vera-Ellen, David Niven, Cesar Romero. American producer in Edinburgh tries to produce a big musical show, and a chorus girl and a millionaire are enticed into the plot. Diverting musical comedy moves along pleasantly.

Happy Go Lucky (1943)1/2** Mary Martin, Dick Powell, Betty Hutton. Pleasant, undistinguished musical about a stenographer who saves her money for a big husband-hunting cruise.

Happy Land (1943)1/2** Don Ameche, Frances Dee. A man loses his only son in the war and through a ghost he learns why he lost his boy and the meaning of the war. Corny but in many ways entertaining.

Happy Landing (1938)*** Sonja Henie, Don Ameche, Cesar Romero. Entertaining, though not outstanding is this little musical about a plane that makes a forced landing in Norway near "you know whose" home.

Hard to Get (1938)1/2** Dick Powell, Olivia DeHavilland, Charles Winninger. The spoiled brat heiress tamed by the dashing hero.

Hard to Handle (1933)** James Cagney. Foolish little comedy about a press agent and his clients. Interesting today because it was made at the time of the Florida real estate boom of the 30's.

Hard Way, The (1942)1/2** Ida Lupino, Dennis Morgan, Joan Leslie. It's the old ambitious girl stepping on everyone in her way plot but Miss Lupino gives it some dignity.

The first half is well done but producer's luck runs out in the final reels.

Hardys Ride High, The (1938)1/2** Mickey Rooney, Lewis Stone. A slight decline from the series' general excellence is this film which tries to tell you that the Hardys are happier on the judge's modest income than they would be with \$2,000,000.

Harold Teen (1934)** Hal LeRoy, Rochelle Hudson. Together with Lillums, Pop and the rest of the Sugar Bowl gang, the comic-strip college boy appears. Fair comedy.

Harrigan's Kids (1943)** Frank Craven, Bobby Readick, J. Carrol Naish, William Gargan. Oldtime jockey trains a kid to be crooked, but relents. Fair racing drama.

Harvey Girls, The (1945)*** Judy Garland, John Hodiak, Ray Bolger. Good score, nice performers and an ordinary but not offensive story add up to a fairly good musical. Story of a group of young ladies who go to the wild west to become waitresses in a Fred Harvey restaurant is a good background for some nice production numbers.

Hat, Coat and Glove (1934)** Ricardo Cortez, John Beal. A lawyer defends his love rival from a murder charge. Ordinary courtroom melodrama.

Hatter's Castle (British, 1941)** James Mason, Emyln Williams, Deborah Kerr, Robert Newton. A hatter stops at nothing to attain a higher place in society, drives his family mercilessly. Old-fashioned, wheezing costume drama with a fine cast.

Haunted Honeymoon (1940)1/2** Robert Montgomery, Constance Cummings. Mild little whodunit set in England and boasting a fine cast and a minor plot.

Havana Rose (1951)** Estelita, Bill Williams, Hugh Herbert. Foreign minister's daughter disguises herself as a gypsy in order to swing a business deal with a whacky financier. Fair comedy with music.

Havana Windows (1933)1/2** Joan Blondell, Glenda Farrell. Funny and well played Class B comedy about two gold-digging chorus girls in Havana.

Have a Heart (1934)** Jean Parker, James Dunn. Lovers of corny fables will have a good cry over this one. Romance of a crippled girl and a young man who isn't aware of her

- affliction has appeal for a limited audience.
- Having Wonderful Crime (1945)***** Pat O'Brien, George Murphy, Carole Landis. A shady lawyer and his two friends turn sleuths and look into the murder of a magician. Fast paced, breezy comedy-mystery.
- Having Wonderful Time (1938)**1/2** Ginger Rogers, Douglas Fairbanks Jr., Red Skelton, Lucille Ball. City girl goes to the mountains for a vacation and falls in love there. Pretty mild comedy has some good scenes but isn't what it should have been.
- Hazard (1948)**** Paulette Goddard, Macdonald Carey. Comedy about a girl who falls in love with the detective sent to arrest her has only a few laughs.
- Headin' for God's Country (1943)**1/2** William Lundigan, Virginia Dale. Mysterious stranger in a small Alaskan town is looked upon with suspicion by villagers, until he becomes a hero. Pleasing melodrama.
- Headin' for Heaven (1947)**** Stuart Erwin, Glenda Farrell. Small town sap mistakenly believes he has but a few months to live, accidentally makes a big land deal. Mild comedy.
- Headline Hunters (1955)**** Rod Cameron, Julie Bishop. Reporter helps a young journalist solve a crime. Ordinary melodrama.
- Headline Shooter (1933)**** Ralph Bellamy, Betty Furness. Ace newsreel cameraman falls for a sob sister. Undistinguished action melodrama.
- Heartbeat (1946)***** Ginger Rogers, Jean Pierre Aumont. Lady pick-pocket falls for a dancing diplomat, attains her place in society. Pleasant comedy with a good cast, elaborate production.
- Heart of New York (1932)***** Smith & Dale. Extremely funny comedy about a Jewish inventor on New York's lower East Side. George Sidney is the inventor and Smith & Dale of vaudeville fame as Shtрудel and Schnaps, a pair of enterprising businessmen.
- Heart of the Golden West (1942)***** Very good Roy Rogers western.
- Heart of the Matter, The (British, 1953)***1/2** Trevor Howard, Elizabeth Allan. From Graham Greene's novel, about a police commissioner in South Africa who falls in love with an Austrian girl, and is threatened with blackmail. Not quite effective drama, but fine performances.
- Heart of the Rio Grande (1942)**** Mediocre Gene Autry western.
- Heart of the Rockies (1951)***** Top-notch Roy Rogers western.
- Heart of Virginia (1948)*1/2** Robert Lowery, Janet Martin, Frankie Darro. A jockey supposed to have lost his nerve regains his courage in time to win the big race. Familiar, undistinguished racing melodrama.
- Hearts Divided (1936)**1/2** Dick Powell, Marion Davies. Story based on the romance of an American girl with Napoleon's brother. Good cast but confusing story fails to sustain interest.
- Hearts in Bondage (1936)**** James Dunn, Mae Clarke. Directed by Lew Ayres. Civil War romance centering around the sea battle between the Monitor and the Merrimac. Pleasing, with good battle scenes.
- Heat Lightning (1934)**** Ann Dvorak, Aline MacMahon, Preston Foster. Uninspired melodrama with occasional comic overtones about a lady gas station operator who gets involved with some murderers.
- Heatwave (British, 1954)**** Alex Nicol, Hillary Brooke. An author becomes the third element in a triangular problem between a man and his faithless wife. Fair melodrama.
- Heaven Can Wait (1943)***** Charles Coburn, Don Ameche, Gene Tierney. This film reaches for greatness but just falls short. Comedy about a late 19th Century lover trying to explain to the Devil why he thinks he belongs in Hades. Entertaining, but unfortunately, does not hold up all the way.
- Heavenly Body (1943)**** William Powell, Hedy Lamarr. Bedroom farce is forced comedy and falls short of its goal. Story of an astronomer's wife who believes a fortune teller and almost runs off with a handsome stranger.
- Heavenly Days (1944)**** Fibber McGee & Molly, Barbara Hale. The two small towners go to Washington to tell Congress how to win the war. Flat comedy never manages to work up enough laughs.
- Heaven Only Knows See: Montana Mike**
- Heaven with a Barbed Wire Fence (1939)**1/2** Glenn Ford, Nicholas Conte, Jean Rogers. Two drifters team up with a refugee girl and try

- to make a living. Ford's first role, also (Richard) Conte's; pleasing little drama.
- He Couldn't Say No** (1938)** $\frac{1}{2}$ Frank McHugh, Jane Wyman. Occasionally amusing comedy about a shy clerk who purchases a nude statue at an auction.
- Heidi** (1937)*** Shirley Temple, Jean Hersholt. The youngsters should love this adaptation of Johanna Spyri's juvenile classic. Story of a little Swiss girl's adventures as everybody seems to conspire to take her from her grandfather has warmth and charm.
- Heidi** (Swiss, 1953)*** Elsheth Sigmund, Heinrich Gretler. The children's classic of the little girl whose grandfather ends his feud with the village so she can receive an education. Well made, especially for children. English dubbed.
- Heldorado** (1946)*** Good Roy Rogers-Dale Evans western.
- Hell and High Water** (1933) $\frac{1}{2}$ Richard Arlen, Judith Allen. Owner of a garbage scow falls heir to a girl and a baby at the same time. Weak melodrama.
- Hell Below** (1932)** Robert Montgomery, Walter Huston. American subs in World War I form the background for this inadequate tale of the Navy's part in victory.
- Hell Canyon Outlaws** (1957)** $\frac{1}{2}$ Dale Robertson, Brian Keith, Rosanna Rory. Deposed sheriff goes after outlaws who have taken over the town. Good western.
- Hell Divers** (1931)** $\frac{1}{2}$ Clark Gable, Wallace Beery. The "sensational" trick photography of Naval air action is silly by current standards but there's still some entertainment value in this story of naval aviation. Gable appears, ironically, as an air photographer, a chore he performed with distinction during World War II.
- Hellfire** (1949)** $\frac{1}{2}$ William Elliott, Marie Windsor. Gambler is reformed by a traveling preacher, and the gambler promises to build a church in his memory. Western drama may be unsophisticated, but moves well and holds interest.
- Hellgate** (1953)** $\frac{1}{2}$ Sterling Hayden, Joan Leslie, Ward Bond. An innocent man is convicted of consorting with Civil War guerrillas and sent to suffer the tortures of Hellgate Prison, in barren New Mexico. Strong western drama, unpleasant for women and children, but well made.
- Hello Everybody** (1933)** $\frac{1}{2}$ Kate Smith, Randolph Scott. Girl saves her farm family by becoming a successful radio singer.
- Hello, Frisco, Hello** (1943)** John Payne, Alice Faye, Jack Oakie. Story of a Barbary Coast saloon keeper who longs for Nob Hill is a long, boring, undistinguished musical.
- Hell's Crossroads** (1957)** Stephen McNally, Peggie Castle. Member of the James gang plans to reform. Routine western.
- Hell's Half Acre** (1954)** $\frac{1}{2}$ Wendell Corey, Evelyn Keyes. Woman goes to Honolulu when she suspects a night club owner of being her husband, believed killed at Pearl Harbor. Involved melodrama has interesting Honolulu locations.
- Hell's Highway** (1932)*** Richard Dix, Tom Brown. Expose of the ruthlessness of chain gangs, used to build a new road and pushed by brutality of the guards. Violent, well made melodrama.
- Hell's Kitchen** (1939)** $\frac{1}{2}$ Ronald Regan, Dead End Kids. Pretty good Dead End Kids melodrama with the boys involved in blackmail, torture and straightening out the rather unsavory situation in Hell's Kitchen.
- Hell Ship Mutiny** (1957)** $\frac{1}{2}$ Jon Hall, John Carradine, Peter Lorre. Ship captain runs into bandits in the South Seas. Mediocre melodrama.
- Hell's Outpost** (1954)** Rod Cameron, Joan Leslie. Veteran and a banker battle over a mining claim. Routine action melodrama.
- Hellzapoppin** (1941)** $\frac{1}{2}$ Olsen and Johnson, Mischa Auer, Martha Raye. The two screwballs unfold their own plot when their director tells them they can't make a movie without a story. It depends upon your own particular taste, but for some this hodge-podge will be screamingly funny; as such, recommended.
- He Married His Wife** (1940)** Joel McCrea, Nancy Kelly, Roland Young. Nonsensical comedy about a divorced couple which ends exactly as the title states.
- Henry Aldrich, Boy Scout** (1944)** $\frac{1}{2}$ Jimmy Lydon, Darryl Hickman. The kids will love this superior entry in the series where patrol leader Henry must be nice to a new youngster at the request of his father.

- Henry Aldrich, Editor (1943)**** Jimmy Lydon, Charles Smith. Minor juvenile comedy finds reporter Henry covering so many fires he's accused of arson.
- Henry Aldrich for President (1941)**** Jimmy Lydon, June Preisser. Grade "B" juvenile tale about Henry running for president of his high school should please the kids.
- Henry Aldrich Gets Glamour (1943)**** Jimmy Lydon, Frances Gifford. Cute entry in this juvenile series finds Henry in Hollywood after winning a contest, and he also gets a date with a "sarong" star.
- Henry Aldrich Haunts a House (1943)**** Jimmy Lydon, Charlie Smith. Henry solves the disappearance of the school principal. Ordinary teen-age comedy.
- Henry Aldrich's Little Secret (1944)**** Jimmy Lydon, Charlie Smith. Henry gets in plenty of hot water when he operates a baby-minding business. Average teen-age comedy.
- Henry Aldrich Plays Cupid (1944)**** Jimmy Lydon, John Litel. Henry decides he'll have a better chance of getting into Princeton if he marries off Mr. Bradley, his high-school principal. Good for kids.
- Henry Aldrich Swings It (1943)*1/2** Jimmy Lydon, Charles Smith. A bit stupid as Henry gets a crush on his music teacher and then gets involved in the theft of a Stradivarius violin.
- Henry and Dizzy (1942)**** Jimmy Lydon, Charles Smith, Mary Anderson. Henry Aldrich is accused of stealing a motorboat. Mild teen-age comedy.
- Henry Goes Arizona (1939)**** Frank Morgan, Virginia Weidler. Mild little comedy about an ex-vaudeville performer who's pitted against some western outlaws.
- He Ran All the Way (1951)**** John Garfield, Shelley Winters. Exciting, contrived melodrama about a killer who holds a decent family at bay and hides out in their home. Excellent performance by Garfield.
- He Stayed for Breakfast (1940)**1/2** Melvyn Douglas, Loretta Young. Communist man learns about life, love and capitalist luxury from a beautiful American girl. Comedy employing "Ninotchka" theme is forced and only occasionally funny.
- He Walked by Night (1949)***1/2** Richard Basehart, Scott Brady. Semi-documentary chase drama showing how the police stalk a killer is an exciting, tense and absorbing film. Basehart is superb as the killer.
- He Was Her Man (1934)***** James Cagney, Joan Blondell. Another good J. Cagney gangster melodrama. This one has more sentiment than blood but it's well done.
- Her Adventurous Night (1946)**1/2** Dennis O'Keefe, Helen Walker. Young boy innocently implicates his parents in a robbery and murder. Competent comedy-melodrama.
- Her Bodyguard (1933)**1/2** Edward Arnold, Edmund Lowe, Wynne Gibson. Amusing little comedy about the romance of a hired guard and the lady he's supposed to protect.
- Her Cardboard Lover (1941)*1/2** Norma Shearer, Robert Taylor. Not too funny sophisticated comedy about a girl, her male secretary and a "wolf" who's out to get her. Forced, stiff and boring.
- Here Comes Carter (1936)**** Glenda Farrell, Anna Nagle. Weak, inconsequential drama about a radio columnist who exposes a gangster.
- Here Comes Cookie (1935)**1/2** Burns & Allen. A full hour of Gracie's comments are a bit too much but that's what this farce serves up. If you're not a Gracie Allen fan, forget this.
- Here Comes Elmer (1913)*1/2** Comedian Al Pearce plays a dual role in a musical comedy with Dale Evans and Frank Albertson. Some laughs, slow moving comedy.
- Here Comes Mr. Jordan (1941)****** Robert Montgomery, Claude Rains, Evelyn Keyes. Boxer in a plane crash discovers his time isn't up as yet, so the celestial powers have to find him a new body. One of the most unusual, original fantasies ever made; fine entertainment all around.
- Here Comes the Band (1935)**** Ted Lewis, Virginia Bruce, Donald Cook. Two ambitious taxi drivers try to crash the music business. Ordinary musical comedy.
- Here Comes the Groom (1934)**1/2** Jack Haley, Mary Boland. Pure farce about a piccolo player who innocently becomes a criminal. Some fun and well acted.
- Here Comes the Navy (1934)***** James Cagney, Pat O'Brien. Riotous comedy of navy life at least by 1934 standards. Compare it to our own recent service comedies and, in spite of fine acting, you'll probably find it wanting.

- Here Comes the Waves** (1944)*** Bing Crosby, Betty Hutton. Fairly cute nautical musical about a successful crooner who joins the Navy. Best song is "Accentuate the Positive."
- Here I Am, Stranger** (1939)**1/2 Richard Greene, Brenda Joyce. Confused film about a young man in college. Good performances by Roland Young as a professor and Richard Dix playing the boy's down and out father.
- Here Is My Heart** (1934)***1/2 Bing Crosby, Kitty Carlisle. Superb score of popular melodies, delightful supporting cast and some highly amusing situations add up to top flight entertainment. Score has held up very well through the years including "Love Is Just Around the Corner" and "June in January."
- Here We Go Again** (1942)** Bergen & McCarthy, Fibber McGee & Molly. The radio teams go out west and get into the usual mix-ups. Mild comedy.
- Her Favorite Patient** (1945)** Ruth Hussey, John Carroll. A lady doctor stops off at her home town to visit her uncle, finds romance with a handsome test pilot. Fair comedy, nothing unusual. (Also called "Bedside Manner.")
- Her Highness and the Bellboy** (1945)** Hedy Lamarr, Robert Walker, June Allyson. Drab comedy about a bellboy who attracts the attention of Princess Hedy Lamarr while he should be courting sweet June Allyson. In spite of the names, this is a bore.
- Her Husband Lies** (1937)** Gail Patrick, Ricardo Cortez. Drama of the gambler and his neglected wife is routine "B" entertainment.
- Her Husband's Affairs** (1948)*1/2 Franchot Tone, Lucille Ball. In spite of the stars, this is a meaningless farce about a man, his wife and some crazy invention.
- Her Husband's Secretary** (1937)*1/2 Jean Muir, Beverly Roberts, Warren Hull. Exactly what the title implies, but very dull.
- Her Jungle Love** (1938)*1/2 Dorothy Lamour, Ray Milland. Plane crashes in tropical island and pilot meets lovely white goddess in sarong. Film recommended only for sarong lovers.
- Her Kind of Man** (1946)** Dane Clark, Janis Paige, Zachary Scott, Faye Emerson. Newsman suspects a gambler of being involved in a murder, romances the gambler's girl. Fair melodrama.
- Her Majesty Love** (1931)*** Marilyn Miller, W. C. Fields, Leon Errol. Episodic but well directed musical comedy superbly played by a fine cast. The story is too silly to go into but Fields and Errol are masters of comedy and their episodes are magnificent.
- Her Master's Voice** (1936)**1/2 Edward Everett Horton, Peggy Conklin. Mild-mannered man turns the tables and becomes a man of fortitude, gets the girl. Pleasing little comedy.
- Heritage of the Desert** (1933)*1/2 Randolph Scott, Sally Blaine. Formula western based on a Zane Grey story.
- Heritage of the Desert** (1939)** Donald Woods, Evelyn Venable. Popular Zane Grey tale of the easterner who goes west to claim an estate. Mild little "B" film.
- Her Panelled Door** (British, 1952)*** Phyllis Calvert, Edward Underdown. A woman found suffering from amnesia tries to retrace her past. Fairly good psychological melodrama.
- Heroes for Sale** (1933)*1/2 Loretta Young, Richard Barthelmess. Sad tidings befall a returning World War vet. Tiresome drama.
- Hey, Rookie** (1941)*** Ann Miller, Larry Parks. Big producer is drafted, stages a big Army show. Pleasant comedy musical with some above average material.
- Hidden Eye, The** (1945)*** Edward Arnold, Frances Rafferty. Blind detective uses his powers to save an innocent man and uncover a murder plot. Tightly knit, suspenseful mystery, above average.
- Hidden Room, The** (British, 1949)***1/2 Robert Newton, Sally Gray, Phil Brown. A madly jealous doctor captures his wife's paramour and imprisons him in a deserted bomb-site cellar, where he intends to slowly kill him. Tense, excellently acted and directed melodrama.
- Hideaway Girl** (1937)** Martha Raye, Shirley Ross, Robert Cummings. Martha clown's her way through this below average story of a girl married to a phony count who runs away from him.
- Hide-Out** (1934)*** Robert Montgomery, Maureen O'Sullivan. Gangster from the big city suddenly discovers the charms of rural life. Montgomery's excellent portrayal and a good production make this an entertaining film.

- Hideout** (1949)** $\frac{1}{2}$ Lloyd Bridges, Adrian Booth. Jewel thieves escape the police and hide out in a small community, changing their identities. Entertaining little crime melodrama.
- Hideout, The** (British, 1949)*** Howard Keel, Valerie Hobson. An escaped criminal forces a young couple to hide him out while the law pursues him. Tense melodrama. Keel does a good acting job in a non-singing role.
- Hi Gaucho** (1936)** John Carroll, Steffi Duna. A horseman hero steps at nothing to win a senorita, despite a family feud. Mild romance.
- Higgins Family, The** (1938)** James Gleason, Lynne Roberts. The clustered family life of the Higgins', with Pop's business lack of sense keeping them in trouble. Amusing family comedy.
- High and Happy** (1947)** Eddie Albert, Constance Moore. A popular quartet breaks up when one of them wants to do "class" material. Just ordinary backstage musical.
- High Barbree** (1946) $\frac{1}{2}$ Van Johnson, June Allyson, Thomas Mitchell. Two airmen are floating on a raft in the Pacific and while one moans the other bores him to death with the story of his life.
- Higher and Higher** (1943)*** Michele Morgan, Jack Haley, Frank Sinatra, Victor Borge. Man unable to pay his servants forms a corporation with them. Entertaining musical comedy.
- High Explosive** (1947)** Chester Morris, Jean Parker. Morris is a laugh-at-death handler of nitroglycerin until his attitude "blows up" in his face. Fair "B" action film.
- High Flyers** (1937)** $\frac{1}{2}$ Bert Wheeler, Robert Woolsey, Lupe Velez. Carnival men put the finger on their employers who try to smuggle stolen gems. Amusing slapstick comedy.
- High Lonesome** (1950)*** John Barrymore Jr., Chill Wills. A mysterious young man wanders into a ranch and sets into motion a series of weird happenings. Expert combination of western and mystery, well above average.
- High Noon** (1952)*** Gary Cooper, Grace Kelly. Well on its way to becoming a western classic; story of a brave lawman who has to face outlaws sworn to kill him on his wedding day. As fine an outdoor drama as one could wish, as witness its numerous awards.
- High Pressure** (1932)*** William Powell, Evelyn Brent. Amusing comedy about a con man and a method for making artificial rubber. The part of the suave con man was made for Mr. Powell and he takes every advantage of the opportunity.
- High School** (1940) $\frac{1}{2}$ Jane Withers. Juvenile comedy which finds pudgy Jane cutting her capers in high school.
- High Sierra** (1911)** $\frac{1}{2}$ Humphrey Bogart, Ida Lupino, Arthur Kennedy. Tired old killer on the loose theme receives an exciting rejuvenation from this superb cast aided by an excellent script and production.
- High Tension** (1936)** Glenda Farrell, Brian Donlevy. Romance of a Romeo deep sea diver and a magazine writer has its share of laughs and is a tolerable hour.
- High Wall** (1947)*** Robert Taylor, Audrey Totter, Herbert Marshall. Lady doctor helps a man regain his memory, then proves he didn't kill his wife. Suspenseful, well acted mystery melodrama.
- Highly Dangerous** (British, 1951)*** Margaret Lockwood, Dane Clark. Pretty lady scientist and an American reporter risk their necks obtaining vital information behind the Iron Curtain. Exciting, entertaining spy thriller.
- Highway West** (1941)** $\frac{1}{2}$ Arthur Kennedy, Brenda Marshall. Occasionally exciting melodrama with a typical TV plot. You've seen the one about the nice girl whose gangster husband breaks out of jail and forces himself on her.
- Highways by Night** (1943)** $\frac{1}{2}$ Richard Carlson, Jane Randolph. Young millionaire outsmarts crooked truck promoters. Pleasant melodrama.
- High, Wide and Handsome** (1937)*** Irene Dunne, Randolph Scott, Dorothy Lamour. Musical tale of the robust adventure which surrounded the discovery of oil in Pennsylvania around 1860. Music by Jerome Kern and Oscar Hammerstein II. Not as good as it seems when you study the credits, but entertaining.
- Hill 24 Doesn't Answer** (1955)*** Edward Mulhare, Haya Hararit. First feature made in Israel. Story of four Israeli volunteers who defended their homeland at the cost of their lives. Grim drama with numerous moving scenes. Actor Mulhare recently switched to playing lead in "My Fair Lady" on Broadway.

Hillsboro Story, The See: Divorce Hills of Home (1948)*** Lassie, Donald Crisp, Janet Leigh, Edmund Gwenn. Sentimental warm tale of a Scottish doctor (Gwenn) and his beloved collie. Certainly the best dog loves man film since "Lassie Come Home." Big difference here is that Gwenn steals the honors from Lassie.

Hills of Oklahoma (1950)** Fair Rex Allen western.

Hi, Neighbor (1942)** The stuffy sponsor doesn't like her college being turned into a vacation lodge in the summertime, but finally relents amidst much song and laughter. With Jean Parker, John Archer, Vera Vague, Don Wilson, some hill-billy acts. Corny rustic musical.

Hi Nellie (1934)*** Paul Muni, Glenda Farrell. Unrealistic but engrossing newspaper story with Mr. Muni assigned to a lovelorn column because he wouldn't play ball with the publisher.

Hips, Hips, Hooray (1934)/2** Bert Wheeler, Robert Woolsey. Two salesmen marketing flavored lipstick are suspected of stealing ten grand. Amusing slapstick comedy.

Hired Wife (1940)*** Rosalind Russell, Brian Aherne. Super-secretary marries her boss for business reasons, finds domesticity more difficult than work. Entertaining comedy.

His Brother's Wife (1936)** Barbara Stanwyck, Robert Taylor. Run-of-the-mill love story about a doctor trying to find a cure for a rare tropical disease and a woman who—hold your breath—marries his brother just to spite him.

His Double Life (1933)*** Lillian Gish, Roland Young. Entertaining version of the perennial Arnold Bennett tale of a man who changes identity with his dying butler.

His Family Tree (1935)/2** James Barton, Margaret Callihan. Race for mayor is confused by the arrival of the leading candidate's father from Ireland. Pleasing comedy-drama.

His Greatest Gamble (1934)** Richard Dix, Dorothy Wilson. Ne'er-do-well father turns hero and insures his daughter's happiness. Mild drama.

His Kind of Woman (1951)*** Robert Mitchum, Jane Russell, Vincent Price. Fall guy in a plot to bring an expatriated racketeer back to the U. S. gets wise and rounds up the

crooks. Long but lively, entertaining melodrama.

His Woman (1931)/2** Gary Cooper, Claudette Colbert. Terrible comedy-drama about a sea captain, a "reformed" lady and a baby. Don't judge the stars by this 1931 epic.

History Is Made at Night (1937)/2** Charles Boyer, Jean Arthur. The eternal triangle of wife, husband and other man in a curious mixture of comedy and melodrama. Some bright moments, including a finely portrayed shipwreck sequence.

History of Mr. Polly, The (British, 1949)*/2** John Mills, Sally Ann Howes. A young draper carries a dream of adventure replacing his placid life, finally achieves the dream. Witty, tastefully done period comedy-drama. Excellent performances.



Robert Taylor, Barbara Stanwyck,
in *His Brother's Wife*

Hitch Hike Lady (1935)** Alison Skipworth, Mae Clarke. Tired of it all, an elderly woman decides to hitch hike cross country. Pleasant comedy.

Hitchhiker, The (1953)*/2** Frank Lovejoy, Edmond O'Brien, William Talman. Two men on a camping trip are waylaid and held by a desperate fugitive. Excellent, spell-binding melodrama, tense and exciting; directed by Ida Lupino.

Hitch Hike to Happiness (1944)** Al Pearce, Dale Evans. A waiter with theatrical ambitions soon finds his wishes come true. Fair musical comedy.

- Hitler Gang, The** (1944)** Robert Watson. Pure propaganda film made without too much concern for facts, but still interesting.
- Hitler's Children** (1943)*** Tim Holt, Bonita Granville. Two youngsters are caught in the relentless gears of the Nazi war machine. Good drama of wartime Germany.
- Hit Parade of 1951** (1950)** John Carradine, Patricia Morison. Propaganda film made during the war is overwritten and trite. Many film indictments of the Nazi terror should be shown regularly as reminders but certainly not this one.
- Hit Parade of 1937** See: I'll Reach for a Star
- Hit Parade of 1943** See: Change of Heart
- Hit Parade of 1951** (1950)** John Carroll, Marie McDonald. Case of mistaken identity between a gambler and a singing idol of the bobby-sox set. Lavish but humdrum musical.
- Hitting a New High** (1937)*** Lily Pons, Jack Oakie. Girl uses a clever hoax to get a singing contract. Entertaining musical comedy.
- H. M. Pulham, Esq.** (1941)*** $\frac{1}{2}$ Hedy Lamarr, Robert Young, Ruth Hussey, Van Heflin. The life of a stuffy Bostonian who is momentarily uprooted from his life by a love affair. Tastefully produced, superbly directed drama, with Young giving a superb performance.
- Hobson's Choice** (British, 1954)**** Charles Laughton, John Mills, Brenda de Banzie. A spinster picks out a shy young man, and literally drags him to the altar. Wonderfully bright, clever comedy, with a masterful performance by Laughton as old Mr. Hobson, who likes his spot of whiskey now and then. A comic delight.
- Hold Back the Dawn** (1941)*** $\frac{1}{2}$ Charles Boyer, Olivia DeHavilland, Paulette Goddard. Beautiful, moving story of a refugee from the Nazis who woos and weds an American girl in Mexico merely to gain admittance to the U. S. Excellent script, direction and acting. One of Boyer's best.
- Hold 'Em Jail** (1932)** $\frac{1}{2}$ Bert Wheeler, Robert Woolsey, Edna May Oliver, Betty Grable. Prison football team goes to great lengths to acquire new talent. Amusing comedy.
- Hold 'Em Navy** (1937)** Lew Ayres, Mary Carlisle. Fairly pleasant little football tale with an Annapolis setting.
- Hold 'Em Yale** (1935)*** Patricia Ellis, Cesar Romero, William Frawley. Funny adaptation of a Damon Runyon yarn about a bunch of Broadway characters who try and marry a doll off to her college boy friend just to get rid of her.
- Hold That Blonde** (1945)** Eddie Bracken, Veronica Lake. Kleptomaniac gets involved with jewel thieves. Silly farce that the kids may enjoy.
- Hold That Co-ed** (1938)*** $\frac{1}{2}$ John Barrymore, George Murphy, Joan Davis. Barrymore in a hilarious musical comedy about politics and football. The great man appears as a caricature of all political demagogues and he's magnificent. Good fun.
- Hold That Kiss** (1937)** $\frac{1}{2}$ Dennis O'Keefe, Maureen O'Sullivan, Mickey Rooney. Entertaining, though minor little comedy, about the romance of a couple of phonies. Lot of cute moments before the final kiss.
- Hold Your Man** (1932)** $\frac{1}{2}$ Clark Gable, Jean Harlow. Popular, torrid team of the early 30's gets little or no support from this often used story of the bad guy and gal who must reform to find true happiness.
- Holiday** (1938)*** $\frac{1}{2}$ Katharine Hepburn, Cary Grant, Lew Ayres. Society girl falls for her sister's fiance, sees that the family is going to run his life for him. Sophisticated comedy has plenty of class, expert performances.
- Holiday Affair** (1947)** $\frac{1}{2}$ Robert Mitchum, Janet Leigh, Wendell Corey. War widow with a small son is faced with having to choose between two suitors. Mildly amusing comedy-drama.
- Holiday Camp** (British, 1947)** $\frac{1}{2}$ Flora Robson, Dennis Price, Jack Warner. Typical family has many varied adventures at a vacation resort. Loosely written, uneven comedy-drama.
- Holiday in Mexico** (1946)*** Walter Pidgeon, Jane Powell, Xavier Cugat. Semi-classical music is spiced with some Latin American melodies in this musical treat. Plot about a widowed ambassador to Mexico and his teen-age daughter who tries to run his house doesn't interfere with Miss Powell's singing, Cugat's rumbas and Jose Iturbi's piano.
- Holiday Inn** (1942)*** $\frac{1}{2}$ Fred Astaire, Bing Crosby. Irving Berlin's finest music ("White Christmas," "Easter Parade," "Be Careful, It's

My Heart'), plus Bing and Fred add up to a screen delight.

Hollow Triumph See: Sear, The
Holly and The Ivy, The (British, 1953)***^{1/2} Ralph Richardson, Celia Johnson, Margaret Leighton. A country parson gathers his family together at Christmas, discovers that because of him they are unhappy. Superlatively acted drama, slowly paced but always absorbing.

Hollywood Canteen (1941)*** Bette Davis, Joan Crawford, Jack Carson, Dan Clark. Just about everybody makes a guest appearance in this piece of Hollywood propaganda. Everybody likes names so you'll enjoy it. But outside of some good musical numbers, it's an awful movie.

Hollywood Cavalcade (1939)*** Don Ameche, Alice Faye. Film which traces the history of the motion-picture industry (through 1939) has some wonderful moments. It eventually gets lost in the cliché mill but its earlier scenes are worth catching.

Hollywood Hotel (1937)**^{1/2} Dick Powell, Rosemary Lane. Saxophone player gets the run-around in Hollywood, finally becomes a movie star. Typical Warner musical, overloaded with big production numbers.

Hollywood Revue, The (1929)** All-star cast from John Gilbert to Buster Keaton, Shearer to Dressler. An all-star musical revue. Old-style stuff.

Hollywood Stadium Mystery (1938)**^{1/2} Neil Hamilton, Evelyn Venable. A prize fighter is murdered in full view of the crowd at the Hollywood Legion Stadium. Fairly good mystery.

Holy Matrimony (1943)***^{1/2} Monty Woolley, Gracie Fields. Superbly acted tale of a great artist who poses as his dead valet, gets married and involved in scandal when his wife innocently sells some of his paintings. Wonderful fun.

Holy Terror, The (1937)**^{1/2} Jane Withers, Joan Davis. Juvenile comedy finds Jane saving the Navy from spies. For kids only. It'll make you ill.

Home at Seven (British, 1952)*** Ralph Richardson, Margaret Leighton, Jack Hawkins. A bank clerk returns home to discover he has been missing one day, due to amnesia, and that he is suspect in a murder. Clever mystery melodrama, well acted and directed (by Richardson) and with several twists.

Homecoming (1947)** Clark Gable, Lana Turner, Anne Baxter, John Hodiak. Clark is married to Anne in this one but through flashbacks he manages to have his torrid box-office dynamite romance with Lana. It has a war background but it's nothing to shout about.

Home in Indiana (1944)*** Walter Brennan, Lon McCallister, Jeanne Crain, June Haver. A routine plot but delightful performances and photography make this film about harness racing a pleasure to see. Lon drives a blind filly in the big race and you'll find yourself cheering.

Home in Oklahoma (1946)** Okay Roy Rogers-Dale Evans western.

Home in Wyomin' (1942)*** Good Gene Autry western.

Home of the Brave (1949)**^{1/2} Lloyd Bridges, Frank Lovejoy, James Edwards. Negro soldier on a dangerous Pacific patrol is made a mental case by the intolerance of his white cohorts. Hard-hitting drama makes its point well, is excellently acted.

Home on the Prairie (1939)**^{1/2} Rather tame Gene Autry western.

Home on the Range (1935)* Randolph Scott, Jackie Coogan. Poor western with the usual moustached villains.

Homestretch, The (1947)** Cornell Wilde, Maureen O'Hara. Some wonderful horse racing shots from Ascot to Churchill Downs but the story makes you wish they had eliminated the actors and just shown the races. Fancy-free horse owner and disappointing wife is the worn frame.

Home Sweet Homicide (1946)**^{1/2} Peggy Ann Garner, Randolph Scott. This contrived hokum about a mystery writer's kids solving a murder is only for young teen-agers.

Homicide Bureau (1939)**^{1/2} Rita Hayworth, Bruce Cabot. Routine, below average film has detective Cabot breaking up a ring that deals in scrap iron. Forget it.

Honeymoon (1947)** Shirley Temple, Guy Madison, Françoise Tone. GI has trouble marrying his fiancée, since he only has a three-day pass. Uninspired comedy.

Honeymoon for Three (1941)** Ann Sheridan, George Brent, Jane Wyman. This comedy about a lecturer's romance with his secretary falls flat on its face aided by mediocre acting, writing and production.

- Honeymoon in Bali** (1939)*** Fred MacMurray, Madeleine Carroll. Witty romantic comedy about a cold, calculating career girl who is conquered by a man. Silly and out of hand in spots, but very entertaining.
- Honeymoon Lane** (1931)*½ Eddie Dowling, June Collyer. Museum piece about a health resort, gangsters and kings plus a lady who makes cherry pies. Weak film.
- Honky Tonk** (1941)**½ Clark Gable, Lana Turner, Frank Morgan, Claire Trevor. First screen meeting of Gable and Turner has no originality other than the teaming. He's a gambler, she's a good girl and you know all along where they're headed. Enough action and loving though, to please most of their fans.
- Honolulu** (1938)**½ Eleanor Powell, Robert Young, Burns & Allen. Typical Hollywood musical boasting no originality and loads of confusion. Mr. Young plays two roles which means he suffers more than the other players.
- Honolulu Lu** (1942)*½ Lupe Velez, Bruce Bennett. Burlesque queen enters a society popularity contest staged by her con-man uncle. Dull, mediocre comedy.
- Honor Among Lovers** (1931)** Fredric March, Claudette Colbert. Amorous executive makes a play for a stenographer, but she prefers another. Romantic drama suffers with age.
- Honor of the Family** (1931)**½ Bebe Daniels, Warren William. Loosely based on a Balzac story, this minor film owes all its entertainment value to Mr. William.
- Hoodlum Empire** (1952)**½ Brian Donlevy, Claire Trevor, Forrest Tucker. Senatorial crime committee uncovers the sordid story of a gangland syndicate. Passable melodrama, but doesn't rate with the better gang shows.
- Hoodlum Saint, The** (1945)**½ William Powell, Esther Williams. Confused little melodrama about a cynic who discovers faith is clumsily told in spite of Powell's creditable acting.
- Hook, Line and Sinker** (1930)**½ Bert Wheeler, Robert Woolsey. Two hotel managers foil crooks who plan to rob the safe and the guests. Amusing comedy.
- Hooray for Love** (1935)** Ann Southern, Gene Raymond. Boy and girl try to break into show business. Mild musical comedy.
- Hoosier Holiday** (1943)*½ Dale Evans, George Byron. Five brothers want to join up to win the war, but resort to romantic trickery when they are told they are needed on the farm. Flimsy rustic musical.
- Horn Blows at Midnight** (1945)** Jack Benny, Alexis Smith. Jack has been using this picture as a running gag for 10 years. He claims, in jest, that it ruined him in pictures. Take a peek—you'll probably agree.
- Horror Island** (1941)** Leo Carrillo, Dick Foran. Treasure hunt on a Gulf Coast island leads to murder. Typical low-budget mystery, a few thrills.
- Horse Feathers** (1932)***½ Marx Brothers. Their fans will love this one. Groucho takes over a college and the gags fly fast and free.
- Horse's Mouth, The** (British, 1953)*** Robert Beatty, Mervyn Johns. A reporter comes to a small Irish town, discovers a man who can forecast accurately any event with the aid of a spirit of Greek Oracle residing at the bottom of a well. Fantastic but amusing comedy-drama.
- Hostages** (1943)** Luise Rainer, William Bendix, Arturo De Cordova. Fair action film pays tribute to the Czech underground. A group of people held as hostages after a Nazi is murdered.
- Hotel Berlin** (1945)*** Faye Emerson, Helmut Dantine. Occasionally interesting adaptation of Vicki Baum's novel centered in a Berlin hotel as Hitler's Germany is collapsing. Most of the characters and situations are contrived but there's some good excitement.
- Hotel for Women** (1939)*½ Linda Darnell, Ann Southern. Trite little nonsense about a small town girl, rejected in love, who almost goes down the primrose path.
- Hotel Imperial** (1939)** Ray Milland, Isa Miranda. Woman seeking the man who drove her sister to suicide. Gets involved with spies and counter-spies at a hotel. Good cast can't do much with this humdrum melodrama.
- Hotel Reserve** (British, 1945)**½ James Mason, Patricia Medina. Guest at a French seaside resort is accused of being a Nazi agent, but traps the real spy. Okay espionage melodrama.
- Hotel Sahara** (1952)** Yvonne De Carlo, Peter Ustinov. Occasionally amusing satire on the changing attitudes of civilians occupied during a war. Miss De Carlo is prepared to

accept any current winner. English-made film. Not for American taste.

Hot Ice (British, 1953)*** Barbara Murray, John Justin. Laughs and thrills evenly divided in one of those spooky mansion-type mysteries. Better than average.

Hot Lead (1951)** Average Tim Holt western.

Hot Money (1936)** Ross Alexander, Beverly Roberts. Story of a get-rich-quick invention provides a few scattered laughs.

Hot Saturday (1932)*1/2 Nancy Carroll, Gary Grant. Routine, dated little film about a girl who is hounded by malicious gossip. Cary is great but this was '32 and he hadn't reached the position where he could pick his stories.

Hot Tip (1935)**1/2 James Gleason, Zasu Pitts. Horse lover risks the family fortune in order to regain a sum lost in betting another man's money. Amusing comedy.

Hot Water (1937)** Jed Prouty, Spring Byington. Another in the undistinguished "Jones Family" series. This one has Pop running for mayor.

Hound of the Baskervilles (1939)*** Basil Rathbone, Nigel Bruce, Richard Greene. Young man who has inherited an estate from his uncle suspects foul play, calls on Sherlock Holmes. Good mystery, well produced and suspenseful.

Hour Before the Dawn, The (1944)** Franchot Tone, Veronica Lake. Spy drama about girl who poses as a refugee in England during the war, but is a Nazi spy, is slow moving and not absorbing drama.

Hour of Glory See: Small Back Room.

House Across the Bay (1940)**1/2 Joan Bennett, George Raft, Walter Pidgeon, Lloyd Nolan. While waiting for her jailbird husband to come out, a singer falls for an aircraft designer; hubby hears of this, seeks revenge. Fair melodrama; Nolan is fine as a shady lawyer.

House Across the Street (1949)** Wayne Morris, Janis Paige. Routine and hackneyed crime melodrama with a newspaper background.

House by the River (1950)** Louis Hayward, Lee Bowman, Jane Wyatt. Philanderer strangles his maid, implicates his brother in the crime. Well made but otherwise undistinguished costume thriller.

Housekeeper's Daughter, The (1939)**1/2 Joan Bennett, Adolphe Menjou,

John Hubbard, Victor Mature. A pretty miss helps a mild-mannered man get rid of some racketeers. Mildly amusing comedy with a hilarious finish.

House of a Thousand Candles, The (1936)*1/2 Phillips Holmes, Mae Clarke. Spies are outwitted in an unfinished mansion. Passable melodrama.

House of Horrors (1946)**1/2 Robert Lowery, Rondo Hatton. Low-grade thriller in the "Creepers" series. This time, a mad sculptor uses "The Creeper" to get revenge on people who criticized his objets d'art.



Basil Rathbone, Nigel Bruce, in
Hound of the Baskervilles

House of Seven Gables (1940:***1/2 George Sanders, Margaret Lindsay, Vincent Price. Scheming lawyer falsely accuses his sister's sweetheart of murder, but she waits for him for twenty years to be released from prison. Superbly acted; well made drama, version of Hawthorne's classic novel.

House on 56th Street (1933)**1/2 Kay Francis, Ricardo Cortez. Everything happens to poor Kay in this overplotted chronicle of a woman's misery. She goes to jail for no good reason, sees her home go to pot along with the picture. The overall performances make the film passable.

House on 92nd Street (1945)***1/2 William Eythe, Lloyd Nolan, Signe Hasso. The FBI's battle against the fifth column in a fast paced, exciting film. This was the first pic-

ture to effectively combine documentary techniques with the dramatic and none of its imitators have topped it.

Housewives (1934)** Bette Davis, George Brent. Tiresome story about the woman behind a successful man.

Howards of Virginia, The (1940)***/2 Cary Grant, Martha Scott, Sir Cedric Hardwicke. Spirited backwoodsman is married to an aristocratic Virginia girl at the time of the American Revolution. Their story is a fine example of "flag waving"—with taste.

How Green Was My Valley (1941)**** Walter Pidgeon, Maureen O'Hara, Donald Crisp, Roddy McDowall. Beautiful, poignant, moving story of a coal mining family in Wales. Nothing alarming in the plot but loaded with incidents that pluck at your heartstrings with reckless abandon. A "must" film.

Huckleberry Finn (1931)***/2 Jackie Coogan, Junior Durkin. Kids still love this classic and even this 1931 version of adventures on the Mississippi will appeal to the youngsters.

Hucksters, The (1946)** Clark Gable, Ava Gardner, Deborah Kerr, Sydney Greenstreet. Adaptation of the novel about advertising which set the style for cheap modern novels is not nearly as pungent as the book. You'll still enjoy Ava Gardner in the role that really boosted her Hollywood stock.

Huddle (1932)** Ramon Navarro, Madge Evans. Poor boy gets a college scholarship, makes good. Fair melodrama.

Hudson's Bay (1941)***/2 Paul Muni, Gene Tierney. Story of the founding of the famed Hudson's Bay Company is a drawn out story, lacking action or motivation. A disappointing film.

Hue and Cry (British, 1948)** Alastair Sim, Valerie White. A meek detective story writer and a group of kids crack a gang of thieves. Highly enjoyable romp, from the same men who made "The Lavender Hill Mob." Sim, as usual, is grand.

Hullabaloo (1940)** Frank Morgan, Billie Burke. Morgan fans will enjoy this now dated comedy about the radio business. Dan Dailey is very good in a minor role.

Human Cargo (1936)***/2 Claire Trevor, Brian Donlevy. Loosely plotted

story of girl-boy reporters and their romance plus the alien smuggling racket.

Human Comedy, The (1942)**** Mickey Rooney, Frank Morgan, Marsha Hunt, Van Johnson. If you don't like top drawer sentimental hokum, forget this one. William Saroyan's optimistic philosophy on the human race is beautifully expressed in this story which is almost plotless but deep in characterization and sensitivity. It just tells about a small town in California during World War II but see it and reaffirm your faith in people.

Hunchback of Notre Dame (1939)****/2 Charles Laughton, Maureen O'Hara, Edmond O'Brien. Victor Hugo's classic tale of the hunchback who saves a gypsy girl from a Paris mob. Fine production values, well acted.

Hundred Hour Hunt (British, 1953)*** Anthony Steel, Jack Warner. A little girl who is an accident victim needs blood plasma that can only be supplied by a sailor, a boxer and a fugitive. Suspenseful melodrama.

Hungry Hill (British, 1947)***/2 Margaret Lockwood, Dennis Price. Two Irish families feud with each other through the years, bringing despair and poverty. Rambling, drawn out melodrama, has some good moments, some trite ones.

Hunted, The (1948)***/2 Preston Foster, Belita. A cop has a tough decision to make when it appears his ex-sweetheart is a murderess. Average crime melodrama; some good moments.

Hunted See: Stranger in Between, The

Hunted Men (1938)** Lloyd Nolan, Mary Carlisle. Gangster learns too late what a nice life all us "homey people" live. Sentimental, well-played but not too interesting a film.

Hunt the Man Down (1951)** Gig Young, Lynne Roberts. Public defender is asked to solve a killing for which an innocent man is charged. Above average mystery with a good plot.

Hurricane Smith See: Double Identity
Hurry, Charlie, Hurry (1941)***/2 Leon Errol, Mildred Coles. Henpecked husband gets himself in a barrel of trouble. Elongated two-reeler, but still an amusing comedy.

Husband's Holiday (1932)* Clive Brook, Vivienne Osborne. Man finds himself in love with two women at

the same time; one of them is his wife. Pretty brittle stuff.

I Am a Camera (British, 1955)*** Julie Harris, Laurence Harvey, Shelley Winters. The record of a young author and a hard-living, carefree girl in pre-war Berlin. Uneven but excellently acted comedy-drama, strictly adult.

I Am a Fugitive (1932)*** Paul Muni. A scathing indictment of life in a Southern chain gang which has become a film classic. The movie and the book on which it was based caused quite a stir at the time and even led to some investigations. Muni is magnificent in the lead and he's ably assisted by a fine cast.

I Am a Thief (1935)** Ricardo Cortez, Mary Astor. Complicated adventure story set in that pet filmland location for intrigue—the Orient Express.

I Am the Law (1938)*** Edward G. Robinson, Wendy Barrie. Law professor wages a one-man war against protection racketeers. Well acted, well done crime melodrama.

I Became a Criminal (British, 1947)*** Trevor Howard, Sally Gray. An ex-pilot framed into prison escapes to square the double cross. Tense, exciting melodrama; well acted.

I Believe in You (British, 1952)*** Cecil Parker, Celia Johnson. A wayward young girl and a hoodlum are looked after by a kindly probation officer. Interesting drama is well thought out.

Ice-Capades (1941)** James Ellison, Jerry Colonna. A newsreel cameraman spies an unknown girl and makes her a big ice-show star. Fair musical comedy.

Ice Capades Revue See: Rhythm Hits the Ice

Ice Follies of 1939 (1938)** Joan Crawford, James Stewart, Lew Ayres. Ice skating shows are no novelty today and, as that was the only reason for making this undistinguished film, skip it unless you feel like watching a good ice show.

Iceland (1942)** $\frac{1}{2}$ Sonja Henie, John Payne. A fair score, Sonja's skating and that's it for this film. Plot and dialogue about romance of an Icelandic girl and a Marine is a disgrace.

Idaho (1943)** Okay Roy Rogers western.

Ideal Husband, An (British, 1948)** $\frac{1}{2}$ Paulette Goddard, Michael Wilding, Glynis Johns. Oscar Wilde's comedy of manners and morals in Victorian

England, elaborately produced, but stuffy, dull.

I'd Give My Life (1936)** $\frac{1}{2}$ Sir Guy Standing, Tom Brown. Unbelievable drama of a young murderer who killed his hood guardian but is, in reality, the son of the governor's wife.

Idiot's Delight (1938)** $\frac{1}{2}$ Clark Gable, Norma Shearer. Robert Sherwood's Pulitzer prize play loses a lot of punch in the screen version but enough is left to make it worthwhile. Written prior to World War II it is worth seeing today because it expresses one of America's great playwright's views on war. Story has enough comedy to keep it going as pure entertainment.

I Dood It (1943)** $\frac{1}{2}$ Red Skelton, Eleanor Powell. Red's many fans may like this zany slapstick but it's not one of his best. Romance of a pants presser and a movie star is loaded with trite situations and forced humor.

I Dream of Jeannie (1952)** Ray Middleton, Bill Shiely. Story of how Stephen Foster came to write many of his famous tunes. Corny plot, but plenty of ditties for those who care.

I Dream Too Much (1935)** $\frac{1}{2}$ Lily Pons, Henry Fonda. Two young music students are happily married until the wife wins success as a singer. Superb vocalizing by Miss Pons is the feature of this pleasant romantic comedy-drama.

If I Were Free (1933)** $\frac{1}{2}$ Clive Brook, Irene Dunne. Two victims of unhappy marriages meet at a party and fall in love. Fairly good romance.

If I'm Lucky (1946)** Perry Como, Vivian Blaine. Crooner Perry runs for governor and this one proves that he's a better TV emcee than movie actor. Fair score plus Harry James and Phil Silvers. Poor film.

I Found Stella Parish (1935)** Kay Francis, Paul Lukas. A full-length soap opera with every conceivable tear-jerking gimmick thrown in.

If This Be Sin (British, 1950)** $\frac{1}{2}$ Myrna Loy, Richard Greene. A man involved in an extra-marital affair with a woman falls for her daughter. Dull drama.

If Winter Comes (1947)* Walter Pidgeon, Deborah Kerr. Terrible, confused soap opera story which is an insult to its cast.

If You Could Only Cook (1935)** Jean Arthur, Herbert Marshall. Col-

- lege professor's daughter talks a motor magnate into landing jobs as cook and butler, which they do, in a gangster's home. Silly but clever, amusing comedy.
- If You Knew Susie** (1947)** Eddie Cantor, Joan Davis. Vaudeville team discover a famous ancestor and go to Washington to collect seven billion dollars the government owes them. Mild comedy with music.
- I, Jane Doe** (1918)**^{1/2} Ruth Hussey, John Carroll, Vera Kalston. A woman convicted of the murder of a playboy is found to be pregnant, and leads everyone to suspect that perhaps she had a good motive. Terribly trite drama that defeats a good cast.
- I Know Where I'm Going** (British, 1946)**^{1/2} Wendy Hiller, Roger Livesey. Rich girl on her way to marry an unwanted suitor runs away, finds true love on an island off the Scottish coast. Charming romance, beautifully played and directed.
- I Like Your Nerve** (1931)** Douglas Fairbanks, Jr., Loretta Young, Boris Karloff. Doug was imitating his father in those days so they gave him swashbuckling roles in 1915 type movies.
- I Live for Love** (1931)** Dolores Del Rio, Edward Everett Horton, Everett Marshall. Undistinguished backstage musical which owes everything to Mr. Marshall's fine voice.
- I Live My Life** (1935)**^{1/2} Joan Crawford, Brian Aherne. The depression's popular movie subject, the rich girl who is so unhappy, is back with us in this entertaining little comedy. Aherne is the inevitable idealist who teaches her that money isn't everything.
- I'll Be Seeing You** (1944)**^{1/2} Ginger Rogers, Joseph Cotten, Shirley Temple. Lady convict gets a Christmas furlough, meets a soldier undergoing psychiatric treatment, and love blossoms. Sentimental drama, uneven, some good moments.
- I'll Get You** (British, 1953)** George Raft, Sally Gray. An FBI man, assisted by a pretty MI operator, tracking down foreign agents who smuggle atomic scientists to the Commies. Slow, not very convincing.
- I'll Give a Million** (1938)**^{1/2} Warner Baxter, Peter Lorre, Marjorie Weaver. A funny idea that never fills its promise. Plot concerns a published report that a millionaire, disguised as a hobo, will give a million to the first person who's nice to him. Result—all bums are treated like kings.
- Illicit** (1931)** Barbara Stanwyck. Story of a marriage and its pitfalls was all right in 1931 but won't stand up for today's audiences.
- I'll Reach for a Star** (1936)** Frances Langford, Phil Regan. A radio talent scout aids a society belle in her quest for a singing career. Fair musical; some good specialties.
- I'll Wait for You** (1910)**^{1/2} Robert Sterling, Marsha Hunt. The old bad man goes to a small town and becomes a good man theme. Receives a miserable treatment here.
- I Love a Bandleader** (1915)** Phil Harris, "Rochester," Leslie Brooks. House painter with a loss of memory is mistaken for a bandleader. Mild musical comedy.
- I Love a Soldier** (1944)** Paulette Goddard, Sonny Tufts. Drama about war marriages and their implications treats a serious subject with a mediocre story.
- I Loved a Woman** (1933)**^{1/2} Edward G. Robinson. Saga of an art-loving meat packing baron is slightly better than that synopsis. Mr. Robinson is good and makes the behavior of his rather undecided character believable.
- I Love Trouble** (1918)** Franchot Tone, Janet Blair. Tough private eye runs into foul play while searching for a missing girl. Smooth, speedy, well done mystery.
- I Love You Again** (1939)** Myrna Loy, William Powell. Lots of fun in this silly comedy about a nice, dull husband who, after a bump on the head, recovers from amnesia and becomes his true self, a slick con man.
- I Married an Angel** (1941)** Jeanette MacDonald, Nelson Eddy. Rodgers & Hart musical is slaughtered in this inept screen treatment. The stars do well enough by the score but plot about a man who dreams about his courtship of an angel and then, when he wakes up, finds her a guest in his house, is not even well presented.
- I Married a Doctor** (1936)** Pat O'Brien, Josephine Hutchinson. Loose adaptation of Sinclair Lewis' "Main Street" is an interesting story of small-town life but lacks the depth of the novel.
- I Married a Witch** (1942)** Fredric March, Veronica Lake, Susan Hayward. The candidate for governor is

in quite a stew when a beautiful witch is released from her three-hundred-year hiding place and goes after him with romance in mind. Clever fantasy has a good share of chuckles.

I Met a Murderer (British, 1939)*** James Mason, Pamela Kellino. Goaded into murdering his shrewish wife, a farmer flees from the police, is sheltered by a young girl. Brooding, suspenseful melodrama, artistically done.

I Met Him in Paris (1937)*** Claudette Colbert, Melvyn Douglas, Robert Young. Gay comedy about the romantic European adventures of a girl who saves for years for a three-week trip. Film has lost most of its wit in 20 years, but it's still good fun.

I Met My Love (1938)*** Joan Bennett, Henry Fonda. A girl discards her home town boy friend and runs off with a playboy, to regret it later. Tender romance that the ladies should enjoy.

I Take This Woman (1931)** $\frac{1}{2}$ Gary Cooper, Carole Lombard. This plot is familiar, but the ladies will enjoy his story of romance between a cowhand and a lady.

I, The Jury (1933)** Biff Elliot, Peggie Castle, Preston Foster. Film version of Mickey Spillane story lacks violence, sex and excitement.

I Walk Alone (1948)** Burt Lancaster, Kirk Douglas, Elizabeth Scott. Man returns from prison to find that things have changed in this grim, weak melodrama.

I Want a Divorce (1940)** $\frac{1}{2}$ Dick Powell, Joan Blondell. Frail little drama about a young lawyer who handles divorce cases and his bride who becomes so incensed that it leads them to the brink of separation.

I Wanted Wings (1941)** $\frac{1}{2}$ Ray Milland, Bill Holden, Wayne Morris. Story of three young men taking our pre-war Air Cadet training is nothing more than dated propaganda today.

I Was a Prisoner on Devil's Island (1941)** Donald Woods, Sally Eilers. Ship's officer is sentenced to Devil's Island, falls for the wife of the resident physician. Passable melodrama.

If I Were King (1938)*** Ronald Colman, Basil Rathbone, Frances Dee. You'll love Colman as the swash-buckling, romantic Francois Villon, who, in real life, was a rogue but, in reel life is a loveable hero. One

might call him the French Robin Hood. Good costume drama, loaded with action.

If I Had a Million (1932)** $\frac{1}{2}$ W. C. Fields, George Raft, Gary Cooper, Charles Laughton. Eccentric millionaire decides to will his dough to people picked at random from the phone book, and this is about them. Enjoyable multi-storied film, with the Fields and Laughton episodes screamingly funny.

If You Could Only Cook (1935)** $\frac{1}{2}$ Jean Arthur, Herbert Marshall. Dated, but mildly entertaining "depression era" comedy, poor girl meets sad millionaire, thinks he's unemployed, helps him get a job. Result: love.



Nelson Eddy, Jeanette MacDonald,
in **I Married an Angel**

Illegal Traffic (1938)** $\frac{1}{2}$ J. Carroll Naish, Robert Preston. Crook uses a transport organization to spirit away crooks from the arm of the law. Neat little crime melodrama.

I'm from Missouri (1939)*** Bob Burns, Gladys George. Amusing folksy comedy about a small town Missouri man who goes to England on business and turns the peerage upside down and inspires the English war industry.

I'm No Angel (1933)*** Mae West, Cary Grant. Even within the limitations of the screen, Mae is not for the kids. Typical Mae West story of a female circus performer who conquers all with her wit, daring and physical assets.

Immortal Sergeant (1943)** $\frac{1}{2}$ Henry Fonda, Maureen O'Hara, Thomas

- Mitchell. Routine war drama about a lost patrol in the African campaign. Ranking men are killed and the command falls to a young corporal who has no self-confidence.
- Impact** (1948)** $\frac{1}{2}$ Brian Donlevy, Ella Raines, Charles Coburn. A scheming wife wants her husband out of the way, but her plans go wrong. Overlong, complicated melodrama.
- Impatient Years** (1941)** $\frac{1}{2}$ Jean Arthur, Charles Coburn. Mediocre, dated comedy about readjustment problems faced by a returning serviceman and his bride.
- Imperfect Lady, The** (1947)** $\frac{1}{2}$ Ray Milland, Teresa Wright. In order to aid a gentleman who shielded her, a woman must admit an indiscretion and risk exposing her husband to shame and ruin. If that interests you, maybe you'll like this film.
- Importance of Being Earnest, The** (British, 1952)*** Michael Redgrave, Joan Greenwood. Bachelor leads a double life, but love finally catches up with him. Oscar Wilde's Victorian comedy remains a photographed stage play, but is well acted by a stellar cast.
- In Callente** (1935)** $\frac{1}{2}$ Dolores Del Rio, Pat O'Brien. Musical set in Mexico about a publisher and a dancer is passable entertainment, thanks to a good cast.
- Incendiary Blonde** (1945)*** Betty Hutton, Arturo de Cordova. Entertaining musical framed in a fictitious screen biography of famous speak-easy hostess, Texas Guinan. Good music from the prohibition era well done by Miss Hutton.
- Indianapolis Speedway** (1939)** $\frac{1}{2}$ Ann Sheridan, Pat O'Brien, John Payne. Routine but occasionally interesting melodrama set against the big Memorial Day classic.
- Informant, The** (1935)**** Victor McLaglen, Preston Foster. A slow-witted traitor turns in a patriot during the Irish rebellion, and suffers the pangs of conscience. Excellent drama directed by John Ford, superbly acted.
- In Gay Madrid** (1930)* Ramon Navarro, Dorothy Jordan. Playboy is sent to a small college, where love reforms him. Old-hat musical comedy.
- Inheritance, The** (British, 1948)*** Jean Simmons, Derrick DeMarney. Girl attempts to foil a wicked uncle's effort to have her put out of the way so he can claim her inheritance.
- Theatrical Victorian thriller manages to generate considerable suspense.
- In Name Only** (1939)*** Carole Lombard, Cary Grant, Kay Francis. Heartless woman marries for social prestige and keeps her husband from being with the girl he really loves. Interesting, well acted drama.
- Innocent Affair, An See: Don't Trust Your Husband**
- In Old Amarillo** (1951)** $\frac{1}{2}$ Below average Roy Rogers western.
- In Old Caliente** (1939)*** Good Roy Rogers western.
- In Old California** (1942)** John Wayne, Binnie Barnes, Albert Dekker. Young pharmacist sets up shop in Sacramento, bucks the outlaw boss of the town. Western is too slow moving, with only a modicum of the usual Wayne action.
- In Old Cheyenne** (1941)** $\frac{1}{2}$ Entertaining Roy Rogers western.
- In Old Chicago** (1938)** $\frac{1}{2}$ Tyrone Power, Alice Faye, Don Ameche. Story of the O'Leary family whose cow is credited with starting the great Chicago fire. Fictional story is interesting and builds neatly into the fire spectacle. Good drama of an era.
- In Old Missouri** (1940)* The Weavers, June Storey. The Weavers trade places with a millionaire, straighten out his affairs. Silly rustic nonsense.
- In Old Monterey** (1939)** Fair Gene Autry western; Army background.
- In Old Sacramento** (1946)** $\frac{1}{2}$ William Elliott, Constance Moore. A notorious bandit posing as a gambler eludes the vigilantes while carrying on his work. Standard western has a better cast than usual, some good action.
- In Our Time** (1941)** Paul Heinreid, Ida Lupino. This drama about the romance of a Polish nobleman and an English tourist in pre-war Poland is dated and dull.
- In Person** (1935)** $\frac{1}{2}$ Ginger Rogers, George Brent. Screen star incognito romances with a playboy. Mildly amusing comedy.
- Inside Job** (1946)** Alan Curtis, Preston Foster, Ann Rutherford. Young man with a prison record is forced to be an accomplice in a store robbery. Uninspired melodrama.
- Inside Story, The** (1948)** William Lundigan, Marsha Hunt. During a bank holiday in the depression days of 1933, a thousand dollars is suddenly in circulation, with startling

consequences. Mild little comedy-drama.

Inspector Calls, An (British, 1954)

*** Alastair Sim, Eileen Moore. A mysterious policeman investigates the family of a girl who has died of poisoning. From J. B. Priestley's mystical drama, this is rather vague, but occasionally interesting.

Inspector General (1949)****

Danny Kaye, Walter Slezak. Delightful period farce about an illiterate who's mistaken for a friend of Napoleon's. It's a Danny Kaye romp and one of those rare times when the story comes close to matching his artistry.

Inspiration (1930)**

Greta Garbo, Robert Montgomery. Garbo is good but the film is awful. Story of a woman with many lovers who takes up with a handsome young man is stilted and dull.

Intermezzo (1939)***

Leslie Howard, Ingrid Bergman. Great violinist has his happy marriage imperiled when he falls in love with his daughter's piano teacher. Emotional love story is well-acted, will appeal to the ladies. (Bergman's first American film.)

International House (1933)***

W. C. Fields, Burns & Allen, Stuart Erwin. Foolish but occasionally hilarious comedy about an invention. A fine assortment of characters in this film and, in spite of its age, comedy lovers should enjoy it.

International Lady (1941)** $\frac{1}{2}$

George Brent, Hona Massey, Basil Rathbone. The FBI and Scotland Yard are after a female spy, but matters are complicated when the G-Man falls for her. Passable espionage melodrama.

International Settlement (1938)** $\frac{1}{2}$

Dolores Del Rio, George Sanders. Good Grade B action-packed intrigue story set in Shanghai.

International Squadron (1941)** $\frac{1}{2}$

Ronald Reagan. Mr. Reagan ends up in the RAF changing from an irresponsible bum to a great hero. Trouble is the script makes the change unbelievable.

Internes Can't Take Money (1937)**

Barbara Stanwyck, Joel McCrea. Fair drama with a medical background, plus a few gangsters for excitement. The interne's name is Kildare, incidentally, and it's not Lew Ayres.

Interrupted Journey (British, 1950)

** $\frac{1}{2}$ Richard Todd, Valerie Hobson. After a spat with his wife, a man takes a train where he is suddenly

involved in the murder of a woman. Fair thriller is marred by weak ending.

In the Meantime, Darling (1944)**

Jeanne Crain, Frank Latimore. Wealthy war bride tries to adjust to life in a boarding house. Mild comedy-drama.

In This Our Life (1942)** $\frac{1}{2}$

Bette Davis, George Brent, Olivia DeLavilland. Another good and bad sister mix-up in this ponderous adaptation of the Pulitzer Prize novel. John Huston directed and this is one of the thorns in a great career although it's the script which causes the trouble.

Intrigue (1947)**

George Raft, June Havoc, Helena Carter. A soldier of fortune joins black marketeers in Shanghai, but goes straight and mops them up. Routine Raft rigamarole.

Intruder, The (British, 1953)***

Jack Hawkins, Michael Medwin, George Cole. An army colonel discovers one of his former regiment men rifling his house, decides to contact the old wartime crew to find out what made the lad turn thief. Interesting drama, well done.

Invisible Man, The (1933)** $\frac{1}{2}$

Claude Rains, Henry Travers. Despite its age, this horror classic still captures the imagination. Rains turns in a first-rate performance as the hero of H. G. Wells' tale, a demented scientist who has successfully made himself transparent and now wants to rule the world. Slow-moving but worth-while.

Invisible Man Returns, The (1940)

*** Sir Cedric Hardwicke, Vincent Price, Nan Grey. A sequel to "The Invisible Man," and almost as good in its own way as the original. Technical effects are excellent and the dialogue crisp. Concerns a man who uses invisibility to hunt for his brother's murderer.

Invisible Menace (1938)** $\frac{1}{2}$

Boris Karloff, Marie Wilson. Moderately entertaining murder-mystery with an army post locale.

Invisible Ray, The (1936)**

Boris Karloff, Bela Lugosi. Shudder story about a scientist whose touch is deadly. Karloff and Lugosi keep the yarn perking, but it comes off as familiar stuff for horror fans.

Invisible Stripes (1940)** $\frac{1}{2}$

William Holden, Humphrey Bogart, George Raft. The ex-con nobody trusts is put through his paces for this weak little melodrama. If you see it you'll

- see how much Bill Holden has learned in 18 years.
- Invitation to Happiness** (1939) **1/2 Irene Dunne, Fred MacMurray. Well made but minor little tale of an ambitious fighter who neglects his family while rising to the top. The comedy is fairly good, but the drama is routine.
- In Which We Serve** (British, 1942) **** Noel Coward, John Mills. Drama of the men of a British destroyer during World War II, from the captain to the crew. Coward wrote, co-directed, composed the music, and plays the leading role, and does a great job in all departments. Stirring, poignant, a great film.
- I Remember Mama** (1948) **** Irene Dunne, Barbara Bel Geddes. Story of a mother who runs a Norwegian family as they attempt to establish a home in San Francisco. Superb drama tugs the heartstrings in fine fashion.
- Irene** (1940) **1/2 Anna Neagle, Ray Milland. Girl is involved in a case of mistaken identity, falls in love with the perpetrator. Lavish but just passable musical comedy.
- Irish Eyes Are Smiling** (1944) **1/2 June Haver, Dick Haymes, Monty Woolley. Routine musical supposedly about the chap who wrote the title song. Some fine Irish melodies but little else.
- Irish in Us, The** (1935) ** James Cagney, Olivia DeHavilland, Pat O'Brien. A fine cast is unable to cope with a cliché-heavy boxing script.
- Iron Curtain, The** (1948) **1/2 Dana Andrews, Gene Tierney. First major anti-Communist film is based on the Igor Gouzenko incident. He's the Russian who helped us round up a Canadian spy ring. Film is confused, episodic and only has a few exciting scenes.
- Iron Major** (1948) *** Pat O'Brien, Robert Ryan. Life story of Frank Cavanaugh, famous football coach and World War I hero. Well done biographical drama.
- Iron Mountain Trail**. (1953) **1/2 Fast Rex Allen western.
- Iroquois Trail** (1950) **1/2 George Montgomery, Brenda Marshall. Hunter avenging his brother's death uncovers traitors on the frontier. Plenty of action in this outdoor action drama.
- I Sell Anything** (1934) **1/2 Pat O'Brien, Ann Dvorak. Pat shines in this story of the rackets involved in the antique business. Claire Dodd is the skirt who vamps him into the racket but Ann Dvorak is the doll who reforms him.
- Is Everybody Happy** (1943) **1/2 Ted Lewis, Michael Duane, Larry Parks. Based on the career of bandleader Ted Lewis, this tells of the ups and downs of a jazz band. For Lewis fans, good; for others, fairly pleasant.
- I Shot Jesse James** (1949) *** Preston Foster, John Ireland. The story of Bob Ford, and the guilty conscience that plagues him after drilling the famous outlaw. Above average western drama, well done. Barbara Britton.
- Island in the Sky** (1938) *1/2 Gloria Stuart, Paul Kelly. Pitiful Grade B murder story with the wrong man convicted and the girl catching the real culprit.
- Island of Desire** (1953) ** Linda Darnell, Tab Hunter. Poorly acted film about a woman and a young Marine shipwrecked on an island during the war. A mature Englishman joins them to complete the triangle.
- Island of Lost Men** (1939) *1/2 J. Carroll Naish, Anna May Wong. Grade 'B' nonsense about an Asiatic island ruled by an evil gangster and his henchman. He robs a Chinese general and suddenly people are out to get him.
- Island of Lost Souls** (1932) *** Charles Laughton. For horror fans only is this film version of an H. G. Wells story. Laughton will chill you as the mad scientist who converts animals into human beings. Need we add—not for the kids.
- Island Rescue** (British, 1952) **1/2 David Niven, Glynis Johns. A major is assigned the task of rescuing a prize cow from a British island occupied by the Nazis. Uneven adventure falls midway between comedy and melodrama, never seems to make up its mind which way to turn.
- Isle of Fury** (1936) *1/2 Humphrey Bogart, Donald Woods. Two men fight for a girl's love in the South Seas pearl fisheries. Trite melodrama.
- Isle of the Dead** (1945) *** Boris Karloff, Ellen Drew. Greek general on a small island is enmeshed with vampires and witchcraft. Eerie thriller has some good effects.
- Is My Face Red** (1932) **1/2 Helen Twelvetrees, Ricardo Cortez. Scandal columnist has no use for ethics

- in his profession. Fairly good melodrama.
- Isn't it Romantic (1948)**** Veronica Lake, Mona Freeman. Pearl Bailey sings one number and that's it for this "nothing" musical about a thief and a bunch of girls.
- I Stand Accused (1938)**** Robert Cummings, Helen Mack. Two law-school graduates wind up on opposite sides of the law, one an assistant D.A., the other a gangster's mouthpiece. Average melodrama.
- I Take This Woman (1939)*1/2** Spencer Tracy, Hedy Lamarr. Don't let names mislead you, this is a bad film. Man who doesn't think his wife loves him and so on until you're asleep.
- It All Came True (1940)**1/2** Humphrey Bogart, Ann Sheridan. Humphrey goes soft in this occasionally entertaining story of a gangster whose spirit is captured by some old-time vaudevillians.
- It Always Rains on Sunday (British, 1948)**** Googie Withers, John McCallum. Story of a family in the slums of London torn apart by crime. Well-made, but grim, unpleasant.
- It Can't Last Forever (1937)**** Ralph Bellamy, Betty Furness, Robert Armstrong. Theatrical agent poses as a mystic, and his fake act makes him famous. Lightweight comedy.
- It Had to Be You (1947)**1/2** Ginger Rogers, Cornel Wilde. Socialite always fails to marry at the last moment, until she meets the right man. Amusing comedy.
- It Had to Happen (1936)**1/2** George Raft, Rosalind Russell. Comedy-drama about an Italian immigrant who becomes a big city boss intent on helping the little people. He has an illicit romance with a banker's wife just to keep things going. Average film.
- It Happened in Brooklyn (1946)**1/2** Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante. Pleasant, inconsequential musical about an ex-sailor (Frank) who moves in with a janitor in Brooklyn (Durante) and tries to make the grade in the music business. Uninspired score hurts this film and prevents it from getting started.
- It Happened in Flatbush (1942)**1/2** Lloyd Nolan, Carole Landis. Comedy-drama about the Dodgers and Lloyd Nolan, their manager, is dated in many ways. Fairly good "B" film.
- It Happened on Fifth Avenue (1947)**
** Gale Storm, Victor Moore. A kindly hobo moves into a millionaire's mansion when the tycoon goes south for the winter. Lengthy comedy, only occasionally amusing.
- It Happened One Night (1934)******
Clark Gable, Claudette Colbert. Dizzy society girl flees from her father, finds romance with a reporter on a cross-county bus. The granddaddy of all sophisticated comedy romances still packs a lot of entertainment. Great fun.
- It Happened Tomorrow (1944) ***1/2**
Dick Powell, Linda Darnell. A reporter manages to get tomorrow's newspaper from a strange little man; then one day he reads his own obituary. Charming fantasy-comedy, with Rene's Clair's splendid direction making it a grand show.
- It Started in Paradise (British, 1952)**
** Jane Hylton, Ian Hunter. Young dress designer will stop at nothing to achieve success, makes enemies by the score. Elaborately produced, well acted drama, especially enticing for the ladies.
- It's a Gift (1935)***** W. C. Fields. The "Master" is a family man in this one and he gets the usual share of laughs from his bouts with his shrewish wife. Plenty of fun as Fields holds the film together.
- It's a Great Feeling (1949)***** Dennis Morgan, Jack Carson, Doris Day. A lot of fun in this off-beat satire about what a ham Carson is and how nobody at the studio wants to direct him. Lot of stars come on for comic bits.
- It's a Great Life (1936)*1/2** Joe Morrison, Paul Kelly. Dated tale of romance in the government's CCC camps.
- It's Great to Be Young (1946)*** Leslie Brooks, Jimmy Lloyd. Young hopefuls try to break into the big time. Very poor film.
- It's a Pleasure (1945)**** Sonja Henie, Michael O'Shea. Skating star marries a hot-headed hockey player, has domestic and professional troubles before everything comes out all right. Ponderous comedy-drama doesn't have enough story-wise.
- It's a Wonderful Life (1946)****1/2**
James Stewart, Donna Reed, Lionel Barrymore. A man facing ruin, who has had a hard time of it all his life, is sent help from above in the guise of a guardian angel. Charming comedy-drama has scenes of great

- warmth, humor. Excellent performances; directed by Frank Capra.
- It's a Wonderful World (1938)**** Claudette Colbert, James Stewart. Comedy-murder mystery is well played but only funny in spots and most of it is embarrassingly bad.
- It Shouldn't Happen to a Dog (1946)**** Carole Landis, Allan Joslyn. Reporter comes back from service and finds he's no longer a crime reporter so he goes hunting a crime scoop. Well played and passable.
- It's in the Air (1935) **1/2** Jack Benny, Una Merkel, Ted Healy. A lot of fun in this bit of nonsense about two guys trying to avoid the greedy hand of internal revenue. In 1935 too?
- It's in the Bag (1945)***** Fred Allen, Jack Benny. Owner of a flea circus sells chairs he has inherited, little realizing that a fortune is hidden in one of them. Amusing comedy has some biting Allen wit.
- It's Tough to Be Famous (1932)***** Douglas Fairbanks, Jr., Mary Brian. Entertaining little farce about a naval officer who risks his life to save his crew and suddenly, thanks to some publicity men, finds himself a national hero. Fairbanks is very good as the hero.
- I've Got Your Number (1934)**1/2** Joan Blondell, Glenda Farrell, Pat O'Brien. Pat O'Brien as a telephone company trouble shooter makes the ordinary dialogue sound funny and he's ably assisted by those perennial mirthmakers of the mid-30's, Blondell, Farrell, and Allen Jenkins.
- Ivory Hunter (British, 1951)***1/2** Anthony Steel, Dinah Sheridan. A game warden in East Africa tries to preserve wild life, foils some poachers making away with ivory. Authentic African scenes together with a suspenseful story make this adventure rate high.
- I Wake Up Screaming (1942)***** Betty Grable, Victor Mature, Carole Landis, Laird Cregar. What there is of this melodrama belongs to Mr. Cregar as a psychopathic cop with an insane love for a dead girl. If you've never seen this in any of its forms, you may like it.
- I Walked with a Zombie (1943)***** Frances Dee, Tom Conway. Canadian nurse goes to the West Indies to attend a patient, finds voodooism involved. Suspenseful, well made thriller.
- I Was a Convict (1939)**** Barton MacLane, Beverly Roberts. A tycoon paroled from prison gives his former prison cronies a job, sees they make good. Pleasing melodrama.
- I Was an Adventuress (1940)**** Zorina, Richard Greene. Routine jewel thief tale which fails to generate excitement even with Peter Lorre and Erich von Stroheim in the supporting cast.
- I Was an American Spy (1951)**** Ann Dvorak, Gene Evans. A night club entertainer swears vengeance upon the Japanese when they kill her husband in Manila, becomes a guerrilla leader while supposedly working as a collaborator. Based on fact, but confused, slipshod war melodrama.
- I Wonder Who's Kissing Her Now (1947)***** June Haver, Mark Stevens. Highly fictionalized career of song writer Joe Howard has such a delightful score and so many talented people that we can overlook its childish plot.
- Jackass Mail (1941)**1/2** Wallace Beery, Marjorie Main. Fans of the Beery-Main type of nonsense will enjoy this nonsense about a horse thief and the lady owner of a mail route.
- Jack London (1943)***** Michael O'Shea, Susan Hayward, Virginia Mayo, Frank Craven. Biographical adventure story of the illustrious career of Jack London. Strong cast and exciting sequences make for good entertainment.
- Jackie Robinson Story (1950)***** Jackie Robinson, Ruby Lee. Interesting biographical film about Jackie's years as the first Negro in organized baseball. Corny, but highly recommended for the youngsters.
- Jaguar (1956)**1/2** Sabu, Chiquita, Barton MacLane. Jungle lad foils greedy men after oil land. Low-grade melodrama.
- Jalna (1935)**1/2** Peggy Wood, Ian Hunter. Farm family in Canada has its harmony disrupted by two brides brought into the circle. Leisurely drama is well acted, pleasant.
- Jamaica Inn (British, 1939)***1/2** Charles Laughton, Maureen O'Hara. A country squire is secretly the head of a notorious band of pirates who wreck ships then ransack them. Excellent suspense melodrama, directed by Alfred Hitchcock. Tense and terrific.
- Jamboree (1944)**1/2** Both Freddie Fisher and Ernest Tubb are trying

for a radio show for their bands, while the sponsors keep mistaking them. Out of all this comes a romance between Ruth Terry and George Byron that provides the happy ending. Weak rustic musical.

Jam Session (1944)** Ann Miller, Louis Armstrong. Not much plot but plenty of swing (remember?) performed by top performers including the Pied Pipers, Charlie Barnet and, of course, Ann and Louis.

Jane Eyre (1944)*** Joan Fontaine, Orson Welles. Charlotte Bronte's novel receives a fine production but Mr. Welles' performance as Rochester makes it a good horror film and overshadows most of the original's substance.

Janie (1944)1/2** Joyce Reynolds, Robert Hutton. Juvenile comedy was a Broadway success but on the screen it is, for the most part, trivial. Girls dating boys in uniform was funny on the stage but, as of today, we can merely use it to compare today's teen-agers with those of 1944.

Janie Gets Married (1946)1/2** Joan Leslie, Robert Hutton. Adolescent heroine of "Janie" gets married and becomes an adolescent wife. A few laughs thanks to a small bit by the great Robert Benchley but mostly worn out contrivances.

Japanese War Bride (1952)1/2** Shirley Yamaguchi, Don Taylor. Prejudice and suspicion prevent a Japanese bride of a soldier from being happy in her new home. Uneven drama has good acting to help it.

Jassy (British, 1947)1/2** Margaret Lockwood, Patricia Roc, Dennis Price. A gypsy girl is brought into a wealthy but impoverished family, is the cause of all sorts of trouble. Heavy, bard-hitting costume melodrama, so overdone it becomes humorous.

Jeannie (British, 1942)** Barbara Mullen, Michael Redgrave. Scots lass living a sheltered life inherits some dough and decides to live a little in Vienna. Mildly amusing comedy.

Jeepers Creepers (1939)1/2** A rustic comedy-drama, as the Weaver family get their land back from rich industrialist Thurston Hall, humanize him in the process. Guess who's the honest sheriff? None other than Roy Rogers! Pure corn.

Jennie Gerhardt (1933)1/2** Sylvia Sydney, Donald Cook, Mary Astor. For ladies only is this tearful adap-

tation of Dreiser's story about a wronged woman and her many tragedies. Well played but too melodramatic for today.

Jesse James (1939)*1/2** Tyrone Power, Henry Fonda, Nancy Kelly. A superb cast in a highly fictionalized account of the life of America's most famous outlaw. Glorifies him too much but is real exciting screen entertainment.

Jesse James at Bay (1941)** Fair Roy Rogers western.

Jesse James' Women (1954)1/2** Don Barry, Peggy Castle. The James boys decide to plunder a Mississippi town. Western reaches the burlesque stage at times. Good to laugh at, though.

Jewel Robbery (1932)** William Powell, Kay Francis. The makings are all there in this comedy set in Vienna about a gentleman jewel thief but they never even come close to jelling. In spite of Powell's usual excellence and Miss Francis' customary adequate performance this is an embarrassingly dull comedy.



George Brent, Bette Davis, in
Jezebel

Jezebel (1938)*** Bette Davis, George Brent. Miss Davis is at her best as a vicious Southern belle and succeeds in making this a good film.

Jimmy the Gent (1934)*** James Cagney, Bette Davis. Jimmy is a pleasant racketeer who believes that you've got to have an angle to live and he succeeds in making "Jimmy the Gent" a pleasant diversion. There's something in here about the missing heir racket but it doesn't interfere too much.

- Joan of Ozark** (1942)* Judy Canova, Joe E. Brown. A girl from the backwoods country lands some notorious spies. Weak melodrama.
- Joan of Paris** (1942)*** $\frac{1}{2}$ Michele Morgan, Paul Henreid. French girl sacrifices her life so that English flyers may escape the Gestapo in occupied France. Gripping, suspenseful war drama, excellently acted, well produced.
- Joe & Ethel Turp Call on the President** (1939)** $\frac{1}{2}$ Ann Southern, Lewis Stone, Walter Brennan. A very human but typically Brooklyn couple take a local problem to the President in Damon Runyon's fairly amusing little story.
- Joe Smith, American** (1941)** $\frac{1}{2}$ Robert Young, Marsha Hunt. Good, well told piece of war propaganda which shows the strength and patriotism of an average factory worker when enemy agents try and get information from him.
- John Loves Mary** (1949)*** Ronald Regan, Patricia Neal, Jack Carson. Stage comedy about a returning soldier trying to sneak a war bride into this country, while his fiancée wants to get married. Loses a lot of its spontaneity.
- John Meade's Woman** (1937)* $\frac{1}{2}$ Edward Arnold, Francine Larrimore. Ridiculous tale of a lumber baron who marries a farm girl just to spite her fiancée. Loaded with clichés, illogical and Grade "B" melodrama.
- Johnny Angel** (1945)*** George Raft, Claire Trevor. Merchant marine officer unravels the murder of his father, smashes a ring of enemy agents. Well done melodrama with good production values.
- Johnny Apollo** (1940)*** Tyrone Power, Dorothy Lamour. Fast paced gangster melodrama with college grad Power choosing a life of crime out of bitterness over his dad's conviction as a fraud. Mostly routine but good entertainment.
- Johnny Belinda** (1948)*** $\frac{1}{2}$ Jane Wyman, Lew Ayres. Jane Wyman gives an award-winning performance as a deaf mute in this sensitive and moving story of a person living in a world of silence.
- Johnny Come Lately** (1943)** $\frac{1}{2}$ James Cagney, Grace George. A wandering vagabond stops in a small town and helps an old lady run her newspaper. Mild for Cagney, but generally entertaining comedy-drama.
- Johnny Doesn't Live Here Anymore** See: And So They Were Married
- Johnny Doughboy** (1943)** Jane Withers, William Demarest. Child actress gets tired of Hollywood, has her double take over and runs away. Fair musical.
- Johnny Eager** (1941)*** $\frac{1}{2}$ Robert Taylor, Lana Turner, Van Heflin. Top rate gangster melodrama about a good-looking, egotistical hood. Van Heflin's performance as Taylor's confidante and Greek chorus won him awards and stardom.
- Johnny Frenchman** (British, 1946)** $\frac{1}{2}$ Francoise Rosay, Patricia Roc. Love blossoms amidst a terrific feud between the people of Brittany and the Cornish fishermen. Pleasant drama.
- Johnny Guitar** (1954)*** Joan Crawford, Sterling Hayden, Scott Brady, Mercedes McCambridge. Gambling house proprietress has built her establishment on a railroad site, earns the resentment of the town. Unusual western tries to be different, which is something to commend, anyway.
- Johnny Holiday** (1949)*** $\frac{1}{2}$ William Bendix, Stanley Clements. Delinquent boy is reformed at the Indiana Boys School. Authentic, forceful drama has a good air of sincerity.
- Johnny O'Clock** (1947)** $\frac{1}{2}$ Dick Powell, Evelyn Keyes. Confused, tough tale of an honest gambler who gets accused of murder. Good, rough dialogue but without a purpose.
- Johnny in the Clouds** (British, 1944)** $\frac{1}{2}$ Douglass Montgomery, John Mills, Michael Redgrave. Story of a flying field in England during World War II, and the various emotional entanglements of the airmen. Stirring war drama with praise-worthy performance, direction.
- Johnny One-Eye** (1949)** Pat O'Brien, Wayne Morris. From the Damon Runyon story of a gangster reformed by a little boy and his dog. Tearful, sugary, mediocre.
- Join the Marines** (1937)** Paul Kelly, June Travis. A cocky recruit imposes big-city methods on the Corps while wooing the commandant's daughter. Mild service comedy.
- Jones Family in Hollywood, The** (1939)** Jed Prouty, Spring Byington. Pop Jones and his brood tour Hollywood. There's plenty of chuckles and, at the end, we find the folksy family standing up very well against Hollywood's sharpies.
- Josette** (1938)** $\frac{1}{2}$ Don Ameche, Simone Simon, Robert Young. Fairly

- cute comedy if you can still laugh at mistaken identity situation. Story of two sons who go to New Orleans to rescue their father from a wicked woman.
- Journal of a Crime** (1934)** Adolphe Menjou, Ruth Chatterton. Run-of-the-mill murder story with a backstage setting.
- Journey for Margaret** (1942)***/ $\frac{1}{2}$ Robert Young, Laraine Day, Margaret O'Brien. Story of the small, innocent victims of the blitz is splendidly acted, warm melodrama. If this doesn't make you cry, then you simply don't like children.
- Journey into Fear** (1942)***/ $\frac{1}{2}$ Orson Welles, Joseph Cotten, Dolores Del Rio. American armaments expert is sought by Axis agents, but a Turkish police inspector aids him. Complicated but expertly made spy melodrama in the Welles manner.
- Journey into Light** (1952)***/ $\frac{1}{2}$ Sterling Hayden, Viveca Lindfors. A minister loses faith, becomes a derelict, is reformed by a blind girl in a Skid Row mission. Slow, well acted drama.
- Journey to Freedom** (1957)* Jacques Scott, Genevieve Aumont. Communist agents trail an escapee from Bulgaria. Poor melodrama.
- Joy of Living** (1938)***/ $\frac{1}{2}$ Irene Dunne, Douglas Fairbanks Jr. Happy-go-lucky globe trotter romances a career-minded stage star. Delightful romantic comedy, with some good Jerome Kern tunes.
- Juarez** (1949)**** Paul Muni, Brian Aherne, Bette Davis. Brilliantly acted, moving, dramatic story of the great Mexican hero. Muni adds another notch to his record of screen portrayals.
- Jubilee Trail** (1952)***/ $\frac{1}{2}$ Vera Ralston, Joan Leslie, Forrest Tucker, Pat O'Brien. Singer helps a young wife overcome skulduggery in old California. Costume drama has plenty of lavish scenes, but a rambling story.
- Judge Hardy and Son** (1939)** Mickey Rooney, Lewis Stone. Too thick with sentiment is this Hardy film. Mom gets sick, an old couple are being evicted and an odd assortment of soap opera situations come to a happy, tearful conclusion.
- Judge Hardy's Children** (1937)***/ $\frac{1}{2}$ Mickey Rooney, Lewis Stone. Andy and the judge are in Washington for his one and Andy saves the day for his dad. Good family entertainment.
- Judge Steps Out** (1949)***/ $\frac{1}{2}$ Alexander Knox, Ann Sothern. Probate judge leaves home and finds happiness as a cook in a roadside stand. Occasionally good, generally rather mild comedy-drama.
- Juke Girl** (1942)***/ $\frac{1}{2}$ Ann Sheridan, Ronald Regan. This was supposed to be the sordid tale of conditions among Florida's migratory workers but it emerges as a well-acted, tiresome melodrama.
- Julia Misbehaves** (1948)***/ $\frac{1}{2}$ Greer Garson, Walter Pidgeon, Elizabeth Taylor. Farce about an ex-chorus girl who is her estranged husband's guest after a 18-year separation is ridiculous and lowers Miss Garson's dignity. She does manage to squeeze some laughs out of the proceedings, however.
- June Bride** (1948)*** Bette Davis Robert Montgomery. Good sophisticated comedy-romance expertly played and chock full of excitement. Not fast and hilarious but enough chuckles to satisfy as Bob plays a magazine writer and Bette his boss. They're doing a June bride feature but the wedding takes place in March so it can make the June issue.
- June Moon** (1931)***/ $\frac{1}{2}$ Jack Oakie, Frances Dee. Occasionally amusing comedy about a dim-witted character who wants to be a lyric writer.
- Jungle Book** (1942)** Sabu, Joseph Calleia. Kipling's tale of a boy who grew up with the animals, learned their language, habits. Colorful, occasionally exciting, but sometimes pretty hard to swallow.
- Jungle Captive** (1945)* Otto Kruger, Vicky Lane. Mad scientist restores an ape woman to life. Low-grade horror thriller.
- Jungle Patrol** (1948)***/ $\frac{1}{2}$ Arthur Franz, Kristine Miller. A Pacific air squadron hasn't lost a man in action, until attention is called to the fact; then they feel the spell has been broken. Surprisingly tense, excellently acted war drama will prove greatly entertaining.
- Jungle Princess** (1936)**/ $\frac{1}{2}$ Dorothy Lamour, Ray Milland. Silly little juvenile film, but Dorothy's introduction to a sarong.
- Junior Army** (1942)**/ $\frac{1}{2}$ Freddie Bartholomew, Billie Halop. O.K. yarn for kids. Wartime adventure film about two young men who go to military school and end up outsmarting some Nazi spies.
- Junior Miss** (1945)*** Peggy Ann Garner, Allyn Joslyn. Cute little

- teen-age comedy which should remind us of how our youngsters behaved during the '40's. Based on the hit Broadway play.
- Just a Gigolo** (1930)**1/2 William Haines, Irene Purcell. Of course this one is dated but there's still a little life left in its joints. Comedy about a gentleman who tests his father's personal choice for the young man's bride by posing as a gigolo.
- Just Around the Corner** (1938)** Shirley Temple, Joan Davis, Bill Robinson. Shirley dances with "Bojangles" but close your eyes for the rest of this silly film. It's a depression story and it will depress you.
- Just Like Heaven** (1931)*1/2 Anita Louise, David Dewell. Two talented people realize their hearts' desire in Paris. Weak comedy.
- Just Off Broadway** (1942)** Lloyd Nolan, Phil Silvers, Marjorie Weaver. Weak Michael Shayne adventure with the great detective serving on a murder jury but solving the case on the side.
- Juvenile Jungle** (1958)*1/2 Corey Allen, Rebecca Welles. Teen-age beach party turns into violence and crime. Painfully familiar delinquency drama.
- Kansas City Kitty** (1944)**1/2 Joan Davis, Bob Crosby. Girl working for a music firm comes up with a hit cowboy song. Pleasing musical.
- Kansas City Princess** (1934)** Joan Blondell. The Messrs. Warners favorite comedienne is turned loose again with a frail script. Instead of gold digging chorus girls this time they're gold digging manicurists.
- Kathleen** (1941)*1/2 Shirley Temple, Herbert Marshall, Laraine Day. Corny bit of hokum about a widower who neglects his daughter then sends for Laraine Day to straighten the child out and you know the rest.
- Keeper of the Bees** (1935)*1/2 Neil Hamilton, Betty Furness. Man, dying from fatal disease, falls in love with sweet girl and gets will to live. Forget it.
- Keeper of the Flame** (1942)*** Spencer Tracy, Katharine Hepburn. Good drama, superbly acted by one of our better screen teams. Tracy is doing an article on the death of a great American and the excitement mounts when the widow, Miss Hepburn, finally admits that the great American was a fascist.
- Keeping Company** (1940)**1/2 Frank Morgan, Ann Rutherford, John Shelton. Newlyweds vow that nothing will come between them, until an
- old flame of hubby's appears. Pleasing comedy.
- Keep Smiling** (1938)** Jane Withers. Jane is turned loose in Hollywood for this one and your kids will probably enjoy her spirited mischief.
- Keep Your Powder Dry** (1945)** Lana Turner, Laraine Day, Susan Peters. Adventures of three girls, from different walks of life, who join the WACs. Dull, ineptly written melodrama.
- Kennel Murder Case, The** (1933)**1/2 William Powell, Mary Astor. Entertaining Philo Vance detective story with William Powell his usual suave, charming self as Vance.
- Kentucky** (1938)*** Loretta Young, Richard Greene, Walter Brennan. Horse racing story has nothing new to contribute but it's pleasant entertainment and very well done.
- Kentucky Kernels** (1931)**1/2 Bert Wheeler, Robert Woolsey. Two small-time musicians get involved in a hillbilly feud. Amusing slipstick comedy.
- Kentucky Moonshine** (1938)*** Ritz Brothers. If you don't like the Ritzes, run for the hills because the boys disguised as Kentucky hillbillies have this all to themselves.
- Kept Husbands** (1931)*1/2 Joel McCrea, Dorothy Mackaill. Poor grid-iron hero marries a rich girl for love, but finds her money bars him from full happiness. Weak drama.
- Key, The** (1934)*** William Powell, Edna Best. Good, exciting melodrama dealing with Ireland in 1920. Mr. Powell is excellent as the British Army captain who's always willing to look at a pretty face. Mike Curtiz's direction and a good story add zest to this film.
- Keyhole, The** (1933)**1/2 Kay Francis, George Brent. Jealous husbands, handsome private eyes and blackmail provide the basis for this passable melodrama.
- Key Largo** (1948)*** Humphrey Bogart, Lauren Bacall, Edward G. Robinson, Claire Trevor. Not a great movie but John Huston manages to get so much out of his wonderful cast that you're bound to be entertained by this gangster melodrama set in Key West, Florida.
- Keys of the Kingdom, The** (1944)*** Gregory Peck, Thomas Mitchell, Roddy McDowell. Slow, rambling, occasionally moving adaptation of A. J. Cronin's novel about the life of a missionary. Peck's first major film and he does a nice job.

- Khyber Patrol** (1945)** $\frac{1}{2}$ Richard Egan, Dawn Addams. The Empire vs. The Rebels in this familiar English adventure film. O.K. for the kids and action fans.
- Kick In** (1931)* Clara Bow. Regis Toomey. Dated nonsense about an ex-con's efforts to go straight.
- Kid Comes Back, The** (1938)** $\frac{1}{2}$ Wayne Morris, Barton MacLane. Routine boxing drama featuring a good performance by Wayne Morris.
- Kid for Two Farthings** (British, 1956)**** Celia Johnson, Diana Dors, Jonathan Ashmore. Lad in the London slums believes a one-horned goat is a magic unicorn that will bring him luck. Something different; touching, superbly directed (Carol Reed) comedy-drama, a fine film.
- Kid from Cleveland** (1919)** George Brent, Lynn Bari, Russ Tamblyn. Sports announcer helps a delinquent boy find himself, getting him a job as bat boy with the Cleveland Indians. Baseball drama is out of date now, and hasn't too much else to recommend it.
- Kid from Kansas** (1911)** $\frac{1}{2}$ Dick Foran, Andy Devine, Leo Carillo. Tropic adventurers uncover dirty work on a banana plantation. Actionful little melodrama.
- Kid from Kokomo** (1939)** Pat O'Brien, Wayne Morris. Silly contrived farce about an ignorant fighter who is conned into fighting because of his stupidity.
- Kid from Texas, The** (1938)** Dennis O'Keefe, Florence Rice. Grade B romantic farce about a cowboy who beats the Long Island social set at polo has some good moments, and is as good as some top budget comedies.
- Kid Gallahad** (1937)** $\frac{1}{2}$ Edward G. Robinson, Bette Davis, Humphrey Bogart, Wayne Morris. First rate boxing melodrama well acted by an all-star cast and directed by Mike Curtiz.
- Kid Glove Killer** (1941)** Van Heflin, Marsha Hunt. A superior Grade B crime film which uses police labs instead of chases and other contrivances. Many of our modern, adult crime stories stem from the type of thinking that went into this film.
- Kidnaped** (1938)** $\frac{1}{2}$ Freddie Bartholomew, Warner Baxter. Robert Louis Stevenson's classic altered for the screen with just the title and character names maintained. Good juvenile adventure tale.
- Kid Nightingale** (1939)** $\frac{1}{2}$ John Payne, Jane Wyman. Occasionally entertaining piece of nonsense about a starving singer who turns fighter and bursts into song over each fallen opponent.
- Killer McCoy** (1947)** Mickey Rooney, Brian Donlevy. Remake of "The Crowd Roars." (See: Crowd Roars, The) Is an unbelievable story of the rise of a young fighter and his relationship with his drunken father.
- Killer's Kiss** (1955)** Jamie Smith, Irene Kane. Pug saves a girl from a lecherous dance hall owner. Over-arty crime melodrama is hindered by adolescent treatment.
- Killing, The** (1956)*** Sterling Hayden, Coleen Gray. Crooks plan a daring racetrack robbery. Some thrills in this crime meller plus a fine performance by Marie Windsor. Direction by gifted newcomer Stanley Kubrick is unnecessarily arty but interesting.
- Kind Hearts and Coronets** (British, 1949)**** Alex Guinness, Dennis Price, Valerie Hobson, Joan Greenwood. Devilishly clever young man intends to claim a legacy by eliminating the remaining heirs. Fiendishly funny satiric comedy, handling murder as a joke and getting away with it. Guinness has a tour de farce in eight distinct roles.
- Kind Lady** (1935)*** Aline MacMahon, Basil Rathbone. (House of Menace)*** Murdering criminals take over the house of a recluse, intending to rob and kill her. Suspenseful melodrama.
- King and the Chorus Girl** (1937)** $\frac{1}{2}$ Ferdinand Gravel, Joan Blondell. Excellent comedy about a king who falls in love with a commoner. Very popular subject in 1937. Screen play by Norman Krasna and Groucho Marx.
- King Kong** (1933)**** Fay Wray, Robert Armstrong, Bruce Cabot. The famous shocker about the giant ape captured and displayed in New York, only to escape and wreak havoc in the city. Twenty-three years after release, it remains a marvel of technical achievement as well as a thrilling, actionful experience.
- King of Alcatraz** (1938)** $\frac{1}{2}$ Lloyd Nolan, J. Carrol Naish, Anthony Quinn. Notorious criminal takes over a ship, runs it his way. Suspenseful crime melodrama.

- King of Burlesque** (1936)*** Warner Baxter, Alice Faye, Jack Oakie. A nice score and good performances make this musical entertaining. Story of a burlesque producer who loses his shirt in the arts offers nothing to the film.
- King of Chinatown** (1939)** Akim Tamiroff, Anna May Wong. Racketeer is shot by his Chinatown opposition, who want to take over themselves. Passable crime melodrama.
- King of the Cowboys** (1943)** $\frac{1}{2}$ Above average Roy Rogers western.
- King of the Gamblers** (1948)** $\frac{1}{2}$ William Wright, Janet Martin. The respected head of a sports publication is really the boss of the gambling syndicates. Slow, dull melodrama.
- King of Hockey** (1936)** Dick Purcell, Marie Wilson. Good hockey scenes but that's about all to recommend.
- King of the Jungle** (1933)** Buster Crabbe. The kids may enjoy this imitation Tarzan film about a man brought up by natives.
- King of the Lumberjacks** (1940)** John Payne, Gloria Dickson. Trees fall from axes and bodies from fists in this standard melodrama with a lumberjack background. The kids will like the action if they can tolerate the plot.
- King of the Underworld** (1939)** $\frac{1}{2}$ Humphrey Bogart, Kay Francis. Kay Francis is a lady doctor again in this one but she succeeds in outwitting Bogle who is of course the character in the title.
- King of the Turf** (1939)** $\frac{1}{2}$ Adolphe Menjou, Dolores Costello. A down-and-out race track figure finds success again with a champ jockey, then finds the boy is his long-lost son. Weepy, trite drama. Walter Abel.
- King's Rhapsody** (British, 1955)** Errol Flynn, Anna Neagle. Entertainer is knocked out during air raid and dreams she is back in courtly days. Dull romantic musical.
- King's Row** (1941)**** Ann Sheridan, Robert Cummings, Ronald Reagan. Young doctor sees a small town in all its pettiness and squalor at the turn of the century. Splendid drama, superbly done in all respects.
- King's Vacation, The** (1933)*** George Arliss, Dick Powell. The late George Arliss was a great actor and although this is not a vehicle worthy of his talents it's worth watching.
- It's a satirical fable about a king who abdicates in the hope of living a normal life.
- Kipps** (British, 1941)*** Michael Redgrave, Phyllis Calvert. A meek clerk rises to fame and fortune at the turn of the century. Witty, amusing satire, from the novel by H. G. Wells. Slightly dated and a bit too English.
- Kismet** (1944)*** Ronald Colman, Marlene Dietrich. If you still care to see this perennial fable of poets and caliphs and poets' daughters this is as good a version as any.
- Kismet** (1930)** Loretta Young, Otis Skinner. They needed music to make the recent film version of this tale entertaining and lack of music, CinemaScope and modern production made this 1930 version a big hunk of nothing.
- Kiss and Make Up** (1934)** Cary Grant, Genevieve Tobin, Helen Mack. Zany, confusing satire on the devotion of women to making themselves beautiful. Cary is excellent as a man who gets rich by operating a lavish beauty salon.
- Kiss and Tell** (1945)*** Shirley Temple, Jerome Courtland. Corliss Archer is in more hot water when she is suspected of being a future mother. Pleasant, humorous teenage comedy.
- Kisses for Breakfast** (1941)** Dennis Morgan, Jane Wyatt. Dull comedy with the old amnesia theme getting such a sorry treatment it has anemia.
- Kiss for Corliss, A See: Almost a Bride**
- Kissing Bandit, The** (1948)** Frank Sinatra, Kathryn Grayson. No wonder Frank had to make a come-back after pictures like this. Story of a nice chap who is forced to go out West and enter Dad's business. Dad was an outlaw and, in spite of the potential, the picture is a bore.
- Kiss in the Dark, A** (1949)** David Niven, Jane Wyman, Broderick Crawford. Silly nonsense about a stuffed shirt who takes over an apartment house and comes face to face with life.
- Kiss Me Again** (1931)*** Walter Pidgeon, Bernice Claire. Gay and tuneful screen presentation of the Victor Herbert operetta, "Mlle. Modiste." TV will probably dust this one off for a spectacular if they haven't already done so.
- Kiss of Death** (1947)*** $\frac{1}{2}$ Victor Mature, Richard Widmark, Coleen

- Gray. A routine story, perfectly written, acted and directed combine for one of the best underworld films in years. Story of an ex-con who wants to go straight and his war with his old pals will have you gripping your chair. Mature is excellent and Widmark even better.
- Kiss the Boys Good Bye** (1911)*** Mary Martin, Don Ameche. A few pleasant tunes and a stoek script about the chorus girl who gets the big break are all this has to offer. Mary is a delight doing her famous strip tease number.
- Kit Carson** (1940)** $\frac{1}{2}$ Jon Hall, Lynn Bari, Dana Andrews. The fearless frontiersman leads a wagon train through to safety from maurauding Indians. Average big-scale western.
- Kitty** (1946)** $\frac{1}{2}$ Paulette Goddard, Ray Milland. Costume drama about a girl who rises from poverty to fame, fortune and title (set in England) by indiscreet use of her charms. Moderate entertainment.
- Kitty Foyle** (1910)**** Ginger Rogers, Dennis Morgan, James Craig. Girl from the wrong side of the tracks loves a Philadelphia socialite, but finds true happiness elsewhere. Excellent drama from Christopher Morley's novel, with fine performances.
- Klondike Annie** (1936)** Mae West, Victor McLaglen. Confused Mae West vehicle with Mae playing a gal who kills her lover and then hides out in the Klondike disguised as a missionary.
- Knickerbocker Holiday** (1941)** Nelson Eddy, Charles Coburn. The famous play of Old New York, and of Peter Stuyvesant the governor, and of how love makes a fool out of him. Fine Maxwell Anderson-Kurt Weill songs—including "September Song"—but otherwise, dull, stiffly acted.
- Knight without Armor** (British, 1937)*** Robert Donat, Marlene Dietrich. Suspense tale of couple fleeing from the Russian Revolution. Gripping, well made. Alexander Korda production.
- Knockout** (1941)** Arthur Kennedy, Cornel Wilde, Anthony Quinn. Stereotyped fight picture characters combine to knock out good acting and directing.
- Knute Rockne** (1910)** $\frac{1}{2}$ Pat O'Brien, Ronald Regan. Good biography of the Notre Dame coach who revolutionized football. A lot of corn but, in most instances, factual and one of the finest football films ever made. The kids will want to see this one again and again, and, if you're a football fan, so will you.
- Kongo** (1932)** Walter Huston, Lupe Velez. A horror film in the old tradition but, like many of these early efforts, it produces more laughs than chills.
- Kon-Tiki** (1951)** $\frac{1}{2}$ Documentary of the Thor Heyerdahl expedition, covering 4,300 miles in a raft to the Polynesian Islands. Despite crude photography, an absorbing filmic record of an amazing achievement. Narrated by Ben Grauer.
- Ladies Courageous** (1941)** Loretta Young, Geraldine Fitzgerald. The leader of the WAFs, women who ferried planes during World War II, tries against all odds to gain greater recognition for her unit. The interesting war angle to the story is negated by a trite script, uncertain direction.
- Ladies' Day** (1943)** $\frac{1}{2}$ Eddie Albert, Lupe Velez. Fiery senorita romances a big-league baseball player. Weak comedy.
- Ladies in Distress** (1938)** $\frac{1}{2}$ Alison Skipworth, Robert Livingston. The lady mayor imports a big-city gangster to rid the town of its lawless element. Rather good comedy.
- Ladies in Love** (1936)** $\frac{1}{2}$ Janet Gaynor, Loretta Young, Simone Simon. Strictly for the ladies is this overly romantic tale of the affairs of four beautiful girls in Budapest. A load of familiar faces in the cast.
- Ladies in Retirement** (1911)** $\frac{1}{2}$ Ida Lupino, Louis Hayward, Evelyn Keyes. Housekeeper kills her employer to save her sisters from being put in an asylum. Gripping suspense drama, excellently acted.
- Ladies of the Jury** (1932)** $\frac{1}{2}$ Ken Murray, Edna May Oliver. Female members of a jury panel keep the case they're on at a standstill. Pleasant comedy.
- Ladies Love Danger** (1935)** $\frac{1}{2}$ Mona Barrie, Gilbert Roland. Beautiful agent gets involved with international crooks. Smoothly made Grade "B" melodrama.
- Ladies' Man** (1931)** William Powell, Carole Lombard, Kay Francis. Charming gigolo attracts many women. Dated but well acted drama.
- Ladies Man** (1947)** Eddie Braeken, Cass Daley. Country boy strikes oil and comes to New York for a big fling. Unfunny comedy.
- Ladies of the Big House** (1932)** Sylvia Sidney, Gene Raymond. Rou-

tine prison film with our heroine imprisoned for murder on pure circumstantial evidence.

Ladies Should Listen (1934)** $\frac{1}{2}$ Cary Grant, Frances Drake. In spite of Cary, this one is awful. About a switchboard operator who uses the information she gets by overhearing phone calls to land a man.

Ladies They Talk About (1933)** $\frac{1}{2}$ Barbara Stanwyck, Preston Foster. Barbara is good and in this picture began to show the skill which won her success for so many years. Story is trite and corny. It's about a lady gangster who marries a reformer. Prison life scenes are almost funny. They're such a distortion of truth.

Lady and Gent (1932)** George Bancroft, Wynne Gibson, John Wayne. Sentimental, overlong story of a fighter, an actress and the boy they raise.

Lady and the Mob (1939)*** Ida Lupino, Fay Bainter, Lee Bowman. Wealthy old eccentric takes harsh steps to rid her town of racketeers. Frequently funny comedy.

Lady and the Monster, The (1943)** Richard Arlen, Vera Ralston, Erich von Stroheim. The living brain of a dead business tyrant acquires a power over a young scientist, making him do its bidding. Tolerable horror thriller, well produced.

Lady Be Careful (1936)** Lew Ayres, Mary Carlisle. Occasionally amusing story of a sailor who is supposed to conquer a girl as the whole fleet bets on the outcome.

Lady Be Good (1941)*** Eleanor Powell, Robert Young, Ann Sothern. Gershwin score, a fine cast and a good production add up to better-than-average screen entertainment. Story of a boy and girl songwriting team isn't much but thanks to Miss Sothern and Mr. Young it doesn't hurt the picture.

Lady Behave (1937)** $\frac{1}{2}$ Sally Eilers, Neil Hamilton. A girl stands in as bride when her sister marries a drunken playboy, when she is already hitched. Good comedy.

Lady Bodyguard (1943)** Eddie Albert, Anne Shirley. Insurance company gives daredevil test pilot a thousand-dollar policy as a publicity stunt. By some convenient error, it's a million-dollar policy and thereby bangs this cute, little "B" film.

Lady Consents (1936)** Ann Harding, Herbert Marshall, Margaret Lindsay. Marrying a selfish sports-

woman, a man discovers he still loves his first wife. Fair romantic drama.

Lady Escapes, The (1937)** Gloria Stuart, Michael Whalen, George Sanders. Occasionally amusing but often silly little farce about the stormy marriage of a young society couple.

Lady Eve, The (1941)**** Barbara Stanwyck, Henry Fonda, Charles Coburn. Preston Sturges' delightful, witty and hilarious treatment of the much abused plot about the bad girl who makes a sucker out of a nice boy. Perfect screen comedy.

Lady Fights Back (1937)** Kent Taylor, Irene Hervey. Lady club manager battles plans to build a dam on the site of an exclusive fishing club. Mild romantic comedy.

Lady for a Night (1942)** John Wayne, Joan Blondell. The lady owner of a Mississippi gambling boat is accused of murdering a wealthy socialite, but a gambler comes to her aid. Slow, rather corny costume drama. Wayne looks out of place.

Lady from Kentucky, The (1939)** George Raft, Ellen Drew. Routine horse racing film about a gambler who becomes a lovely Kentucky gal's partner and is reformed by her sweetness. Not bad when supporting players Hugh Herbert and Zasu Pitts take over.

Lady from Louisiana (1941)** $\frac{1}{2}$ John Wayne, Ona Munson. A lawyer in old New Orleans tries to clean up the town by ridding it of a lottery. Fair enough costume melodrama whose biggest drawback is the script.

Lady from Shanghai (1948)*** Rita Hayworth, Orson Welles. Irish sailor accompanies a beautiful woman and her lawyer husband on a cruise, becomes a pawn in murder. Melodrama is saved by Welles touches in direction, turning it into a good thriller.

Lady Gangster (1942)** Faye Emerson, Julie Bishop. They may pull this tired prison melodrama on Faye as part of "I've Got a Secret" because this should be.

Lady Hamilton See: That Hamilton Woman

Lady Has Plans, The (1942)** $\frac{1}{2}$ Paulette Goddard, Ray Milland. Spy story is comedy-drama and not outstanding in either department. Paulette is mistaken for a tattooed woman spy when she comes to neutral Lisbon and is immediately pursued by all sides.

Lady in the Dark (1944)*** Ginger Rogers, Ray Milland. Fantasy about a successful career woman under psychoanalysis is elaborately staged, pleasantly performed and reasonably entertaining. Will lose in the TV transition because its color is a big help in the dream sequences.

Lady in the Iron Mask (1952)** Louis Hayward, Patricia Medina, John Sutton, Steve Brodie, Alan Hale Jr. Princess is kept a prisoner locked in an iron mask, so her twin sister will inherit the throne. Usual sort of costume melodrama.

Lady in the Lake (1946)*1/2** Robert Montgomery, Audrey Totter, Lloyd Nolan. Just a routine Phillip Marlowe mystery but Montgomery as director experimented by having the audience follow the picture with the hero and the result is good off-beat entertainment.

Lady in the Morgue (1938)*** Preston Foster, Frank Jenks. The body of a beautiful woman disappears from the morgue, and private eye Bill Crane has a heck of a time with gals and gangsters before solving the case. High-rating mystery has many clever touches above average.

Lady Is Willing (1942)*** Marlene Dietrich, Fred MacMurray. Broadway star arranges a marriage of convenience with a baby doctor so she can adopt a child. Nicely done drama.

Ladykiller (1933)*** James Cagney. Real Cagney brutality in this lively, entertaining piece about a punk who ends up a movie star.

Lady Luck (1946)*** Robert Young, Barbara Hale. Nice girl tries to tame a high-rolling gambler by marrying him. Good comedy-drama, well made and satisfying.

Lady's Profession, A (1933)** Roland Young, Alison Skipworth. Pleasant but dated comedy about an English couple who comes to America on a noble mission and end up operating a speakeasy.

Lady of Burlesque (1943)*** Barbara Stanwyck, Michael O'Shea. Strippers are strangled backstage, with one of the cuties eventually figuring out the solution. Entertaining, boisterous mystery; good fun. Based on Gypsy Rose Lee's "The G-String Murders."

Lady of the Tropics (1938)*1/2** Robert Taylor, Hedy Lamarr. The ladies may like this torrid romance between the half-native girl and the

American millionaire. It's a tragic story which you'll find dated by our standards.

Lady Says No, The (1951)** Joan Caulfield, David Niven. Magazine photographer interviews a gal who's written an anti-men book, breaks down her romantic resistance. Ordinary comedy has a good cast that deserves better.

Lady Scarface (1941)** Dennis O'Keefe, Judith Anderson. Gang of crooks headed by a woman leads police a merry chase from Chicago to New York. Ordinary crime melodrama.

Lady Takes a Chance, A (1943)**** Jean Arthur, John Wayne. New York working girl takes a western tour, falls for a brawny cowpoke who doesn't want to be tied down. Fine fun; delightful romantic comedy with some hilarious sequences, capable players.



Jane Wyman

Lady Takes a Sailor (1949)*** Jane Wyman, Dennis Morgan. Slapstick comedy about an efficient girl who always tells the truth has a lot of laughs in its contrived and comic plot.

Lady Vanishes, The (British, 1938)**** Margaret Lockwood, Paul Lukas, Michael Redgrave, Dame May Whitty. Playgirl befriends an old lady on a train, finds she's involved in a spy plot when the lady disappears. Top-notch thriller, directed by Alfred Hitchcock; a classic of its kind.

Lady Wants Mink (1953)*** Dennis O'Keefe, Ruth Hussey, Eve Arden. Accountant's wife causes trouble

when she starts a mink farm. Breezy comedy has some good laughs.

Lady with a Lamp (British, 1950) *** Anna Neagle, Michael Wilding. Story of courageous nurse Florence Nightingale. Lavishly produced biography, well acted.

Lady with a Past (1932)** Constance Bennett, Ben Lyon. Rich girl is unhappy because she can't find the real thing in romance. Fair drama.

Lady with Red Hair (1940)** $\frac{1}{2}$ Miriam Hopkins, Claude Rains. Inaccurate, occasionally interesting story of the great actress, Mrs. Leslie Carter, and the famous producer, David Belasco. Film is uneven, stodgy and only occasionally entertaining. Miss Hopkins' acting is not in line with modern taste.

Lake Placid Serenade (1941)** Vera Ralston, Robert Livingston. Refugee skater becomes Queen of Lake Placid, falls for her uncle's junior partner. Rather trite musical, has just the ice numbers in its favor.

Lancer Spy (1937)** $\frac{1}{2}$ Dolores Del Rio, George Sanders, Peter Lorre. Fast-paced, well-acted but rather ordinary spy drama with Mr. Sanders going to Germany to pose as a German.

Land Beyond the Law (1936)** Fair Dick Foran western.

Land of the Open Range (1941)** Okay Tim Holt western.

Larceny, Inc. (1942)*** Edward G. Robinson, Jane Wyman, Broderick Crawford. Entertaining story about an ex-con who does his best to go straight. This is a fairly amusing little farce which is well played by an expert cast.

Large Rope, The See: Long Rope, The

Lassie Come Home (1943)*** $\frac{1}{2}$ Roddy McDowell, Donald Crisp, Lassie. Story of an impoverished family which sells a prize collie is warm, sentimental and beautifully done. Lassie is, of course, the star but the rest of the fine cast contributes more than their share.

Last Bandit, The (1949)** $\frac{1}{2}$ William Elliott, Adrian Booth. Ex-outlaw turned express agent attempts to stop his brother from pulling a daring train robbery. Adequate western moves nicely.

Last Chance, The (Swiss, 1945)*** E. G. Morrison, John Hoy. American and RAF pilot drowned in enemy territory attempt to make their way to Switzerland and freedom. Stirring war drama, superbly written and

directed, acted by a nonprofessional cast.

Last Command (1955)*** $\frac{1}{2}$ Sterling Hayden, Anna Marie Alberghetti, Ernest Borgnine, Richard Carlson. Story of Jim Bowie, and the historic battle of the Alamo. Historical action drama has fine battle scenes, a good cast, and holds the interest.

Last Days of Pompeii (1935)*** Preston Foster, Basil Rathbone, Alan Hale. Peace-loving blacksmith strives for wealth by becoming a champion gladiator. Average story bolstered by spectacular scenes of the destruction of Pompeii, a technical tour de force.

Last Flight (1931)** $\frac{1}{2}$ Richard Barthelmess, Johnny Mack Brown. This dated story is interesting because the subject matter was so popular a few years back. It's the story of four flyers from World War I and their desperate battle to adjust after the war.

Last Gangster, The (1937)*** Edward G. Robinson, James Stewart. Robinson is released after ten years on the rock and finds his world has changed. His futile fight to regain power makes this an interesting, although not superior, film.

Last Musketeer (1952)** $\frac{1}{2}$ Good Rex Allen western.

Last of the Desperadoes (1955)* $\frac{1}{2}$ James Craig, Jim Davis. Billy the Kid's outlaw band plans to do in the sheriff who killed him. Mediocre western.

Last of the Mohicans, The (1936)*** Randolph Scott, Binnie Barnes. The famous story of the French-Indian wars, and of the noble redmen who helped turn the tide against their brothers. Exciting, elaborately produced, good action.

Last of the Pagans (1935)** $\frac{1}{2}$ Ray Mala, Lotus Long. Idyllic tale of life and love in the tropics. Filmed in authentic locales. Interesting novelty.

Last Outpost, The (1935)** $\frac{1}{2}$ Cary Grant, Claude Rains. Action drama set in the Sudan with Cary working hard for the Empire. Picture is bogged down in the middle with romance, not needed in this type of film.

La Strada (Italian, 1955)**** Anthony Quinn, Giulietta Masina, Richard Basehart. An altogether beautiful movie, both touching and amusing, magnificently acted by Masina and Quinn. A brutal, itinerant performer takes in a pathetic slow-witted waif,

- and her devotion to him is repaid with insults and indifference. English dubbed. A basically simple story has been turned into one of the most memorable films available on TV.
- Last Ride, The** (1944)** Richard Travis, Eleanor Parker. Remember the black market in tires? Well, it's the background for this Class "B" melodrama.
- Last Roundup, The** (1934)** $\frac{1}{2}$ Randolph Scott, Barbara Fritchie. Action packed 1934 Zane Grey western.
- Last Train from Madrid, The** (1937)** Lew Ayres, Dorothy Lamour. Another in the endless parade of train-intrigue tales. This time it's the passengers of a train leaving Madrid during the Spanish Civil War.
- Last Warning, The** (1939)** Preston Foster, Frances Robinson. Above-average mystery with amusing dialogue. Private detective is hired to catch a kidnapper who calls himself "The Eye."
- Las Vegas Nights** (1941)** $\frac{1}{2}$ Phil Regan, Tommy Dorsey & Orchestra. If TD and his band didn't play "Song of India" in this film, it would have been a total loss.
- Las Vegas Shakedown** (1955)** Dennis O'Keefe, Coleen Gray. Ex-convict swears to kill a gambling house owner who testified against him. Fair melodrama tries to tell too much story.
- Las Vegas Story** (1952)** Jane Russell, Victor Mature, Vincent Price. Married woman meets an old flame in Las Vegas, who saves her husband from a murder charge. Undistinguished melodrama.
- Late George Apley, The** (1947)** Ronald Colman, Peggy Cummins. J. P. Marquand's pungent satire on stuffy Boston society emerges on the screen as a pleasing family comedy, milder than "Life With Father" and not half as good.
- Laugh and Get Rich** (1931)** $\frac{1}{2}$ Edna May Oliver, Hugh Herbert. Family suddenly strikes oil and spends their money like water. Amusing comedy.
- Laughing at Trouble** (1937)** $\frac{1}{2}$ Jane Darwell, Sara Haden. Passable, folksy comedy-drama about problems in a small town. Grade B production.
- Laughing Boy** (1934)** Ramon Navarro, Lupe Velez. Indian boy loves a girl who has learned the evils of the white men. Glum, depressing drama.
- Laughing Sinners** (1930)** Joan Crawford, Neil Hamilton, Clark Gable. Stilted, occasionally entertaining drama about a bad girl who finds religion when her lover deserts her. Gable ain't the mean lover. He's the guy who helps Joan reform.
- Laugh Your Blues Away** (1942)** Jinx Falkenburg, Bert Gordon. Destitute society woman hires a flock of actors to pose as guests at a ritzy party. Mild comedy with music.
- Laura** (1944)** $\frac{1}{2}$ Dana Andrews, Clifton Webb, Gene Tierney. Fascinating, witty, suspenseful melodrama about the investigation of a death and the avalanche of surprise that follows. If you've never seen this—it's practically a "must."
- Lavender Hill Mob, The** (British, 1952)** $\frac{1}{2}$ Alec Guinness, Stanley Holloway. A mild-mannered bank employee evolves a fool-proof plan, he thinks, to make away with an armored car gold shipment. Hilarious comedy, fun all the way, another triumph for Guinness.
- Lawful Larceny** (1930)** $\frac{1}{2}$ Lowell Sherman, Bebe Daniels. Woman who has lost her husband to a vamp sets out to recover him. Dated, weak drama.
- Law in Her Hands, The** (1935)** Margaret Lindsay, Glenda Farrell. Lady lawyer turns shyster and becomes rich. Of course she's in love with the D.A. Got to fill the hour.
- Lawless Rider** (1954)* Poor John Carpenter western.
- Lawless Valley** (1938)** $\frac{1}{2}$ Good George O'Brien western.
- Law of the Badlands** (1951)** Average Tim Holt western.
- Law of the Golden West** (1949)** Okay Monte Hale western.
- Law of the .45's** (1951)** Average Tim Holt Western.
- Law of the Tropics** (1941)** Constance Bennett, Jeffrey Lynn. Piti-ful re-hash of "Oil for the Lamps of China" which offers nothing but proof that the original was good.
- Law of the Underworld** (1938)** Chester Morris, Anne Shirley. Gang-leader poses as a society man, involves two innocent people in his efforts to escape prosecution. Familiar, ordinary crime melodrama.
- Law West of Tombstone** (1938)** Harry Carey, Tim Holt. Ex-outlaw moves into a new town and establishes law and order. Above-average western has a good cast, better story than usual.

- Lawyer Man** (1932)*** William Powell, Joan Blondell. Pleasant, entertaining and well-acted comedy about a clever lawyer and his poor but sincere clients. Because of a misunderstanding he is forced to become a lawyer for racketeer. But all ends well and he ends up a D.A.
- Lawyer's Secret, The** (1931)** $\frac{1}{2}$ Clive Brook, Richard Arlen, Fay Wray. Melodrama concerns whether a lawyer should break his client's confidence even to gain an innocent man his freedom. Dated.
- Laxdale Hall** (British, 1953)** $\frac{1}{2}$ Raymond Huntley, Kathleen Ryan. Townspeople protest the bad road conditions, cause a furor. Cute comedy.
- Lazy River** (1933)** $\frac{1}{2}$ Jean Parker, Robert Young, Ted Healy. Slow-moving, well-produced story of life in the bayou country. Plot concerns some crooks who turn soft to save an old lady's business.
- Leadville Gunslingers** (1952)** $\frac{1}{2}$ Good Alan Lane western.
- Lease of Life** (British, 1955)*** $\frac{1}{2}$ Robert Donat, Kay Walsh. Moving drama, superbly acted, as always, by the late Robert Donat. About a dying vicar in a small parish.
- Leathernecks Have Landed, The** (1936)** Lew Ayres, Isabel Jewell. A dishonored Marine rights himself by smashing a Chinese bandit gang. Average service melodrama.
- Leave Her to Heaven** (1945)** $\frac{1}{2}$ Gene Tierney, Cornel Wilde, Jeanne Crain. A fine novel about a psychopathic b—h becomes a poor film because of an unconvincing characterization by Miss Tierney and a generally ordinary script.
- Legion of the Lawless** (1939)** $\frac{1}{2}$ Good George O'Brien western.
- Lemon Drop Kid, The** (1934)** $\frac{1}{2}$ Lee Tracy, Helen Mack. Occasionally amusing adaptation of a Damon Runyon tale. Mainly about race track characters.
- Leopard Man** (1943)*** $\frac{1}{2}$ Dennis O'Keefe, Margo. Black leopard used as a stunt by an actress escapes in a small New Mexican town, and a wave of murders begins. Terrifically thrilling, suspenseful melodrama, a very good job.
- Les Miserables** (1935)**** Fredric March, Charles Laughton. Victor Hugo's classic story of a man who went to prison for stealing a loaf of bread is brought to life by a faithful adaptation, good production and fine performances by March as the tormented Jean Valjean and Laughton as the cop who plagues him.
- Let's Face It** (1943)*** Bob Hope, Betty Hutton. Undistinguished, but occasionally amusing. Hope vehicle about soldiers who agree to help middle-aged married woman from becoming lonesome. Complications are obvious, and so is much of the comedy.
- Let's Fall in Love** (1934)** $\frac{1}{2}$ Ann Southern, Edmund Lowe. Hollywood director palms off a fake Swedish star discovery, falls for her. Mildly amusing comedy with music.
- Let Freedom Ring** (1938)*** Nelson Eddy, Virginia Bruce, Victor McLaglen. Corny but stirring story which uses the American flag as a platform and weaves a fairly interesting western story around it. Eddy's baritone is, as usual, a welcome addition.
- Let's Get Married** (1937)** $\frac{1}{2}$ Ralph Bellamy, Ida Lupino. Romantic weather man steals the daughter of a political boss from a Congressional candidate. Amusing romantic comedy.
- Let's Go Steady** (1945)** $\frac{1}{2}$ Pat Parrish, Jackie Moran. Youngsters take over a song publishing company, make it click. Weak musical.
- Let's Have Fun** (1943)** Bert Gordon, Margaret Lindsay, John Beal. Leading man and a dance director try to save a show when the temperamental leading lady walks out. Mild musical.
- Let's Live a Little** (1948)** $\frac{1}{2}$ Hedy Lamarr, Robert Cummings. A harassed ad man falls for a lady psychiatrist, and vice versa. Pleasant romantic comedy.
- Let's Make a Million** (1937)** Edward Everett Horton. Silly comedy about how the Veterans' Bonus changed a World War I vet's life.
- Let's Make Music** (1940)** Bob Crosby, Jean Rogers, Elisabeth Risdon. Elderly schoolteacher sells a song and becomes a Broadway success. Good idea gone wrong; mild musical comedy-drama.
- Let's Make Up See: King's Rhapsody**
- Let's Try Again** (1934)** Clive Brook, Diana Wynyard. Husband and wife break up, then reconcile. Ordinary drama.
- Letter, The** (1940)*** $\frac{1}{2}$ Bette Davis, Herbert Marshall. Somerset Maugham's story receives a Class A treatment from a fine cast and magnificent direction from William Wyler.

This combination of talents actually succeeds in breathing life into this tale of a woman who has incriminated herself in a letter and must retrieve it.

Letter for Evie, A (1945)1/2** Marsha Hunt, John Carroll, Spring Byington. Fair Grade B film using the familiar plot about the man who sends his handsome friend's picture to the girl he has been courting by mail. Hume Cronyn is excellent as the deceiver.

Letter from an Unknown Woman (1948)*1/2** Joan Fontaine, Louis Jourdan. The tragic drama of a woman who continues to love a dashing pianist, although he doesn't sincerely love her. Well produced, a romance that will have the ladies drying their eyes, but the men may be bored.

Letters to Three Husbands See: Three Husbands

Let Us Be Gay (1930)* Norma Shearer, Rod La Rocque, Sally Eilers. Glamor girl is persuaded to win a man away from an innocent girl. Stale comedy.

Let Us Live (1939)1/2** Henry Fonda, Maurine O'Sullivan. Fiance of an innocent man about to be executed fights to save his life. Grim, overdone but well-acted drama.

Libeled Lady (1936)*1/2** Jean Harlow, William Powell, Myrna Loy, Spencer Tracy. Screen comedy played by the experts is this offering about a paper, being justly sued for libel, which tries to convert the libel to truth.

Life and Death of Colonel Blimp, The *(British, 1943)**** Roger Livesey, Anton Walbrook, Deborah Kerr. An old-fashioned, pompous Army man finds he's out of date when World War II begins, after having led a full life of stuffy nobility.

* In full-length form, this is a magnificent, large-scale portrait of a windbag, ironic, witty, superbly done. A shortened, drastically cut version destroys all the sense, impact of the film.

Life Begins (1932)1/2** Loretta Young, Aline MacMahon. Story of doings in a maternity hospital is too heavy with tear-jerking tragedy to be called entertaining but if you like to cry, this is it.

Life Begins at College (1937)*** Ritz Brothers, Joan Davis, Tony Martin. This zany film will only appeal to the youngsters and the many fans of

the Ritz Brothers. It's a crazy football comedy played strictly for slapstick.

Life Begins at Eight-thirty (1942)1/2** Monty Woolley, Ida Lupino, Cornel Wilde. Well acted but dreary drama of an alcoholic, broken-down actor and his daughter who gives up everything to help him. Too morbid in spite of Woolley's frequent attempts at humor.

Life Begins at 40 (1939)*** Will Rogers, Rochelle Hudson. Good folksy Rogers comedy with Will appearing as a small-town newspaper editor who defends a boy he feels has been unjustly accused of embezzlement.

Life Begins for Andy Hardy (1940)1/2** Lewis Stone, Mickey Rooney, Judy Garland. Andy gives New York a fling and he almost misses out on starting college. Wait'll you see the troubles he gets into in the big city.

Life Begins with Love (1937)** Jean Parker, Douglass Montgomery. Play-boy falls for the superintendent of a nursery. Mildly amusing comedy.

Lifeboat (1944)**** Tallulah Bankhead, William Bendix, Walter Slezak. A ship is torpedoed and eight of its survivors and the commander of the now-destroyed German sub are thrown together on a lifeboat in the Atlantic. Story by Steinbeck, direction by Hitchcock, brilliantly acted. A "must."

Life of Emile Zola (1937)**** Paul Muni, Joseph Schildkraut, Donald Crisp. One of the greatest film biographies of all time. Story of Zola and the famous Dreyfus case are graphically and, at the same time, sensitively presented. Muni is magnificent.

Life of Jimmy Dolan (1933)1/2** Douglas Fairbanks Jr., Loretta Young. Uneven, occasionally exciting drama about a fighter who has killed a man in the ring.

Life of Louis Pasteur (1938)**** Paul Muni. Not as great as Muni's "Zola" but still a wonderful biographical tribute to the French scientist. Muni is, as usual, superb, in this informative and moving film.

Life of the Party (1937)1/2** Joe Penner, Gene Raymond, Harriet Hilliard. Girl's mother wants her to hook an eligible male, but she seeks a singing career. Pleasant musical comedy.

Life of Vergie Winters (1934)1/2** Ann Harding, John Boles. Woman

- defies small-town gossip and falls in love with a married man. Fairly substantial drama.
- Life With Henry** (1941)**1/2 Jackie Cooper, Eddie Bracken. Good "Henry Aldrich" comedy as Henry tries to win a trip to Alaska and goes into the soap business. Bracken is a delight as Henry's sidekick.
- Lightning Strikes Twice** (1934)*1/2 Ben Lyon, Thelma Todd. A supposed murder proves only to be imagination. Weak mystery-comedy.
- Light That Failed, The** (1939)***1/2 Ronald Colman, Ida Lupino, Walter Huston. Superb acting carries this sincere screen version of Kipling's first novel. Story of an artist who is losing his sight is romantic, heroic and often good drama.
- Lightnin' in the Forest** (1948)** Warren Douglas, Lynne Roberts. A psychiatrist and an heiress team up to nab escaped criminals in a lonely mountain cabin. Average melodrama.
- Lights of Old Santa Fe** (1944)** Fair Roy Rogers western; "Gabby" Hayes, Dale Evans.
- Likely Story, A** (1947)***1/2 Bill Williams, Barbara Hale. Returned vet thinks he has only a short time to live and gets mixed up with racketeers. Surprisingly good little comedy has many laughs, extremely pleasant players.
- Li'l Abner** (1940)** Granville Owen, Martha O'Driscoll, Al Capp's famous comic strip character, still running from Daisy Mae. Pretty funny hillbilly comedy.
- Lillian Russell** (1940)**1/2 Alice Faye, Don Ameche, Henry Fonda. One of America's fabled stage stars who reigned late in the 19th century deserved better screen treatment than she receives here. Old songs are good but her highly fictionalized romances are dreary.
- Lily Turner** (1933)**1/2 Ruth Chatterton, George Brent. Tear jerker but colorful circus drama about a woman in a tent show and the various men she marries. Excellent acting by a good cast supports this dated story.
- Limehouse Blues** (1934)*1/2 George Raft, Jean Parker. Murder and intrigue in London's famous Limehouse falls flat on its face in this inept film.
- Limping Man, The** (British, 1953)** Lloyd Bridges, Moira Lister. An American on the way to see his sweetheart in London becomes involved in a murder case. Fair mystery, spoiled by a weak ending.
- Lisbon** (1956)*** Ray Milland, Maureen O'Hara, Claude Rains. Adventurer is hired by an international scoundrel to act as go-between in a kidnapping. Melodrama has a good bit of dash, pleasant players, and picturesque locale.
- Listen, Darling** (1938)**1/2 Judy Garland, Freddie Bartholemew, Walter Pidgeon, Mary Astor. Cute little tidbit about a couple of youngsters who try to marry off a widow so they can have a mother and father.
- Little America** (1935)*** Documentary of the second Byrd expedition to the South Pole. Interesting.
- Little Big Horn** (1951)*** John Ireland, Lloyd Bridges. Saga of a small band of cavalry sent to warn Custer of impending Indian attack. Grim, gripping, excellently acted.
- Little Big Shot, The** (1935)**1/2 Glenda Farrell, Sybil Jason. Film served to introduce Sybil Jason, Warners' answer to Shirley Temple and Jane Withers. Child acquitted herself well enough but kidnapping plot wasn't too good.
- Little Big Shot** (British, 1952) *1/2 Ronald Shiner, Marie Lohr. The idiotic son of a famous crook decides to follow in his dad's footsteps, but can't quite make it. Weak, silly comedy.
- Little Caesar** (1930)***1/2 Edward G. Robinson, Douglas Fairbanks Jr. One of the all-time great gangster movies. By modern standards it's ordinary in many respects but Robinson's portrayal of a merciless killer is a masterpiece which has withstood 25 years of mimicry.
- Little Fugitive, The** (1953)***1/2 Richie Andrusco, Rickie Brewster. Mistakenly thinking he has killed his 12-year-old brother, a little boy runs away, lands at Coney Island. Human, often touching, always amusing little comedy-drama, with a nonprofessional cast. The little boy Andrusco is amazing.
- Little Giant** (1933)***1/2 Edward G. Robinson, Mary Astor. A lot of fun in this well-acted comedy about a beer baron who tries to crash society.
- Little Kidnappers, The** (1954)**** Adrianni Cori, Duncan MacRae. Two boys kidnap a baby because they can't have a dog. Brilliant, simple, moving and amusing film.

Little Lord Fauntleroy (1936)*** Freddie Bartholomew, Mickey Rooney, C. Aubrey Smith, Warm, sentimental version of Frances Hodgson Burnett's mid-Victorian saga of a boy from Brooklyn in 1885 who becomes a lord. Memorable performances by a wonderful cast.



Katharine Hepburn

Little Minister (1934)**¹/₂ Katharine Hepburn, John Beal. Barrie's tale of the romance of a pastor in Scotland. Very capably done, with fine performances.

Little Miss Broadway (1938)** Shirley Temple, Jimmy Durante. Routine Shirley Temple film carrying her from orphanage to success in her foster home.

Little Miss Broadway (1947)¹/₂ Jean Porter, John Shelton. Girl engaged to a socialite tries to help out her family of schemers and grifters. Tired little musical comedy.

Little Miss Marker (1934)*** Adolphe Menjou, Charles Bickford, Shirley Temple. A little girl is left with gangsters as security for an IOU. Sentimental Damon Runyon tale was made when Miss Temple was at her cutest. Good entertainment.

Little Miss Nobody (1936)** Jane Withers, Jane Darwell. Jane's the toughest kid in the orphanage but deep down she's so good you'll cry. Typical moppet vehicle.

Little Miss Thoroughbred (1938)** John Litel, Ann Sheridan. Little urchin softens up racing character and reforms him.

Little Mr. Jim (1946)*** Butch Jenkins, James Craig, Frances Gifford. When tragedy strikes his family, a small lad turns to the Chinese cook for companionship. Touching, well done drama.

Little Old New York (1910)**¹/₂ Alice Faye, Fred MacMurray, Richard Greene. Don't take this story about Fulton and his steamboat too seriously and you may have some fun. It's long, slightly miscast but occasionally entertaining.

Little Orphan Annie (1939)** Ann Gillis, Robert Kent. The youngsters will enjoy this fast-moving screen version of the comic strip. Annie tries to help a fighter and is, naturally, successful.

Little Orvie (1940)** Johnny Sheffield, Ernest Truex. Eight-year-old boy runs away when his parents deny him a dog as a pet. Mild comedy-drama.

Little Princess, The (1939)**¹/₂ Shirley Temple, Richard Greene. The high rating is for Miss Temple's fans as this is probably her best film. Going from riches to rags in a Victorian drama she expertly runs the gamut of emotions. If you don't like Shirley or child stars in general, forget this one and forgive the rating.

Little Tokyo, U.S.A. (1942)¹/₂ Preston Foster. Grade B propaganda film supposedly telling the true story of Pre-Pearl Harbor espionage by Japanese in the U. S. Grade B all the way.

Little Women (1948)**¹/₂ June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Louisa May Alcott's girls Jo, Beth, Amy and Meg return in this re-make about life in Concord at the time of the Civil War. Entertaining when it's light and gay but when they turn on the tears, it's a mess. Those who like to cry at sentimental nonsense, will have a good bath here.

Live, Love and Learn (1937)**¹/₂ Robert Montgomery, Rosalind Russell, Mickey Rooney. Good cast is defeated by silly, unfunny romance of a Greenwich Village artist and his girl friend.

Lives of a Bengal Lancer (1938)***¹/₂ Gary Cooper, Franchot Tone, C. Aubrey Smith. Solid action film which, in the Kipling tradition, glorifies the Empire's troops in India. It's history today, India no longer belongs to Britain. But this is still a whale of a yarn.

- Living in a Big Way** (1946)** Gene Kelly, Marie McDonald, Jean Adair. Frail comedy about an ex-serviceman who finds he hastily married a wealthy, spoiled girl offers nothing but two dances by Kelly.
- Living on Love** (1937)** James Dunn, Whitney Bourne. Co-tenants of a basement room meet on the outside, not realizing it, and fall in love. Mild comedy.
- Living on Velvet** (1935)** George Brent, Kay Francis. Comedy about society girl and impoverished aviator has good intentions but never gets off the ground.
- Llano Kid** (1940)** Tito Guizar, Alan Mowbray. Average western distinguished by the unlikely presence of Alan Mowbray as the villain.
- Lloyds of London** (1936)**^{1/2} Tyrone Power, Madeleine Carroll, Freddie Bartholomew. Engrossing, often exciting story of the famous English insurance and banking firm. This picture tells of its early history and rise to prominence around the time of the battle of Trafalgar.
- Loan Shark** (1952)**^{1/2} George Raft, Dorothy Hart, Paul Stewart. An ex-con smashes a vicious loan shark racket that has been plaguing workers in a tire plant. Fast-moving crime melodrama, with Raft at his best.
- Local Boy Makes Good** (1931)**^{1/2} Joe E. Brown, Dixie Lee. Above average Joe E. Brown comedy which the youngsters will love. Mr. Brown is a bashful botany student in this one.
- Locket, The** (1946)** Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond. Beautiful girl mentally unbalanced ruins the lives of men who love her. Overdone, confused melodrama.
- Lodger, The** (1944)**^{1/2} George Sanders, Merle Oberon, Laird Cregar. Story of Jack the Ripper is sometimes exciting but often laughable as the renowned killer walks through London knocking off young, beautiful girls.
- London Belongs to Me See: Duleimer Street**
- London Blackout Murders** (1942)**^{1/2} John Abbott, Mary McLeod. A series of baffling murders confounds Scotland Yard, until they discover the strange motive for the crimes. Weak mystery; Abbott is good.
- Lone Cowboy** (1933)** Jackie Cooper, John Wray, Lila Lee. Lad is sent west, to be cared for by an embittered cowboy. Western is off the beaten path, though overly sentimental: better than average.
- Lone Gun** (1954)** George Montgomery, Dorothy Malone. Lawman and a gambler combine to smash cattle rustlers. Ordinary western.
- Lonesome Trail, The** (1955)**^{1/2} John Agar, Wayne Morris. Young rancher returning from the war finds his land taken over by land-grabbers. goes to work and routs them. Western has some good touches here and there.
- Lone Wolf in Paris** (1938)**^{1/2} Francis Lederer, Frances Drake. Mythical country calls on Lone Wolf to save crown jewels. Well-acted, standard fare.
- Lone Wolf Spy Hunt, The** (1939)**^{1/2} Warren William, Ida Lupino. Lone Wolf is forced to steal secret government documents—but he outwits the spies by the final fadeout. Standard.
- Lone Wolf Strikes, The** (1940)**^{1/2} Warren William, Eric Blore. Sophisticated detective captures some jewel thieves. Pleasing "B" film.
- Long Dark Hall, The** (British, 1951)**^{1/2} Rex Harrison, Lilli Palmer. A married man is accused of the murder of a showgirl, nearly is executed for the crime he didn't commit. Just average mystery melodrama: some good courtroom scenes.
- Longest Night, The** (1936)**^{1/2} Robert Young, Florence Rice, Ted Healy. Weak little murder mystery set in a department store.
- Long Lost Father.** (1934)** John Barrymore, Helen Chandler. Father attempts to gain the love of his daughter twenty years after he deserted the family. Barrymore's acting is the only distinguishing feature of this trite drama.
- Long Memory, The** (British, 1953)** John Mills, Eva Bergh, Elizabeth Sellars. Man wrongly imprisoned for murder is released full of bitterness, redeems himself through the love of a girl. Well acted, frequently exciting melodrama.
- Long Night, The** (1947)**^{1/2} Henry Fonda, Barbara Bel Geddes, Vincent Price. The killer of a shady magician hides out in a hotel room, while his girl pleads with him to give himself up. Dreary, ponderous drama; some good moments.
- Long Rope, The** (British, 1955)** Donald Houston, Susan Shaw. After serving a prison term, a man returns

to his home town only to be implicated in a murder. Lengthy but well-done melodrama holds the interest.



John Wayne

Long Voyage Home, The (1940)** $\frac{1}{2}$ John Wayne, Thomas Mitchell. Based on play of Eugene O'Neill. Tale of merchant seamen, their hopes, dreams, close comradeship. Superbly directed by John Ford, a gripping, dramatic, often beautiful film.

Long Wait, The (1954)** Anthony Quinn. Dull Mickey Spillane adventure about an amnesia victim falsely accused of murder. Even Spillane fans will be disappointed.

Look for the Silver Lining (1949)** $\frac{1}{2}$ June Haver, Ray Bolger, Gordon MacRae. Story of how Marlyn Miller broke into show business and became the toast of the theatre world. Usual inaccurate musical biography, with lavish production numbers.

Looking Forward (1932)** Lionel Barrymore, Lewis Stone, Benita Hume. Depression drama has some merit but is slow moving and too pat in its conclusions.

Look Who's Laughing (1941)** $\frac{1}{2}$ Lucille Ball, Bergen & McCarthy, Fibber McGee and Molly. Hectic happenings when the famous ventriloquist is forced down in the village of Wisful Vista. Pleasing comedy.

Lord Jeff (1927)** $\frac{1}{2}$ Freddie Bartholomew, Mickey Rooney, Terry Kilburn. Good fun for the kids in this story of how lite in a British

Naval Academy (prep school type) and subsequent adventures turn a spoiled brat into a good lad. Watch for Peter Lawford as one of the youngsters.

Long Angel (1943)** Margaret O'Brien, James Craig, Marsha Hunt. Syrupy tale of a youngster raised as a perfect scientific experiment who escapes to mix with real people is nothing but silly hokum.

Lost Boundaries (1949)** $\frac{1}{2}$ Mel Ferrer, Beatrice Pearson. A light-skinned Negro doctor passes for white in a small New England town. Absorbing drama handles a touchy subject with taste, finesse. Based on fact.

Lost Horizon (1937)** $\frac{1}{2}$ Ronald Colman, Jane Wyatt. Plane passengers forced down in Tibet discover the land of Shangri-La, the supreme paradise. Capra's version of the James Hilton story is lavish, well acted, still unusual and entertaining.

Lost in a Harem (1944)** Bud Abbott. Lou Costello, Marilyn Maxwell, John Conte. A slice of nothing about a couple of magicians and their adventure in an Oriental land. Strictly for the kids in spite of the misleading title.



Margaret O'Brien

Lost Moment, The (1947)** $\frac{1}{2}$ Robert Cummings, Susan Hayward, Annes Moorhead. Young American publisher finds that love letters he has been seeking in Venice cause near-tragedy. Absorbing drama, taken from Henry James novel; excellent in production and performance.

Lost Patrol (1934)***^{1/2} Victor McLaglen, Boris Karloff, Wallace Ford. A British patrol is ambushed by hostile Arabs and picked off one by one. Gripping drama directed by John Ford.

Lost People, The (British, 1949)**^{1/2} Mai Zetterling, Dennis Price. Problems confronting a British Army captain in post-war Germany, trying to relocate displaced persons. Rambling, but frequently touching, well-acted topical drama.

Lost Planet Airmen (1949)**^{1/2} Tristram Coffin, Mae Clarke. Scientist combats a madman who seeks to rule the earth. Juvenile thriller, action and nothing else. Feature version of serial, "King of the Rocket Men."



Myrna Loy

Lost Squadron (1932)*** Joel McCrea, Richard Dix, Erich von Stroheim, Mary Astor. Tyrannical film director makes his aerial stunt men do perilous tricks, so they band together to stop him. Unusual melodrama has plenty of suspense.

Lost Weekend, The (1945)**** Ray Milland, Jane Wyman. Grim, brutal, award-winning study of a dipsomaniac based on Charles Jackson's novel. Excellent film.

Louisiana Hayride (1944)**^{1/2} Judy Canova, Ross Hunter. Hillbilly girl strikes oil, buys stock in a picture in which she will star. Silly musical comedy.

Louisiana Purchase (1941)***^{1/2} Bob Hope, Victor Moore, Vera Zorina. Delightful comedy (plus 3 pleasant

tunes) about an attempt to frame a senator down Louisiana way. Loads of laughs and Bob's filibuster is a classic.

Love Affair (1939)**** Charles Boyer, Irene Dunne. Couple meet on shipboard, eventually break their engagement and decide to meet in six months. Superb romantic drama with moments of comedy; touching and excellently acted.

Love and Learn (1947)** Jack Carson, Janis Paige. Trite nonsense about a song-writing team and the impoverished little girl who turns out to have the usual millions.

Love Begins at Twenty (1936)**^{1/2} Hugh Herbert, Patricia Ellis. Light, harmless comedy about the hen-pecked husband who revolts.

Love Comes Along (1930)* Bebe Daniels, Lloyd Hughes. Irish girl falls for a sailor who wants to take her to the States. Antiquated romantic comedy.

Love Crazy (1940)*** William Powell, Myrna Loy, Gail Patrick, Jack Carson. Myrna finds innocent Bill in a friendly situation with Gail Patrick. She sues for divorce and Bill fights to keep her in this zany comedy.

Love Finds Andy Hardy (1937)*** Mickey Rooney, Judy Garland, Lewis Stone. Mickey is at his best here and so is Judge Lewis Stone as Andy gets involved with a bevy of young lovelies. Judy was being groomed for stardom by now and the Hardy pictures were so popular they were considered a good showcase for young talent.

Love from a Stranger (1947)**^{1/2} Sylvia Sydney, John Hodiak. After marriage, a woman suspects her husband to be a mad strangler with herself intended as his next victim. Acceptably exciting suspense melodrama.

Love Happy (1949)**^{1/2} Marx Brothers, Hona Massey, Vera-Ellen. Harpo befuddles some crooks who are after a precious diamond. The Marxian madness loses some of its magic in this spasmodically funny but uneven farce.

Love, Honor and Behave (1938)*** Wayne Morris. Romantic story with an all-American boy learning about love from a variety of sources.

Love, Honor and Goodbye (1945)**^{1/2} When a wife has theatrical aspirations, anything can happen; and just about everything does, in this dull romantic comedy with Virginia

- Bruce, Edward Ashley, Victor McLaglen, and Nils Asther.
- Love in Bloom** (1935)** $\frac{1}{2}$ Burns & Allen, Dixie Lee. Gracie is well spotted in this minor musical about a carnival girl and a songwriter. She manages to hold it together with the aid of a pleasing score. Dixie Lee, who plays the carnival girl, is the late Dixie Crosby.
- Love Is a Headache** (1937)** Gladys George, Franchot Tone, Mickey Rooney, Ted Healy. Mickey makes merry but the picture is trite. Romance of an actress who adopts some orphans and a columnist who cons her into the family deal, has nothing.
- Love Is a Racket** (1932)** $\frac{1}{2}$ Douglas Fairbanks Jr., Frances Dee. Fast-moving comedy of life on the Broadway newspaper beat. Plenty of good minor Runyon type characters and some good performances make this passable entertainment.
- Love Is in the Air** (1937)** Ronald Regan, Eddy Acuff. Mild little "B" picture about a radio announcer who exposes racketeers.
- Love Is News** (1937)** $\frac{1}{2}$ Loretta Young, Tyrone Power, Don Ameche. Forced, contrived comedy about an heiress who decides to marry a reporter because she hates newspapers. A poor film but agreeably played.
- Love Laughs at Andy Hardy** (1946)** Mickey Rooney, Lewis Stone, Sara Haden. Post-war Hardy film finds Andy getting out of service and going back to his romances with the same juvenile approach.
- Love Letters** (1945)** Jennifer Jones, Joseph Cotten. Contrived, confused and boring love story is only for soap opera fans. A girl develops amnesia when she learns that somebody other than her fellow has been sending her love letters. The real chap shows up, woos her, cures her, wins her.
- Love Me Tonight** (1932)*** Maurice Chevalier, Jeanette MacDonald. A Parisian tailor woos and wins a princess in this tuneful Rodgers and Hart film musical. Dated today but well-directed and a big step forward for its time.
- Love on a Bet** (1936)** $\frac{1}{2}$ Gene Raymond, Wendie Barrie. To win a bet, a playboy starts out from New York to Los Angeles in his underwear. Amusing comedy.
- Love on a Budget** (1938)** Jed Prouty, Spring Byington. Another "Jones Family" folksy comedy. This one concerned with the problems of 'Pop Jones' newly married daughter. Wholesome film.
- Love on the Dole** (British, 1941)*** Deborah Kerr, Clifford Evans. The depressing problems of a London slum family during the depression of the 1930s. Grim drama, but well made, well acted. From the novel and play by Walter Greenwood.
- Love on the Run** (1936)** $\frac{1}{2}$ Clark Gable, Joan Crawford, Francot Tone. As the title indicates, Clark woos Joan from one end of the globe to the other. He and Tone are foreign correspondents so there's a spy plot too in this wild, cliché-heavy, romantic comedy.
- Love on Toast** (1937) $\frac{1}{2}$ John Payne, Stella Adler. Well-played little farce about a publicity stunt to find Mr. Manhattan and have him marry Miss Brooklyn. Very poorly written.
- Lovers Courageous** (1931)** $\frac{1}{2}$ Robert Montgomery, Madge Evans, Roland Young. Occasionally amusing comedy about the romance and eventual success of a fledgling writer and an admiral's daughter.
- Loves of Edgar Allen Poe, The** (1942)** $\frac{1}{2}$ John Sheppard, Linda Darnell, Virginia Gilmore. Interesting but uninspired film biography of one of our greatest writers. Definitely one of the weakest biographical films to come from a major studio.
- Loves of Joanna Godden, The** (British, 1947)** $\frac{1}{2}$ Goggin Wither, Jean Kent. Period melodrama, as a woman struggles to keep her home intact, despite the loss of her loved one and the interference of her sister. Leisurely, but commendably acted, directed. Fine music score by Vaughan Williams.
- Love Story** (British, 1946)*** Margaret Lockwood, Stewart Granger, Patricia Roc. A concert pianist goes away for a rest, falls for a man who is loved by another girl, making a pretty triangle. Ladies should enjoy this overlong but otherwise interesting romance, with excellent piano, orchestral interlude.
- Love Thy Neighbor** (1940)*** Jack Benny, Fred Allen, Mary Martin. Film designed to cash in on the Benny-Allen gag feud of radio days is moderately entertaining. Mary has some good numbers while Jack and Fred trade insults.
- Love Under Fire** (1937)** $\frac{1}{2}$ Loretta Young, Don Ameche. Some bright lines and a few good scenes but this

- comedy-drama about spies, which is set against the Spanish Civil War, never comes together as a unit.
- Luck of the Irish, The** (1948)** $\frac{1}{2}$ Tyrone Power, Anne Baxter, Cecil Kellaway. While trying to choose between his newspaper boss' daughter and a sweet coleen, Tyrone has the invaluable aid of a leprechaun. Whimsical and ordinary film.
- Lucky Cisco Kid** (1940)** Cesar Romero, Mary Beth Hughes. Romero, as the Robin Hood of the west, saves a widow's ranch and battles a run-of-the-mill script.
- Lucky Devils** (1933)* $\frac{1}{2}$ Bill Boyd, Betty Furness. Stunt man's daring feats cause anxiety with the girl who loves him. Weak melodrama.
- Lucky Jordan** (1913)*** Alan Ladd, Helen Walker. Ladd carries this film about an AWOL soldier who inadvertently becomes a hero by defeating a gang of Nazi agents.
- Lucky Nick Cain** (1950)*** George Raft, Coleen Gray. A gambler on vacation on the Riviera is framed for the murder of a T-man, does some sleuthing on his own to break up an international counterfeiting ring. Good speedy melodrama for Raft fans. Made in Italy.
- Lucky Night** (1938)* $\frac{1}{2}$ Myrna Loy, Robert Taylor, Joseph Allen. Pitiful, contrived little nothing about an heiress who marries a poor poet. The cast is incapable of helping this film because the authors have failed to provide them with weapons.
- Lucky Partners** (1940)** $\frac{1}{2}$ Ronald Colman, Ginger Rogers. Artist shares a sweepstakes ticket with a girl, which proves lucky. Occasionally amusing comedy, but could have been better.
- Lucky Stiff** (1949)** Dorothy Lamour, Brian Donlevy, Claire Trevor. Night club singer accused of murder is aided by a clever lawyer, and the true culprits are exposed. Long, undistinguished mystery.
- Lulu Belle** (1948)* $\frac{1}{2}$ Dorothy Lamour, George Montgomery. A cheap saloon singer uses men as a means of climbing to the top, but she meets her downfall eventually. Corny, outdated melodrama.
- Lured** (1947)** $\frac{1}{2}$ A dance hall girl disappears in London, so friend Lucille Ball sets out to find her, nearly gets herself killed. With George Sanders, Boris Karloff. Fairly good mystery. (Also called "Personal Column.")
- Luxury Liner** (1933)** $\frac{1}{2}$ George Brent, Zita Johann. Group of moderately entertaining vignettes built around passengers on a liner bound from Germany to New York.
- Luxury Liner** (1948)** George Brent, Jane Powell, Lauritz Melchior. Good voices but nothing else in this musical about a ship's captain and his meddling teen-age daughter.
- Lydia** (1941)** $\frac{1}{2}$ Merle Oberon, Joseph Cotten. An elderly lady has a reunion with four of her lost loves, relives the romantic past. Sensitive, poignant romantic drama, skilfully directed, acted.
- Macao** (1952)** Robert Mitchum, Jane Russell, William Bendix. Adventurer aids the police in capturing an underworld kingpin wanted in the States. Familiar, slow-moving melodrama.
- Macbeth** (1948)** $\frac{1}{2}$ Orson Welles, Jeanette Nolan, Roddy McDowall. The Shakespeare tragedy as done by Welles. Stylized, certainly not as purists would have it done, but interesting nevertheless.
- Macomber Affair, The** (1947)** $\frac{1}{2}$ Gregory Peck, Joan Bennett, Robert Preston. Hemingway's tale of the triangular difficulties of a husband, wife and guide on an African hunting expedition. Literate, well acted, recommended.
- Madame Butterfly** (1933)** $\frac{1}{2}$ Sylvia Sydney, Cary Grant. Dashing naval officer falls in love with a Japanese girl, with tragic consequences. The same story as the opera, but the music is sorely missed.
- Madame Curie** (1943)** $\frac{1}{2}$ Greer Garson, Walter Pidgeon, Henry Travers. Occasionally too slow but generally brilliant screen biography of the discoverers of radium. Garson and Pidgeon are ideal in this informative and entertaining film.
- Madame Du Barry** (1931)*** Dolores Del Rio, Reginald Owen. Pleasant but not extremely witty chronicle of the exploits of Louis XV's mistress. For love's sake one can only hope that Madame Du Barry was as lovely as Dolores Del Rio.
- Mademoiselle Fifi** (1911)** Simone Simon, Kurt Krueger. Little French laundress resists the advances of a German officer and joins the underground during the Franco-Prussian War. Uneventful, trite melodrama.
- Madam Satan** (1930)* Kay Johnson, Reginald Denny, Lillian Roth. Wife disguises herself to have her hus-

- band woo her again. Tasteless De-Mille drama.
- Madame X (1929)*** Lewis Stone, Ruth Chatterton, R. Hackett. Branded woman sacrifices all for her offspring, including her own happiness. Outdated drama.
- Madame X (1937)**** Gladys George, Warren William, John Beal. Creaky old film standard about woman who martyrs herself for her son may still make you cry.
- Made for Each Other (1939)****** Carole Lombard, James Stewart. In-laws nearly bring about a smashup in the lives of a young married couple. Very good drama, at which the ladies should shed tears.
- Made in Heaven (British, 1952)**1/2** David Tomlinson, Petula Clark. Doubting young wife suspects her husband of flirting with an attractive maid. Pleasant little romantic comedy.
- Madeleine (British, 1949)****** Ann Todd, Norman Wooland. The story of Madeleine Smith, who was tried for poisoning her lover in Scotland in 1857. Superbly directed and performed, absorbing drama from beginning to end.
- Made on Broadway (1932)**1/2** Robert Montgomery, Sally Eilers, Madge Evans. Story of a man who turns a guttersnipe into a lady is alarmingly familiar but in the second half of this film, Shaw is deserted and the worm, in this case the guttersnipe, turns. Some good moments and very well played.
- Mad at the World (1955)**1/2** Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell. When a gang of juvenile delinquents seriously injure a young father's baby, he decides to take the matter in his own hands and goes on the hunt for them. Grim drama, well made but rather unpleasant.
- Mad Doctor (1941)**** Basil Rathbone, Ellen Drew. Unbalanced psychiatrist marries wealthy women and then does away with them. Just fair thriller is short on suspense.
- Mad Doctor of Market Street, The (1942)*1/2** Lionel Atwill, Una Merkel. A lunatic scientist becomes the godlike prince of tribe of South Sea natives. Inane thriller.
- Mad Genius (1931)***** John Barrymore. Any Barrymore picture is a must for all those who appreciate great acting but in this one, as a crippled ballet master, he must fight a crippled script. The film itself with all its plot deviations may confuse you but no picture was ever made that could hide Barrymore's uncanny talent.
- Mad Ghou!, The (1943)**1/2** David Bruce, Evelyn Ankers. Wild thriller, with an excellent performance by David Bruce as a doctor kept in a state of living death. Grisly stuff which horror addicts should enjoy.
- Mad Holiday (1936)**** Edmund Lowe, Elissa Landi, Zasu Pitts, Edmund Gwenn. Nonsensical, forced comedy about detectives and crooks in search of the ever-present rare gem. Cast is a big help.
- Mad Martindale (1942)*1/2** Jane Withers, Alan Mowbray. Jane saves her dad from despair after he gets in debt because of a passion for antiques. Mediocre film.
- Mad Miss Manton (1938)***1/2** Barbara Stanwyck, Henry Fonda. Society girl turns sleuth and investigates a murder. Fast, funny comedy-mystery, very good fun.
- Madness of the Heart (British, 1949)**1/2** Margaret Lockwood, Paul Dupuis. Beautiful blind girl marries a wealthy Frenchman, meets opposition from the family and friends. Slick romantic drama, familiar but competent.
- Madonna of the Desert (1947)**** Lynne Roberts, Don Castle, Donald Barry. A trio of crooks tries to steal a valuable madonna from a California rancher. Passable melodrama.
- Madonna of the Seven Moons (British, 1945)***** Phyllis Calvert, Stewart Granger. An early encounter with a gypsy leaves its mark upon a woman for life, endangers the safety of her daughter. Strong melodrama is pretty hot stuff, strictly for adults but well done.
- Madonna's Secret, The (1946)***** Francis Lederer, Ann Rutherford. An artist is the prime suspect when two of his models are found murdered. Good mystery melodrama.
- Madison Square Garden (1932)**1/2** Jack Oakie, Marian Nixon. Good routine fight film aided by appearance of famous boxers and sports-writers of the day.
- Mad Parade, The (1931)*1/2** Evelyn Brent, Irene Rich. No WACs or WAVES in World War I so this film with an all-female cast deals with canteen workers in the Great War. By our standards, it's inept, and bad drama.
- Magic Bow, The (British, 1947)**1/2** Classical music lovers have a treat

- in store for them, with this biography of famed violinist Paganini, as portrayed by Stewart Granger. With Phyllis Calvert, Jean Kent, Cecil Parker, Dennis Price. Offscreen violin solos played by concert artist Yehudi Menuhin.
- Magic Box, The** (British, 1952)*** Robert Donat, Margaret Johnston, Maria Schell, many others. The story of William Friese-Greene, the inventor of the motion picture camera, whose life was a tragedy through hardships and lack of recognition. The British industry collaborated to produce this biography, with practically every actor in English films making brief appearances. The result is interesting, but rather top-heavy, due to the number of hands involved.
- Magic Face, The** (1952)*** Luther Adler, Patricia Knight. Nored actor kills Hitler, then poses as Der Fuhrer, in order to halt Nazi tyranny. Well-done melodrama made in Europe holds the interest.
- Magic Fire** (1956)*/2 Yvonne De Carlo, Rita Gam, Alan Badel. Tale of the romantic troubles of famed composer Wagner. Overdone drama is a victim of ham acting and plodding plot.
- Magic Garden** See: Pennywhistle Blues
- Magic Town** (1947)*/2 James Stewart, Jane Wyman. A public opinion pollster publicizes a small town as being statistically accurate in all polls, which only causes trouble for the town's mild way of life. Uneven comedy, misses fire most of the time; just fair.
- Magnet, The** (British, 1950)**** Stephen Murray, Kay Walsh, William Fox. An imaginative ten-year-old swindles a lad out of a magnet, is convinced the thing is some sort of charm. Delightful comedy, clean and refreshing, sparkingly written.
- Magnetic Monster** (1953)** Richard Carlson, King Donovan. Scientific investigators attempt to trace an atomic element that has run amuck and is doubling in size by the hour. Fairish science-fiction melodrama, economically made.
- Magnificent Ambersons** (1942)**** Joseph Cotten, Dolores Del Rio, Tim Holt. Son of a wealthy midwestern family keeps his mother apart from the man she loves. Superb drama, written and directed by Orson Welles. Movie making at its best.
- Magnificent Brute** (1936)*/2 Victor McLaglen, Binnie Barnes. Two tough steel men battle over the same woman. Satisfactory action melodrama.
- Magnificent Doll, The** (1946)** Ginger Rogers, David Niven, Burgess Meredith. The story of Dolly Madison, the President's wife whose relationship with Aaron Burr nearly altered the course of American history. Elaborate but heavy, not too well acted drama.
- Magnificent Dope, The** (1942)*** Henry Fonda, Don Ameche, Lynne Bari. Amusing comedy which has the country boy, as usual, outwitting the city slickers. Fonda and Ameche are a good contrast and the film has its share of laughs.
- Magnificent Fraud, The** (1939)** Akim Tamiroff, Lloyd Nolan. Loud, yet boring, tale of an actor in a mythical South American country, who tries to impersonate an assassinated dictator.
- Magnificent Lie, The** (1931)*/2 Ruth Chatterton, Ralph Bellamy. Melodrama about people fooling a temporarily blind soldier is in poor taste and extremely corny.
- Magnificent Rogue, The** (1946)*** Warren Douglas, Lynne Roberts. When an ad agency head goes into the army, his wife carries on, but the fun is on when the wife has to play ball with an account who also is a wolf. Entertaining comedy, well acted, some bright dialogue.
- Maid of Salem** (1937)*** Claudette Colbert, Fred MacMurray. Powerful drama, in the boldest 1937 movie tradition, dealing with witchcraft in Salem, 1692.
- Maid's Night Out** (1938)** Joan Fontaine, Allan Lane. Millionaire's son and society girl meet; he thinks she's a house maid, she thinks he's a milkman. Mild comedy.
- Main Street to Broadway** (1953)** Tom Morton, Mary Murphy. Young playwright refuses to be discouraged in trying to be a success on Broadway. Trite story of theatre life, with Broadway and Hollywood luminaries being dragged in briefly for name value.
- Main Street After Dark** (1944)*/2 Edward Arnold, Tom Trout, Audrey Totter. Con men who prey on soldiers as presented here might have made a passable half-hour TV show.
- Main Street Kid, The** (1947)** Al Pearce, Adele Mara. A small-town

typesetter discovers he has clairvoyant powers, exposes a couple of phonies. Mild comedy.

Main Street Lawyer (1939)** Edward Ellis, Anita Louise. A country prosecutor shows a public enemy that he is not to be taken lightly. Interesting crime melodrama.

Maisie (1938)**½ Robert Young, Ann Sothern, Ruth Hussey. Another first in a series and, strange as it seems, it's an awful movie. Miss Sothern's acting in the title role, however, almost justifies the series.

Maisie Gets Her Man (1941)** Ann Sothern, Red Skelton, Leo Gorcey. Even with Skelton's help this series never rises above mediocrity. Maisie, a down-and-out hooper, teams up with Red, a yokel comic but the film isn't funny.

Maisie Goes to Reno (1944)** Ann Sothern, John Hodiak, Tom Drake. She's in Reno on vacation but she manages to straighten up a marriage that's about to split in two. Silly but Miss Sothern is always fun.

Maisie Was a Lady (1940)** Ann Sothern, Lew Ayres, Maureen O'Sullivan. One of the better "Maisie" films with the delightful heroine working as a maid in a fashionable Long Island home and sticking her nose into everybody's business.

Major and the Minor, The (1942)*** Ginger Rogers, Ray Milland. Not as fresh today as in 1942, but this delightful comedy about a girl who disguises herself as a child so she can travel at half fare is still riotous comedy. Often risqué but never offensive as Major Milland tries to take care of little Ginger who's falling in love with him.

Major Barbara (British, 1940)**** George Bernard Shaw's biting wit evident in an ironic comedy of a rich girl who joins the Salvation Army. Wendy Hiller, Rex Harrison, Robert Newton, Robert Morley and a fine cast. Excellent adult entertainment.

Make Haste to Live (1954)*** Dorothy McGuire, Stephen McNally. Husband returns from prison intending to kill his wife, after failing the first time. Suspenseful mystery melodrama with a good cast.

Make Me a Star (1932)**½ Stuart Erwin, Joan Blondell. Small town grocery clerk goes to Hollywood to seek fame. Amusing comedy.

Make Mine Laughs (1948)** Gil Lamb introduces musical numbers,

mostly from previous RKO films, with Ray Bolger, Frances Langford, others. Fairish vaudeville compilation.

Make Way for a Lady (1936)**½ Herbert Marshall, Anne Shirley. A modern daughter tries to find a wife for her father. Amusing comedy-drama.

Make Way for Tomorrow (1937)***½ Victor Moore, Beulah Bondi. Beautifully told tale of an elderly couple who are forced by circumstance to appeal to their children for help. A real tear jerker, directed by Leo McCarey.

Make Your Own Bed (1944)**½ Jane Wyman, Jack Carson. Silly little comedy about a private eye and his girl who take jobs as butler and maid supposedly in line of duty. Most of the jokes are even old for 1944.

Male Animal (1942)***½ Henry Fonda, Jack Carson, Olivia DeHavilland. Clever, witty comedy about a dull but principled college professor, his wife and a former football hero friend from their college days who pays them a visit.

Malta Story, The (British, 1954)**½ Alec Guinness, Jack Hawkins. British pilot falls in love with a Maltese girl on that bomb stricken isle during war. Fair, but not up to Alec's recent high standards.



Humphrey Bogart, Peter Lorre, Mary Astor, Sydney Greenstreet, in **Maltese Falcon**

Maltese Falcon (1941)**** Humphrey Bogart, Mary Astor, Peter Lorre, Sydney Greenstreet. Probably the finest "private eye" picture ever made. Film was initial effort of

John Huston, one of the best directors Hollywood has ever had. John also did the adaptation of the Dashiell Hammet yarn about Sam Spade and it's a corker.

Mama Loves Papa (1933)** $\frac{1}{2}$ Mary Boland, Charles Ruggles. Warm, amusing comedy about a mild little working man who breaks out of his shell and becomes a leader.

Mama Loves Papa (1945)** Leon Errol, Elisabeth Risdon. Wife tries to push her husband into a big-time career, but her mate proves too honest for the job. Mild comedy.

Mama Runs Wild (1937)** Mary Boland, Ernest Truex. A housewife decides to run for mayor, finds her husband as the opposition candidate. Fair comedy.

Mama Steps Out (1936)** Alice Brady, Guy Kibbee, Betty Furness. Familiar plot about the small town mommy who drags daughter to Europe to get a little class. Some good dialogue but that's about all.

Man About the House, A (British, 1948)*** Margaret Johnston, Kieron Moore, Dulcie Gray. Spinsters take a villa in Italy, and one of them falls for a dashing young man who proves to be up to no good. Well done, frequently absorbing drama.

Man About Town (1939)*** Jack Benny, Rochester, Dorothy Lamour. Jack is a great lover in this one (at least he thinks so) and when the routine musical numbers don't interfere, he and Rochester (Eddie Anderson) have a ball.

Man Alive (1945)** $\frac{1}{2}$ Pat O'Brien, Ellen Drew. Husband thought dead returns and plays "ghost" to haunt a suitor away from his wife. Amusing farce.

Man Alone, A (1955)*** $\frac{1}{2}$ Ray Milland, Mary Murphy, Raymond Burr, Ward Bond. Gunslinger exposes the leader of an outlaw band who massacred a stagecoach party. Different western has plenty of suspense, good direction by Milland.

Man Bait (British, 1951)*** George Brent, Marguerite Chapman. An innocent moment off guard with a blonde gets a bookdealer into a mess of trouble, including murder. Nicely done melodrama.

Man Betrayed, A (1937)** Eddie Nugent, Kay Hughes. A young businessman learns that his company is putting one over on the stockholders. Routine melodrama.

Man Between, The (British, 1953)*** $\frac{1}{2}$ James Mason, Claire Bloom,

Hildegard Neff. A Berliner who makes a shady living risking his life to save a kidnapped girl from the Reds. Moody, topical melodrama has tenseness, atmosphere, a fine acting job from Mason. Directed by Carol Reed.

Mandalay (1934)** Ricardo Cortez, Kay Francis. Tedious drama set in Mandalay. Nothing like today's Robert Mitchum-Jane Russell epics but a forerunner of that type of photography and worth a look for those interested in the evolution of films.

Mandarin Mystery, The (1936)** $\frac{1}{2}$ Eddie Quillan, Charlotte Henry. A valuable postage stamp sets Ellery Queen on the trail of a murderer. Average mystery.

Mandy (British, 1953)**** Phyllis Calvert, Jack Hawkins, Mandy Miller. Gripping story of a child born deaf and dumb, and of her efforts to adjust herself. Fine drama, superlatively acted by little Miss Miller.

Man-eater of Kumoon (1948)** $\frac{1}{2}$ Sabu, Wendell Corey. Hunter wounds a tiger, then trails him when the beast terrorizes the community. Interesting jungle melodrama.

Man from Cairo, The (1953)** George Raft and an Italian cast just go through the paces of this unexciting, uneventful confusion of a hunt to recover lost gold in the North African desert. Local and French intelligence battle wits along with an American adventurer as the various characters are killed off one by one like flies. Gianna Maria Canale.

Man from Cheyenne (1942)** Average Roy Rogers western.

Man from Dakota, The (1939)** Wallace Beery. Union prisoners obtain vital information, escape and break through Confederate lines to warn General Grant. Good material for a film but, unfortunately, not for a Beery comedy.

Man from Down Under, The (1943)** Charles Laughton, Binnie Barnes, Donna Reed. Illogical and trivial nonsense about an Australian saloon keeper who raises two kids he believes to be brother and sister only to have them fall in love with each other and—oh, you know the rest.

Man from Frisco (1945)** $\frac{1}{2}$ Michael O'Shea, Anne Shirley. A tough foreman is called in to speed up wartime ship-building, and his stern tactics make him a lot of enemies. Fairly interesting drama.

- Man from Music Mountain (1938)**** Okay Gene Autry western.
- Man from Music Mountain (1913)** **1/2 Lively Roy Rogers western; with Ruth Terry, Paul Kelly.
- Man from Oklahoma (1945)**** 1/2 Okay Roy Rogers-Dale Evans western.
- Man from Yesterday (1932)*** 1/2 Claudette Colbert, Olive Brook. Just as a war widow is about to remarry, her husband turns up very much alive. Soggy drama.
- Manhandled (1919)**** Dorothy Lamour, Sterling Hayden, Dan Dur-yea. Shady private eye gets involved in murder and stolen jewels. Unpleasant, overdone mystery.
- Manhattan Angel (1949)*** 1/2 Gloria Jean, Ross Ford. Girl tries to save a Youth Center from being sold to a tycoon. Mediocre musical.
- Manhattan Heartbeat (1940)**** Robert Sterling, Virginia Gilmore, Joan Davis. Remake of "Bad Girl." The sad tale of a frightened young couple expecting a baby. Not as good as the original.
- Manhattan Melodrama (1933)**** 1/2 Clark Gable, William Powell, Myrna Loy. Well acted, exciting story of a friendship which lasts from youth to a murder trial. Gable is a gangster and Powell a D.A. but their affection for each other is real. Good screen entertainment.
- Manhattan Parade (1932)*** 1/2 Charles Butterworth, Winnie Lightner. Small-timers manage to crash the bright lights of Broadway. Weak comedy.
- Man Hunt (1941)**** Walter Pidgeon, Joan Bennett, George Sanders. Exciting melodrama set just before the war about an English big game hunter who decides to stalk Hitler. A little choppy and hard to accept but good entertainment.
- Man Hunt (1933)*** Junior Durkin, Charlotte Henry. Small-town boy turns detective and it unable to hold a job because he devotes so much time to solving cases. Poor melodrama.
- Man Hunt (1936)**** Ricardo Cortez. Another in the long series of public enemy pictures so popular at this time.
- Mania for Melody (formerly "Sing, Dance, Plenty Hot," 1940)**** Johnny Downs proves he's no dope by exposing the unscrupulous producer of an orphan charity show, as well as coupling with pert Ruth Terry in some singin' and hoofin'. Average musical.
- Manila Calling (1942)**** Lloyd Nolan, Carole Landis, Cornel Wilde. Lloyd leads a band of guerrillas against the Japs and they don't get him until the fade-out. Corny heroics and a load of cliches.
- Man I Killed, The (1932)**** Lionel Barrymore, Phillips Holmes, Nancy Carroll. Sensitive anti-war drama is beautifully directed and well acted. Story of a soldier who goes to the family of a man he shot during the war.
- Man I Love, The (1946)**** 1/2 Ida Lupino, Robert Alda. Singer visiting her family catches the eye of a nitery owner. Good acting offsets a soapy drama.
- Man I Married, The (1940)**** Francis Lederer, Joan Bennett. Fascinating anti-Nazi film about an American girl married to a German-American. They visit Germany in 1938 and she sees her husband fall for Hitler's doctrines.
- Man in Grey, The (British, 1945)**** James Mason, Stewart Granger, Margaret Lockwood. An evil marquis carries on with a hussy while married in name only to another. Purpled-passioned costume melodrama is redeemed by good performances, particularly from James Mason.
- Man in Half Moon Street, The (1945)** ** Nils Asther, Helen Walker. Scientist tries to maintain eternal youth by removing young men's glands and transferring them to his body. O. K. for horror fans.
- Man in Hiding (British, 1954)**** Paul Henreid, Kieron Moore, Lois Maxwell. Private eye is convinced that a murder suspect who has escaped is innocent. Ordinary mystery.
- Man in Possession (1930)**** Robert Montgomery, Charlotte Greenwood. Rich man's son through circumstances, becomes a butler. He learns that the young lady of the house is going to marry for money just to save the household. Victim is his brother. Cute but silly and dated.
- Man in the Iron Mask, The (1939)** *** Louis Hayward, Joan Bennett. The classic tale of intrigue in France, and the twin brother of Louis XIV who was kept in an iron mask so that no one would see his face. Elaborate costume adventure.
- Man in the Trunk, The (1942)*** 1/2 Lynne Roberts, George Holmes. Bookmaker's ghost comes back to find his murderer in this tasteless film.

- Man in the White Suit, The** (British, 1951)**** Alec Guinness, Joan Greenwood. Furore in a textile plant when a young scientist invents a cloth material that will not tear or become dirty. One of the wittiest, most ingenious comedies in years! Top-flight fun.
- Man Is Armed** (1957)** Dane Clark, William Talman. Truck driver framed for murder leaves prison with revenge in mind. Fair melodrama.
- Man Made Monster** (1911)** Lon Chaney, Lionel Atwill. After being used in a series of experiments, a young man finds that he's immune to electric shock. Familiar science-fiction yarn with plenty of technical mumbo-jumbo.
- Mannequin** (1937)** Joan Crawford, Spencer Tracy, Alan Curtis. Poor Joan lands rich Spencer but not until the audience has endured the usual parade of tried clichés and histrionics.
- Man of Conquest** (1938)** $\frac{1}{2}$ Richard Dix, Joan Fontaine. The story of Sam Houston, soldier, statesman, hero of Texas. With fine, large scale battle scenes, good performances.
- Man of Evil** (British, 1915)** $\frac{1}{2}$ James Mason, Phyllis Calvert, Stewart Granger. A wealthy but brutish lord and a young secretary both vie for the affections of a beautiful girl with a family secret, and treachery and murder follow. Flamboyant, hammy period drama, pretty labored.
- Man of Iron** (1935)** Barton MacLane, Mary Astor. Drama about a factory foreman who lets success go to his head, gets some support from the cast but not enough to support the film.
- Man of the People** (1936)** $\frac{1}{2}$ Florence Rice, Joseph Calleia. Some mighty good performers are wasted in this Grade B story of the honest lawyer who defeats the bad men.
- Man of the World** (1931)** William Powell, Carole Lombard. Well played comedy-drama set in Paris about a clever bunch of American blackmailers who prey on their countrymen's tendency to let themselves go while in France.
- Man of Two Worlds** (1934)*** Francis Lederer, Elissa Landi. Young married woman loves another man. Well done drama.
- Man on the Eiffel Tower, The** (1949)*** $\frac{1}{2}$ Charles Laughton, Franchot
- Tone, Burgess Meredith. A wily police inspector craftily breaks down the resistance of a murderer when evidence is lacking. Intelligent, suspenseful melodrama, made in France. Performances of the principals are standout, as is the hair-raising conclusion.
- Man on the Flying Trapeze** (1935)*** $\frac{1}{2}$ W. C. Fields. You must like Fields to accept the *** $\frac{1}{2}$ rating. Typical Fields tale of the cynical, downtrodden husband. In this one, however, he gets up and fights.
- Manpower** (1941)*** Marlene Dietrich, Edward G. Robinson, George Raft. Raft and Robinson want Dietrich and the sparks really fly in this rip roaring adventure about the hazards faced by the men who risk their lives daily repairing high tension wires.
- Man Proof** (1937)** $\frac{1}{2}$ Myrna Loy, Rosalind Russell, Franchot Tone, Walter Pidgeon. Big cast plus little story equals ordinary film. Myrna loves Walter who marries wealthy Rosalind but would like to keep little Myrna in his closet. Franchot comes in to give Myrna that fadeout kiss.
- Man's World, A** (1942)** Marguerite Chapman, Larry Parks, William Wright. Two brothers fight for the love of a nurse in a remote tropical hell-hole. Undistinguished Grade "B" melodrama.
- Mantrap, The** (1943)** Henry Stephenson, Lloyd Corrigan. A retired detective solves a murder which has interrupted his 80th birthday. Good mystery, well written.
- Man Wanted** (1932)** $\frac{1}{2}$ Kay Francis, Guy Kibbee. Story of a modern marriage and its slow but inevitable break-up is well told here. Not a magnificent picture but Kay Francis as the career woman and William Dietrele's fine direction smoothly lift this out of the commonplace.
- Man Who Came to Dinner** (1941)**** Monty Woolley, Bette Davis, Ann Sheridan, Jimmy Durante. If you've never seen this Kaufman and Hart comedy make sure your doctor is nearby to sew you up when you split your sides laughing.
- Man Who Cheated Himself, The** (1950)** $\frac{1}{2}$ Lee J. Cobb, Jane Wyatt, John Dall. An honest cop meets a cheating dame and forgets his honesty. Just fair crime melodrama; good cast better than the story.
- Man Who Could Work Miracles, The** (British, 1937)*** Roland Young, Joan Gardner, Ralph Richardson.

The gods above give an average citizen the power to perform any feat that he wishes. Amusing fantasy, written by H. G. Wells.

Man Who Dared, The (1933)*** Preston Foster, Zita Johann. Interesting biography of a civic reformer who rose from mine worker to mayor of Chicago and died stopping a bullet intended for the president of the U. S. Factual but, as usual, exaggerated.

Man Who Dared (1946)**1/2 George Macready, Leslie Brooks. Columnist is framed for murder, gets the true culprit. Okay crime melodrama.

Man Who Dared, The (1939)** Jane Bryan, Charlie Grapewin. Old codger gives his family courage to testify against racketeers. Fair melodrama.

Man Who Found Himself (1937)*1/2 John Beal, Joan Fontaine. Young doctor becomes notorious through publicity, makes a comeback after living under an assumed name. Dull drama.

Man Who Loved Redheads (British, 1955)***1/2 Moira Shearer, John Justin. Throughout his long life, a man seeks the redhead of his youthful dream, becoming enamored by many carrot-tops in the process. Charming romantic comedy graced by delightful performances, a good script.

Man Who Played God (1932)**** George Arliss, Bette Davis. Occasionally slow moving but otherwise beautiful and charming story of a famous pianist who goes deaf, learns to read lips and then learns of people's troubles by studying their conversations through powerful binoculars. There's a lot more to it than that including a powerful performance by Mr. Arliss.

Man Who Returned to Life, The (1942)**1/2 John Howard. Good "B" film about a man who leaves a town to get a fresh start and, some years later, learns that they're about to try a man for murdering him. Above average quickie.

Man Who Talked Too Much (1940)** George Brent, Brenda Marshall. Contrived, trite melodrama about a lawyer and some gangsters. You should be able to spot Bill Lundigan of TV fame as the lawyer's brother.

Man Who Wouldn't Die (1942)*1/2 Lloyd Nolan, Marjorie Weaver. Nolan's acting is the only redeeming feature in this contrived entry in the Michael Shayne detective series.

Man Who Wouldn't Talk, The (1940)

** Lloyd Nolan, Jean Rogers. A lot of confused flashbacks about a murderer who won't defend or even justify himself properly.

Man with a Million (1955)*** Gregory Peck. A man who's supposed to be rich becomes famous and powerful proving that money comes to money. Interesting, entertaining film based on a Mark Twain story.

Man with Two Faces (1934)*** Edward G. Robinson, Mary Astor, Louis Calhern. Excellent although altered adaptation of the play "Dark Tower" by Alec Woolcott and George S. Kaufman not whodunit here but still an amusing, well acted film.

Many Happy Returns (1934)** Burns & Allen. Zany comedy is strictly for George and Gracie's many fans because the script is no help.



Norma Shearer, Tyrone Power, in *Marie Antoinette*

Margie (1946)*** Jeanne Crain, Glenn Langan. Too cute, but still entertaining little comedy with music about high-school life in the late 20's. You'll fall in love with the stars in this one.

Margin for Error (1943)**1/2 Joan Bennett, Milton Berle. Entertaining but dated comedy-drama about intrigues in the New York office of the German Consul before the war.

Marie Antoinette (1937)*** Norma Shearer, Tyrone Power, Robert Morley, John Barrymore. Lavish spectacle about the woman who said "Let them eat cake" is just that—too much cake and not enough bread. Picture lacks substance, character

- insight and meaning. It is rich in production and will suffer on a small TV screen.
- Marine Raiders (1941)**** Pat O'Brien, Robert Ryan, Ruth Hussey. Leather-neck major trains his men to fight the Japanese in the Pacific. Below par war drama, slow and dull.
- Mariners of the Sky (1936)**** William Gargan, Claire Dodd. Some flying Navy men play parents to the baby of one of their deceased comrades, save the child from kidnapers. Fair melodrama.
- Marines Fly High (1940)***** Richard Dix, Chester Morris, Lucille Ball. Marines foil a revolt in Central America. Fast moving action melodrama.
- Marked Woman (1937)***1/2** Bette Davis, Humphrey Bogart, Eduardo Ciannelli. Good drama about a gang czar and his underlings. Occasionally threatens to go off the deep end of melodrama but good direction and acting prevent this.
- Mark of Cain (British, 1948)**1/2** Sally Gray, Eric Portman. A notorious crime passionnel rocks Victorian London. Leisurely melodrama, but rather interesting. Well acted.
- Mark of the Vampire (1934)***** Lionel Barrymore, Elizabeth Allen, Bela Lugosi. Darn good horror movie in the "Dracula" tradition. Not for the squeamish and definitely not for the children.
- Mark of the Whistler (1944)***** Richard Dix. Man manages to swindle an unclaimed bank account, but Justice triumphs. Neat, clever melodrama, above average "B."
- Mark of Zorro, The (1940)***1/2** Tyrone Power, Linda Darnell. Exciting tale of a swashbuckling swordsman who sought to avenge evil in the California of the 1820s. Great for those who love good screen duels. High rating is primarily for young adventure seekers.
- Marriage Is a Private Affair (1944)**** Lana Turner, James Craig, John Hodiak. Hasty war marriage, boy goes to fight, girl gets restless but all comes to a happy ending in this talky bore.
- Married and in Love (1939)**1/2** Alan Marshal, Barbara Read. Professor married to a plain wife meets an old college flame. Fairly pleasant romantic drama.
- Married Bachelor (1941)**1/2** Robert Young, Ruth Hussey, Lee Bowman. Above average little comedy about a wife who wants her husband to make an honest living for a change.
- Married Before Breakfast (1936)**1/2** Robert Young, Florence Rice, Barnett Parker. Fairly amusing situation comedy about a couple of guys trying to sell an insurance policy to a milkman. Even the romance department is cute—in fact, too cute.
- Marry Me (British, 1949)**1/2** Derek Bond, Susan Shaw. Couple of elderly spinsters run a marriage bureau, manage to tie together four couples. Pleasing little comedy.
- Marry the Boss' Daughter (1941)*** Brenda Joyce, Bruce Edwards. Pitiful film about some guy who meets a dog that belongs to the boss' daughter.
- Marshal's Daughter, The (1954)*** Laurie Anders, Hoot Gibson. Lady offspring of a lawman masquerades as a female Robin Hood to wipe out the gang that wounded her father. Poor western tries for burlesque and doesn't make it; nothing to recommend.
- Marshal of Mesa City (1939)**1/2** Exciting George O'Brien western.
- Martin Eden See: Adventures of Martin Eden**
- Mary Jane's Pa (1935)**** Guy Kibbee, Aline MacMahon. Family man gets in dutch with his ideas. Mild comedy.
- Maryland (1940)**1/2** Walter Brennan, Fay Bainter. Without Technicolor this film about a woman who sells all her horses after her husband is killed in an accident will lose much of its scenic splendor. It's still a fairly good horse story.
- Mary Burns, Fugitive (1935)**1/2** Sylvia Sydney, Melvyn Douglas. Routine cops and robbers tale about a girl who discovers that her fella is a notorious gunman.
- Mary Lou (1918)*** Joan Barton, Robert Lowery. Air hostess is encouraged to become a singer. Pretty bad musical, everything below par.
- Mary of Scotland (1936)***1/2** Katharine Hepburn, Fredric March. Story of the Queen of Scots who defies Queen Elizabeth and is sentenced to death. Elaborately produced, excellently acted historical drama.
- Mary Stevens, M.D. (1933)**** Kay Francis, Lyle Talbot. Dated story of the trials and tribulations of a woman trying to be a doctor and, at the same time, a woman.
- Masked Raiders (1949)**** Average Tim Holt western.

- Mask of Dimitrios (1944)**1/2** Zachary Scott, Sydney Greenstreet, Faye Emerson, Peter Lorre. Poorly told but occasionally exciting adaptation of the Eric Amber novel about a Dutch mystery writer searching for a master crook whose exploits fascinate him.
- Mask of Fu Manchu, The (1932)*1/2** Boris Karloff, Jean Hersholt. Another horror movie with Boris torturing anyone in sight who won't tell him where to find the mask. Watch out for your youngsters on pictures like this one. Try not to let them watch.
- Masquerade in Mexico (1945)*1/2** Dorothy Lamour, Arturo de Cordova. To earn some dough an American gal agrees to try and win a Mexican bullfighter's affections from a married woman. Poorly acted and written.
- Massacre (1934)**** Richard Barthelmess, Ann Dvorak. An Indian picture which the kids will enjoy but you will be unable to avoid comparison with today's slick westerns.
- Massacre Hill** See: Eureka Stockade
- Master Plan (British, 1954)*1/2** Wayne Morris, Tilda Thamar. Investigator nabs spies who have been sneaking out secret information from a combined military operation. Dull melodrama.
- Master Race (1944)***** George Courlois, Nancy Gates. German officer flees when the Nazi empire starts to collapse. Good war drama.
- Mata Hari (1931)***1/2** Greta Garbo, Ramon Navarro, Lionel Barrymore. Story of World War I's famed spy has become a legend and this film, although not produced for modern tastes, is something of a classic.
- Match King, The (1932)***** Warren William, Lili Damita. Good, well acted story of an industrialist who tries to swallow the world. After viewing this one you'll think twice about the famous "three of a match" superstition.
- Mating of Millie (1948)**1/2** Glenn Ford, Evelyn Keyes. Career woman looks for a mate so she can legally adopt an orphan boy. Fairly amusing comedy-drama.
- Maverick Queen (1956)**1/2** Barbara Stanwyck, Barry Sullivan, Scott Brady. Bandit woman falls for a detective working undercover. Adequate western, with cast better than material.
- Maybe It's Love (1936)**** Joe E. Brown, Joan Blondell. Silly little football comedy about a girl who recruits a team for her school. Joe E. has some funny moments but most of it is old hat.
- Maybe It's Love (1935)**** Gloria Stuart, Ross Alexander. Poor adaptation of Maxwell Anderson's "Saturday's Children" is listlessly acted.
- Mayor of 44th Street (1942)**1/2** George Murphy, Anne Shirley. Reformed gangster becomes an agent for name bands, has trouble with another not-so-reformed hood. Pleasant musical comedy-drama.
- Mayor of Hell (1933)***** James Cagney, Madge Evans. Story of a dedicated two-bit politician trying to clean up a reform school doesn't sound like a good plot for a fantasy, but superb acting brings this picture up to good entertainment. Forget the plot—it's ridiculous.
- Maytime (1936)***** Jeanette MacDonald, Nelson Eddy, John Barrymore. Lovely romance, set in Paris between (conveniently) a prima donna and a baritone is delightful screen entertainment, especially for music lovers.
- Maytime in Mayfair (British, 1949)**
** Anna Neagle, Michael Wilding. Gay sophisticated comedy about the rivalry between two fashionable dress salons. Elaborate, witty.
- McFadden's Flats (1935)**** Walter Kelly, Andy Clyde. Dated farce about the "good-natured" feud between an Irishman and a Scotsman. A few laughs for those who like their comedy brutally obvious.
- Meanest Gal in Town (1934)**1/2** James Gleason, Zazu Pitts. Ambitious barber keeps his fiancée waiting for ten years until he can add a second chair to his shop. Amusing comedy.
- Meanest Man in the World, The (1913)**1/2** Jack Benny, Rochester. Jack rises above his material and makes something of this little one-hour comedy about an unsuccessful soft-hearted lawyer who gets rich by becoming mean.
- Medal for Benny, A (1945)***1/2** Dorothy Lamour, Arturo de Cordova, J. Carrol Naish. When news reaches a small California town that one of its sons has been killed in action, the town fathers see a chance for some publicity. Touching drama from a Steinbeck story, with fine performances, especially by Naish.

- Meet Boston Blackie** (1941)*** Chester Morris, Rochelle Hudson. First in series about reformed safecracker who aids police. Blackie breaks up a spy ring in this one. Better than average.
- Meet John Doe** (1941)*** Gary Cooper, Barbara Stanwyck. The search for the forgotten average man as a publicity stunt by a newspaper, and how it backfired. Elaborate Frank Capra production, often excellent but overlong.
- Meet Me in St. Louis** (1941)***/2 Judy Garland, Margaret O'Brien, Tom Drake, Mary Astor. To a charming, sentimental tale about a family in St. Louis at the turn of the century has been added a wonderful musical score and cast.
- Meet Me Tonight** See: Tonight At 8:30
- Meet Mr. Lucifer** (British, 1954)*** Stanley Holloway, Peggy Cummins. The Devil introduces television into three homes to stir up trouble. Neat, amusing fantasy-comedy; some good laughs.
- Meet the Baron** (1933)** Jack Pearl, Jimmy Durante, Zazu Pitts. Mr. Pearl as Baron Munchausen fights for all his laughs in this picture and the result is a forced comedy which the youngsters will probably enjoy.
- Meet the Boy Friend** (1937)***/2 David Carlyle, Carol Hughes. A truck driver attains sudden fame when he becomes a popular crooner. Weak comedy.
- Meet the Missus** (1937)***/2 Victor Moore, Helen Broderick. Careless housekeeper accidentally wins a contest, although her husband does most of the work. Entertaining comedy.
- Meet the Missus** (1941)** Roscoe Karns, Ruth Donnelly. The Higgins Family once more, with Pop innocently getting involved with a hot number. Usual family comedy. Alan Ladd appears in a minor role.
- Meet the People** (1943)** Lucille Ball, Dick Powell, Virginia O'Brien, June Allyson. Defense workers at a shipyard produce their own show and it's a smash—but picture is not. Routine, formula musical which has some good specialty numbers.
- Meet the Stewarts** (1942)*** William Holden, Frances Dee. Heiress marries a white-collar man, tries to get along on a budget. Pleasing, funny comedy.
- Melba** (1953)*** Patrice Munsel, Robert Morley. Phony film biography of Nellie Melba in distinguished by Miss Munsel singing scores of arias. Opera fans only.
- Melody and Moonlight** (1941)***/2 Jane Frazee, Johnny Downs. A society girl kicks over the traces and takes a job as a night club performer. Familiar musical comedy.
- Melody Cruise** (1933)** Charlie Ruggles, Helen Mack. Millionaire playboy takes out an insurance policy against marriage, but gets hooked anyway. Fair comedy with music. Phil Harris.
- Melody for Two** (1937)***/2 James Melton, Patricia Ellis, Marie Wilson. No story but good music carries the film.
- Melody in Spring** (1934)** Lanny Ross, Ann Sothern. Routine musical about a family's futile efforts to keep their daughter away from the man she loves.
- Melody Ranch** (1940)***/2 Gene Autry, Jimmy Durante, Ann Miller. Cowboy radio star returns to his home town and cleans up the lawless element there. Entertaining combination of western and musical; good production.
- Melody Trail** (1935)** Mild Gene Autry western.
- Men, The** (1950)*** Marlon Brando, Teresa Wright, Jack Webb. Paralyzed war vet tries to adjust to society without the use of his limbs. Brando's first film, and a superb one. Dramatic, persuasive, with fine work in every department.
- Men Against the Sky** (1940)** Richard Dix, Wendy Barrie, Kent Taylor, Edmund Lowe. Test pilot risks his life in trying out a new plane. Average melodrama.
- Men Against the Sun** (British, 1954) ***/2 John Bentley, Zena Marshall. An engineer is persuaded to join the builders of a railroad across Darkest Africa. Good African backgrounds, but just an average plot.
- Men Are Not Gods** (British, 1937)** Miriam Hopkins, Gertrude Lawrence, Rex Harrison. A romantic triangle affair brings near-tragedy to three theatrical people. Rather stiff comedy-drama. Well acted.
- Men Are Such Fools** (1938)***/2 Humphrey Bogart, Wayne Morris, Priscilla Lane. Very little of Bogart in this comedy about a conservative advertising man who marries a progressive advertising woman.
- Men in Exile** (1937)***/2 Dick Purcell, June Travis. Fast moving drama

about a community where criminals seek refuge. Usual criminal types plus happy ending.

Men in Her Diary (1945)** $\frac{1}{2}$ Peggy Ryan, Jon Hall, Louise Albritton. Unattractive secretary keeps a diary of imaginary romances, which gets her in plenty of hot water. Amusing comedy.

Men in White (1933)** $\frac{1}{2}$ Clark Gable, Myrna Loy, Jean Hersholt. Screen treatment of Kingsley's Pulitzer Prize play about courage and sacrifice in the field of medicine is inferior to the play but still a worth-while screen achievement.

Men Must Fight (1932)** $\frac{1}{2}$ Lewis Stone, Diana Wynyard. Drama of Pacifism and refusal to fight in the war predicted for 1910 never makes up its mind what to say but, in view of what's happened in the world, it is an interesting film.

Men of America (1933)** Bill Boyd, Chic Sale. Small townier battles some eastern gunmen and bank robbers. Ordinary melodrama.

Men of Boys Town (1940)** Spencer Tracy, Mickey Rooney. Sequel to "Boys Town" is just a sentimental rehash of a lot of B movies. Tracy is still good as Father Flannagan but, for the most part, film is awful.

Men Without Names (1935)** $\frac{1}{2}$ Fred MacMurray, Madge Evans. Typical 1935 crime film with G-Men vs. the bad boys as its theme. Routine, but well done and moderately entertaining.

Men With Wings (1938)** $\frac{1}{2}$ Fred MacMurray, Ray Milland. Story of two air pioneers, one a stunt flier and war hero, the other a man who dreams of aviation's future. Ambitious film tries to chronicle the history of aviation (through 1938). Fair entertainment.

Menace (1934)** $\frac{1}{2}$ Gertrude Michael, Paul Cavanagh. Dated, but exciting thriller about a young man who plans cold, calculating murders.

Mercy Island (1941)** $\frac{1}{2}$ Ray Middleton, Gloria Dickson. Jealousy and violence abound when a fishing boat and its leisure party run aground on an island in the Florida Keys. Suspenseful melodrama, well above average.

Merrily We Go to Hell (1932)** $\frac{1}{2}$ Fredric March, Sylvia Sydney. Well acted, dated comedy about a writer who drinks too much and the women in his life.

Merry Frinks (1934)** $\frac{1}{2}$ Guy Kibbee, Aline MacMahon, Hugh Her-

bert. Ma and Pa preside over a whacky family including two wise-guy sons, and a daughter with vocal ambitions. Amusing comedy.

Merry Widow, The (Lady Dances, The) (1934)** $\frac{1}{2}$ Maurice Chevalier, Jeanette MacDonald, Edward Everett Horton, Una Merkel. It's been done so often that it's lost a lot of its appeal but this Ernest Lubitsch version is a delight.

Merry Wives of Reno (1934)** $\frac{1}{2}$ Joan Blondell, Margaret Lindsay. Pleasant, occasionally amusing comedy made in 1934 when Hollywood hadn't discovered Las Vegas. Today it would be in CinemaScope and called "Merry Wives of Las Vegas."

Mexicali Rose (1939)** Average Gene Autry western.

Mexicana (1945)* Bobby sox idol Tito Guizar is tired of being pulled apart by his fans, so he hires Constance Moore to pose as his wife. Love ripens, so girl friend Estelita Rodriguez gets mighty jealous. Leo Carrillo is in support in this thin, waste-of-talent musical comedy.

Mexican Spitfire (1939)** $\frac{1}{2}$ Lupe Velez, Leon Errol. Senora's husband is aided by Uncle Matt in saving a big contract. Amusing comedy.

Mexican Spitfire at Sea (1940)** Lupe Velez, Leon Errol. The spitfire goes after an advertising contract for her husband en route to Honolulu. Mild comedy.

Mexican Spitfire Out West (1942)** Lupe Velez, Leon Errol. After a spat, the spitfire decides to get a divorce, but Uncle Matt intervenes. Mild comedy.

Mexican Spitfire's Baby (1941)** Lupe Velez, Leon Errol. The spitfire adopts a war orphan, who turns out to be a beautiful French girl. Mild comedy.

Mexican Spitfire's Blessed Event (1943)** Lupe Velez, Leon Errol. The success or failure of a big business deal depends upon a non-existent baby, so the spitfire tries to get one. Mild comedy.

Mexican Spitfire's Elephant (1942)** Lupe Velez, Leon Errol. The spitfire gets tangled with crooks who try to smuggle a diamond through customs in a miniature elephant. Mild comedy.

Mexican Spitfire Sees a Ghost (1942)** $\frac{1}{2}$ Lupe Velez, Leon Errol. The spitfire gets mixed up with haunted houses, and a ghost that looks like Uncle Matt. Weak comedy.

- Michael Shayne, Private Detective** (1940)** $\frac{1}{2}$ Lloyd Nolan, Marjorie Weaver. In the capable hands of Mr. Nolan, this fast talking detective comes to life and is a welcome addition to the list of sleuths found in "B" films.
- Michael Strogoff** See: Adventures of Michael Strogoff
- Mickey the Kid** (1939)** Bruce Cabot, Ralph Byrd, Tommy Ryan. Tough problem kid proves his worth by becoming a small-town hero. Routine drama.
- Midnight** (1939)** $\frac{1}{2}$ Claudette Colbert, Don Ameche, John Barrymore. Well played but silly comedy about a chorus girl, stranded in Paris, who is "set-up" by a millionaire to break up his wife's flirtation by luring the lover away. Only occasionally funny.
- Midnight Alibi** (1934)** $\frac{1}{2}$ Ann Dvorak, Richard Barthelmess. Flavorful but stretched adaptation of Damon Runyon's "Old Doll's House." Story of the friendship between a Broadway lum and a sedate old lady has enough Runyon to pass.
- Midnight Club** (1933)** $\frac{1}{2}$ Clive Brook, George Raft, Helen Vinson. Raft works for the police, joins the gang and falls in love with the moll.
- Midnight Court** (1937)** Ann Dvorak, John Litel. Honest lawyer turns crooked then honest again to fill 64 minutes.
- Midnight Intruder** (1938)** $\frac{1}{2}$ Louis Hayward, Barbara Reed. Ex-actor is mistaken for a wastrel playboy, keeps the impersonation going and solves a murder. Entertaining melodrama.
- Midnight Manhunt** (1945)* William Gargan, Ann Savage. Fearless reporter searches for murder victim. Terrible "B" film.
- Midnight Mary** (1932)** Loretta Young, Ricardo Cortez, Franchot Tone. Story of a bad girl who shoots a former lover is lavishly produced, competently acted but not very good.
- Midshipman Jack** (1933)** Bruce Cabot, Betty Furness. Smart guy goes through the Naval Academy and becomes a hero during maneuvers. Traditional service story.
- Midsummer's Night Dream** (1935)** $\frac{1}{2}$ James Cagney, Dick Powell, Olivia DeHavilland, Joe E. Brown, Mickey Rooney. This was one of the first attempts to bring Shakespeare to the screen and it was, by and large, successful. Dwarfed by more recent films based on the Bard's work it is still a notable achievement. Mickey Rooney's Puck is the highlight of the film.
- Mighty Joe Young** (1949)** Robert Armstrong, Ben Johnson, Terry Moore. Press agent finds a huge gorilla in Africa, brings it back as a night club act. Entertaining trick film, of the "King Kong" school.
- Mighty McGurk, The** (1946)** Wallace Beery, Dean Stockwell, Edward Arnold, Cameron Mitchell. Contrived and confused drama about an ex-fighter who befriends an orphan boy. Don't think it will remind you of Beery's classic "The Champ" because it definitely won't.
- Mikado, The** (British, 1939)** $\frac{1}{2}$ Kenny Baker, Jean Colin, Martyn Green. The Gilbert and Sullivan operetta of shenanigans in the High Court of old Japan, with a wand'ring minstrel wooing a noble lady. Colorfully done, excellently sung.
- Mildred Pierce** (1945)** Joan Crawford, Zachary Scott, Jack Carson. This adaptation of a James Cain novel was a big hit but it's not a great movie. Miss Crawford is superb but the characters are not too believable. Ann Blyth as Joan's vicious daughter is the character you must accept as real to enjoy the picture. If you can do that, you'll find it an engrossing melodrama.
- Milky Way, The** (1936)** Harold Lloyd, Adolphe Menjou. Delightful though dated comedy about the timid milkman who suddenly becomes a contender for the middleweight boxing crown. Well-written, superb directing and sharp writing.
- Millie** (1931)** Helen Twelvetrees, Joan Blondell. Girl marries the wrong man and hits the skids after their divorce. Fair drama.
- Millie's Daughter** (1917)* Gladys George, Gay Nelson. Daughter risks losing the family estate to be with her outcast mother. Maudlin, dull drama, poorly acted.
- Millionaire, The** (1931)** George Arliss, Evelyn Knapp. Entertaining comedy, thanks to Arliss, about a millionaire who is forced to retire and go west for his health. You can't keep a good man down and Mr. Arliss gets into plenty of mischief.
- Millionaire for Christy, A** (1951)** Fred MacMurray, Eleanor Parker. A secretary goes on the make for a

millionaire, and lands him. Mild comedy.

Millionaire Playboy (1940)** Joe Penner, Linda Hayes. Millionaire cures his tendency to hicough in the presence of girls. Silly comedy.

Millionaires in Prison (1940)** $\frac{1}{2}$ Lee Tracy, Linda Hayes. Research doctor in prison for manslaughter works with prison doctor to discover a cure for rare fever. Fairly intresting melodrama.

Million Dollar Baby (1941)** Ronald Reagan, Priscilla Lane, Jeffrey Lynn. If you think girls who are poor and suddenly get a million dollars should give it up so their boy friend will still love them you may actually enjoy this Hollywood nonsense.

Million Dollar Legs (1932)*** W. C. Fields, Jack Oakie. Silly but funny political farce about a mythical kingdom. Never miss a chance to see Mr. Fields.

Million Dollar Legs (1939) $\frac{1}{2}$ Betty Grable, Jackie Coogan, Donald O'Connor. Juvenile campus comedy with the legs of the title belonging not to Betty, but to the school's rowing crew.

Million Dollar Pursuit (1951)** Penny Edwards, Grant Withers. Night club singer returns from prison to find out who framed her. Average melodrama.

Millions in the Air (1935)** $\frac{1}{2}$ Willie Howard, Dave Chasen. Weak film is held together by the work of some vaudeville greats. Mainly a big vaudeville show backed by an inconsequential but annoying plot. For old-time fans of the two-a-day.

Mine Own Executioner (British, 1949)**** Burgess Meredith, Kieron Moore. A psychiatrist practicing without a medical degree finds troubles in his domestic life as well as with his patients. Well made drama, informative, with some tense situations.

Mind Reader (1933)** $\frac{1}{2}$ Constance Cummings, Warren William. Silly little story about mind readers and some of their pet tricks. Comedy performance by Allen Jenkins steals the picture.

Mind Your Own Business (1936)** $\frac{1}{2}$ Charlie Ruggles, Alice Brady. Newspaper columnist's wife sneaks some allusions to real people into his birds and bees column, which spells trouble. Pleasant comedy.

Minesweeper (1943)** Richard Arlen, Jean Parker. Fast moving propa-

ganda film about a disgraced naval man who gives his all for his country.

Ministry of Fear (1945)** $\frac{1}{2}$ Ray Milland, Marjorie Reynolds. Exciting, off-beat spy melodrama, set in wartime England and based on a Graham Greene novel. Good direction and an interesting, mysterious story.

Miracle Can Happen, A See: On Our Merry Way

Miracle Man (1931)** $\frac{1}{2}$ Sylvia Sydney, Chester Morris. Beautiful lady crook is reformed by faith. Remake of an early silent film has lost much through the ravages of time.

Miracle of Morgan's Creek (1944)** Betty Hutton, Eddie Bracken. Often funny situation farce about a girl who expects a baby, but can't remember the name of her husband. Bracken is selected for the dubious honor.



Frank Sinatra

Miracle of the Bells (1948)** Fred MacMurray, Valli, Frank Sinatra. A movie queen dies, and is taken to her home town to be buried, where a miracle takes place. Long, terribly trite and sentimental drama, badly acted, lumberingly presented.

Miracle on 34th Street (1947)**** Edmund Gwenn, John Payne, Maureen O'Hara. Kris Kringle is hired to play Santa Claus at Macy's and that begins the most delightful combination of fantasy, whimsy, heart-warming humor and perfect screen entertainment. For young and old and all who want to believe in Santa.

- Miracles for Sale** (1938)** Robert Young, Florence Rice, Frank Craven. Title of this mildly entertaining mystery comes from the setting which is a magicians' meeting. Some good scenes and a competently acted B picture.
- Miranda** (British, 1948)** $\frac{1}{2}$ Glynis Johns, Griffith Jones. Physician on a holiday away from his wife snags an amorous mermaid while fishing. Mildly entertaining fantasy-comedy.
- Misleading Lady, The** (1931)** $\frac{1}{2}$ Claudette Colbert, Edmund Lowe, Stuart Erwin. Dated but entertaining comedy about an actress who must prove herself by getting a man to propose within three days.
- Miss Fane's Baby Is Stolen** (1934)** $\frac{1}{2}$ Dorothy Wieck, Alice Brady. Good drama dealing with kidnaping, if your taste runs to this sort of thing.
- Missing Juror, The** (1944)*** Jim Bannon, Janis Carter. All the poor jurors who wrongly convicted a man of murder are mysteriously killed. Newspaperman vs. killer drama is good "B" melodrama.
- Missing Witness** (1937)** $\frac{1}{2}$ John Litel, Dick Purell. Story based on N.Y.C.'s then crusading D.A. Tom Dewey's racket busting. Not as good as the true story.
- Missing Women** (1951)** Penny Edwards, James Millican. When her husband is killed by criminals, a girl decides to get revenge herself. Average melodrama.
- Mission to Moscow** (1943)** $\frac{1}{2}$ Walter Huston, Eleanor Parker. This is a fine, well-played movie adaptation from the book by former ambassador to Russia, Joseph Davies but that is not why it's a must today. This film was widely applauded in 1943 and you might be interested in learning what a former diplomat to Russia thought of today's potential enemy in the early '40's.
- Mississippi** (1935)*** Bing Crosby, W. C. Fields, Joan Bennett. Pleasant musical about a young man who refuses to fight a duel and takes refuge as a singer on a show boat. A few good Rodgers and Hart tunes, plus Fields' works as the captain add up to nice entertainment.
- Missourians, The** (1950)** Average Monte Hale western.
- Miss Pacific Fleet** (1935)** Joan Blondell, Glenda Farrell, Marie Wilson. Weak comedy about a pair of stranded chorus girls who, for financial reasons, must win a Navy popularity contest. Hugh Herbert is the only bright spot.
- Miss Pinkerton** (1932)** Joan Blondell, George Brent. Whodunit which drags in every conceivable stereotyped suspect from the butler down.
- Miss Robin Crusoe** (1953)* Amanda Blake, George Nader, Rosaline Hayes. Shipwrecked girl tries to make an existence for herself on a desert island. Trashy melodrama.
- Miss Robin Hood** (British, 1953)** $\frac{1}{2}$ Margaret Rutherford, Richard Hearne. The neek writer of girls' adventure stories aids a battle axe in repossessing her recipe for whisky which was stolen by a distiller. Screwball comedy isn't quite as funny as it was meant to be. Mild.
- Miss Susie Slagle's** (1946) Sonny Tufts, Joan Caulfield. Leisurely, pleasant story about a boarding house for medical students in Baltimore around 1910. Inoffensive and generally entertaining.
- Miss Tatlock's Millions** (1949)** $\frac{1}{2}$ John Lund, Wanda Hendrix. Movie stunt man agrees to pose as the feeble-minded heir to a fortune. Plenty of laughs in this sparkling comedy.
- M'Liss** (1936)** Anne Shirley, John Beal. Fiery young mountain orphan has many hardships before she finally finds happiness. Mild, old-fashioned drama.
- Mob Town** (1941)** Dick Foran, Anne Gwynne, Billy Halop. Police sergeant works with delinquent boys to keep them straight. Ordierime melodrama.
- Modern Hero** (1934)** $\frac{1}{2}$ Richard Barthelmess, Jean Muir. Poor treatment of Louis Bromfield's novel about a man who rises from the gutter by stepping on friends.
- Mo Key** (1942)** Dan Dailey, Donna Reed, Bobby Blake. Boy gets into scrapes trying to please his new mother, when his dad remarries. Pleasant but stretched-out drama.
- Molly and Me** (1945)*** Monty Woolley, Gracie Fields. Well played warm comedy about a maid who straightens out her employer's life. Not hilarious but a very pleasant diversion.
- Money and the Woman** (1940)** Jeffrey Lynn, Brenda Marshall. Dull little drama about a bank officer who gets involved with somebody's wife and ends up chasing

- some robbers. How these unrelated events come together fill a dull hour.
- Monkey Business** (1931)** $\frac{1}{2}$ Marx Brothers. Great comedy is never dated and even Groucho's depression puns will still make you laugh. The boys are stowaways on a ship and causing their usual amount of trouble.
- Monsieur Beaucaire** (1946)** $\frac{1}{2}$ Bob Hope, Joan Caulfield. Zany Hope film about a timid barber in the court of France's Louis XV who by some accident is sent to Spain to marry a princess. Loads of fun, and the kids will love it.
- Monsoon** (1953)* $\frac{1}{2}$ Ursula Thiess, George Nader. Boring, talky film about an English family living in India. Forget it.
- Monster and the Girl, The** (1941)* Ellen Drew, Rod Cameron. Trite little horror film about the old monkey with the human brain—or is it the other way around?
- Montana Belle** (1952)** Jane Russell, George Brent, Scott Brady. Belle Starr throws in with the Dalton gang, but is persuaded to reform and turn against the outlaws. So-so western, nothing new.
- Montana Mike** (1947)** $\frac{1}{2}$ Robert Cummings, Brian Donlevy, Marjorie Reynolds. An angel comes to earth to help reform a western badman. Different kind of western story, pleasant.
- Montana Moon** (1930)* $\frac{1}{2}$ Joan Crawford, John Mack Brown, Ricardo Cortez. A girl is the object of strong man's affections in the rugged country. Dated melodrama.
- Moon and Sixpence, The** (1942)** $\frac{1}{2}$ Somerset Maugham's dramatic story of a man with the urge to paint, and how he discards his conventional life to follow his calling, with George Sanders and Herbert Marshall. Thoughtfully done, tastefully performed.
- Moon Is Down, The** (1943)** $\frac{1}{2}$ Sir Cedric Hardwicke, Lee J. Cobb. Dated but powerful version of the Steinbeck story of the Nazi occupation of Norway. There's still some great moral lessons to be learned from this story.
- Moonlight Murder** (1935)* $\frac{1}{2}$ Chester Morris, Madge Evans, Leo Carrillo. Weak little whodunit with the murderer, as usual, the most innocent looking guy on the screen.
- Moonlight on the Prairie** (1935)** Dick Foran. So many of these musical westerns starring Dick Foran have been released that Mr. Foran may replace Mickey Mouse.
- Moon Over Burma** (1940)* Dorothy Lamour, Preston Foster. Native songs which sound like they came from Tin Pan Alley, plus a tired plot about logs and log jams adds up to nothing.
- Moon Over Her Shoulder** (1942)** $\frac{1}{2}$ Lynn Bari, Dan Dailey. Mildly amusing little comedy about two suitors and a lady.
- Moon Over Miami** (1941)** Betty Grable, Don Ameche, Robert Cummings. Routine but entertaining musical with the old plot about pretty girls in search of millionaires. Supposed shots of Miami in 1941 should amuse those who have seen recent photos.
- Moonrise** (1948)** $\frac{1}{2}$ Dane Clark, Lloyd Bridges, Ethel Barrymore. A man becomes a murderer during a brawl, flees, and his girl tries to persuade him to give himself up. Grim, moody drama of the backwoods country.
- Moon's Our Home, The** (1936)** $\frac{1}{2}$ Margaret Sullivan, Henry Fonda. Well played but silly comedy about a couple who gets married without knowing each other's identity and the obvious complications that follow.
- Moontide** (1942)** $\frac{1}{2}$ Jean Gabin, Ida Lupino, Thomas Mitchell. Beautifully acted but generally boring mood drama. A dock worker in a California fishing village prevents a waitress from committing suicide and then falls in love with her.
- More Than a Secretary** (1937)** Jean Arthur, George Brent. Girl takes a job as secretary to the publisher of a health magazine, falls for him. Breezy, entertaining comedy.
- More the Merrier, The** (1943)** Jean Arthur, Joel McCrea, Charles Coburn. Wealthy philanthropist uses the crowded situation in wartime Washington as a means of furthering a young love affair. Fine comedy, one long laugh from beginning to end.
- Morning Departure** See: Operation Disaster
- Morning Glory** (1933)** $\frac{1}{2}$ Katharine Hepburn, Douglas Fairbanks Jr. Small-town girl struggles to become a great Broadway actress. Fine performance by Miss Hepburn is the highlight of this well done drama.
- Mortal Storm, The** (1939)** Margaret Sullavan, James Stewart, Robert Young, Robert Stack. This

- powerful dramatic story of Germany at the beginning of Hitler's rise to power should deliver an even more symbolic message today. Brilliantly acted.
- Moss Rose (1947)***** Ethel Barrymore, Peggy Cummins, Victor Mature. Slow moving but well played and interesting Victorian mystery drama. Story of a blackmailing chorus girl and an aristocratic family involved in murder.
- Most Precious Thing in Life (1934) *1/2** Jean Arthur, Richard Cromwell. Mother fights for her son after having been ousted from her home years ago. Maudlin drama.
- Mother Carey's Chickens (1938)**1/2** Anne Shirley, Ruby Keeler. Captain's widow struggles along to bring up her two daughters on a meager pension. Slow but tastefully produced drama.
- Moulin Rouge (1953)****** Jose Ferrer, Colette Marchand. Biography of the painter Toulouse-Lautrec, whose physical deformity caused him despair in love, and who frequented the more notorious quarters of Paris. Splendidly colorful (and should be shown in color) drama with flash, dash and excellent performance.
- Mountain Justice (1937)**** Josephine Hutchinson, George Brent, Guy Kibbee. Class B hillbilly melodrama.
- Mountain Moonlight (1941)**1/2** The Weaver Family, Betty Rhodes. The Weavers go to Washington to collect a fortune in back debts owed them by the government. Pleasant rustic comedy.
- Mountain Music (1937)**** Bob Burns, Martha Raye. Hillbilly comedy ain't much, but if you like Martha and remember Bob, the Arkansas Traveler, give a look.
- Mountain Rhythm (1939)**1/2** Actionful Gene Autry western.
- Mountain Rhythm (1942)**** The Weaver Family, Lynn Merrick. The Weavers become tenant farmers to help the war effort. Usual rustic comedy.
- Mourning Becomes Electra (1947) **1/2** Rosalind Russell, Leo Glenn, Raymond Massey, Kirk Douglas. Eugene O'Neill's tale of hatred and conflict in a New England family in the Civil War days. Long, excessively morbid, not for every taste.
- Mouthpiece, The (1932)***1/2** Warren William. Good story about a lawyer expertly played by Mr. William. This picture was responsible for lawyers becoming the pets of scenario writers. William is a criminal lawyer and a masterful one.
- Movie Crazy (1932)***** Harold Lloyd, Constance Cummings. Yokel boy wishes to become a big movie star, blunders into his wish. Not one of Lloyd's best comedies, nevertheless slapstick in the grand old tradition.
- Mr. and Mrs. North (1942)**1/2** Gracie Allen, William Peet, Paul Kelly. Gracie's fans will enjoy her in this screen version of the play about a married couple who have to solve a murder because it took place in their apartment.
- Mr. and Mrs. Smith (1941)***** Carole Lombard, Robert Montgomery. Young couple discover their marriage has a legal hitch, which causes a rift. Entertaining romantic comedy with a good cast.
- Mr. Blanding Builds His Dream House (1947)***1/2** Cary Grant, Myrna Loy, Melvyn Douglas. Tired of city life, a married couple buys a run down country home. Some hilarious moments in this smoothly produced comedy.
- Mr. Bug Goes to Town (1941)***** Cartoon feature about little insects, and how they struggle to live when humans invade their territory. Amusing, especially for kids.
- Mr. Deeds Goes to Town (1936)****** Gary Cooper, Jean Arthur. Frank Capra comedy masterpiece about a millionaire and some New York con artists defies the years.
- Mr. Denning Drives North (British, 1951)***** John Mills, Phyllis Calvert. An aircraft manufacturer kills a blackmailer, suffers the consequences of conscience until an American lawyer-friend comes to his aid. Suspenseful melodrama, well acted.
- Mr. Dodd Takes the Air (1937)**** Kenny Baker, Frank McHugh. Corny story of a small-town boy who becomes a successful singer.
- Mr. Doodle Kicks Off (1938) **1/2** Joe Penner, June Travis. College boy would rather lead a band than play football, but his father wants to see him a star. Amusing comedy.
- Mr. Drake's Duck (British, 1951)***** Douglas Fairbanks Jr., Yolande Donlan. An American couple buys an English farm, where they encounter a duck that lays uranium eggs. Fast moving, sprightly comedy, pretty funny.

Mr. Emmanuel (British, 1945)*** Felix Aylmer, Greta Gynt. A Jewish gentleman braves Nazi Germany in his quest for a lost friend. Well acted, frequently gripping drama.

Mr. Hulot's Holiday (French '53)**** Jacques Tati. Magnificently inventive comedy, mostly pantomime, about a well meaning but inept young vacationer at a French seaside resort. Reminiscent of some of the early Buster Keaton flicks.

Mr. Lord Says No (British, 1952)*** Stanley Holloway, Kathleen Harrison. Mr. Lord defies the whole British government when they want to demolish his home to make way for a new highway. Highly amusing comedy.

Mr. Lucky (1943)***1/2 Cary Grant, Laraine Day. Professional gambler seeks to raise a fresh bankroll by operating at a war drive bazaar. Slickly made, well acted comedy-drama.

Mr. Moto Takes a Chance (1938)** Peter Lorre, Rochelle Hudson. That almost too clever Japanese sleuth up against intrigue in Indo-China. Lorre is good, but the writing isn't as smooth as the Chan films.

Mr. Moto Takes a Vacation (1939) *1/2 Peter Lorre, Joseph Schildkraut. Very ordinary Moto story with the detective guarding some priceless gems aboard a luxury liner.

Mr. Peabody and the Mermaid (1948)**1/2 William Powell, Ann Blyth. A middle-aged gent has his life changed completely when he comes upon an amorous mermaid one day. Mildly amusing fantasy.

Mr. Peek-A-Boo (French, 1951)*** Bourvil, Joan Greenwood. Comedy about a man who has the power to walk through walls. Delightful, with Parisian comic Bourvil a riot.

Mr. Perrin and Mr. Traill (British, 1948)***1/2 David Farrar, Marius Goring. Bitterness develops between an old schoolmaster and a younger teacher, when the latter makes a better impression with his winning ways, over the stern attitude of the former. Excellent melodrama, with good performances, especially from Goring as the old schoolteacher.

Mr. Reckless (1948)*1/2 William Eythe, Barbara Britton. Oil worker comes to town to find his sweetie about to marry another man. Dull melodrama lacks action, several other things too.

Mr. Robinson Crusoe (1932)*** Douglas Fairbanks, Maria Alba.

Doug takes a bet that he cannot live on a deserted island for a year, and his athletic prowess overcomes all odds. Lively adventure is rather good fun.

Mr. Smith Goes to Washington (1939) **** James Stewart, Jean Arthur, Edward Arnold, Claude Rains. Naive man is elected to the U. S. Senate, but he doesn't conform to the pattern set for him by his backers. Fine production in every respect; superb comedy-drama.



Greer Garson, Walter Pidgeon, in **Mrs. Miniver**

Mrs. Miniver (1941)**** Greer Garson, Walter Pidgeon, Richard Ney. Winner of 7 Academy Awards, this dramatic, yet simple story, of the courage of the British people as the war crept into their backyard is a film masterpiece.

Mrs. Parkington (1944)*** Greer Garson, Walter Pidgeon, Edward Arnold, Peter Lawford. Fictitious story of the lives of a multi-millionaire and the poor girl he wed is well told although episodic and occasionally corny.

Mr. Skeffington (1944)** Bette Davis, Claude Rains. Another "big" picture that laid a bigger egg. Story of a selfish woman whose loveless marriage to a Jewish financier fails, takes a long time to tell the obvious.

Mrs. Mike (1949)*** Dick Powell, Evelyn Keyes. Girl undergoes the hardships of rough living when she marries a Mountie. Entertaining drama.

Mrs. Wiggs of the Cabbage Patch (1934)**1/2 Pauline Lord, W. C.

Fields, Zasu Pitts. Fields saves this sentimental children's classic from too much corn and rescues the overall film. Sentimental, well acted story.

Mrs. Wiggs of the Cabbage Patch (1913)* $\frac{1}{2}$ Fay Bainter, Hugh Herbert. Without W. C. Fields this is a bore and recommended only for kids. Tale of sweet lady with a houseful of kids is a bit goeey.

Mr. Winkle Goes to War (1914)*** Edward G. Robinson, Ruth Warrick. Thirty-eight-year-old bank clerk is drafted, surprises everybody by becoming a hero. Entertaining, novel war melodrama.

Mummy, The (1932)*** Boris Karloff, Zita Johann, David Manners. First of the "Mummy" films and the best. Karloff, as an ancient Egyptian prince brought to life, attempts to take pretty Zita Johann as his mate. Has some good shock scenes, although the production is dated.

Mummy's Boys (1936)*** Bert Wheeler, Robert Woolsey. Couple of ditch-diggers join an archaeological expedition to Egypt, uncover a murderer. Fast and funny slapstick comedy.

Mummy's Ghost, The (1914)** Lon Chaney, John Carradine. The gauze-wrapped mummy of Prince Kharis is in America, searching for the reincarnation of his ancient love. Okay shudder story in this series.

Mummy's Hand, The (1910)** Wallace Ford, Tom Tyler, Dick Foran. An archaeological team in Egypt discovers a mummy, still alive after 3,000 years. The mummy tries to keep the scientists from disturbing the tomb of his ex-sweetheart. Mildly entertaining horror film.

Mummy's Tomb, The (1912)* $\frac{1}{2}$ Lon Chaney, Dick Foran, Turhan Bey. An Egyptian fanatic brings a mummy back to life, and sends it out to do his dirty work. Typical Grade "B" shoecker.

Murder Among Friends (1911)** Marjorie Weaver, John Hubbard. Grade B film is loaded with murders. As soon as you know a character's name, they take him out feet first.

Murder at the Vanities (1931)** Carl Brisson, Victor McLaglen, Jack Oakie. Backstage murder mystery isn't much of a mystery but a few good performances help.

Murder by the Clock (1931)* $\frac{1}{2}$ William Boyd. Whodunit is terribly

dated and overloaded with murders and contrivances.

Murder, He Says (1915)*** Fred MacMurray, Helen Walker, Marjorie Main. Silly, confused but often hilarious mystery-comedy about a public opinion analyst who stumbles upon an insane family.

Murder in Greenwich Village (1937)** Richard Arlen, Fay Wray. Society girl is suspected of murdering a painter, uses a photographer as her alibi. Fair whodunit.

Murder in Reverse (British, 1947)*** William Hartnell, Dinah Sheridan. A man sent to prison for murder gets out to find that the supposed victim is still alive. Very good drama with an unusual twist.

Murder in the Air (1910)** Ronald Regan, John Litel. Ronald Regan of the secret service again saves the nation. This time he prevents saboteurs from getting hold of a secret weapon.

Murder in the Big House (1912)** Van Johnson, Faye Emerson. Both Faye and Van played their first big screen roles in this and it's a wonder they survived. Grade B effort with reporter solving murder for police who have supposedly been trained for the task.

Murder in the Clouds (1931)** $\frac{1}{2}$ Lyle Talbot, Ann Dvorak. Dated, "cliff hanger" type of adventure story with plenty of action.

Murder in the Fleet (1934)** Jean Parker, Robert Taylor, Ted Healy. It's a comedy about life on a Naval vessel. No, it's a story of murder and intrigue. Actually it's a dash of each without the flavor of either.

Murder in the Museum (1934)* An unknown killer strikes in the confines of a house of relics. Poor mystery. Henry B. Walthall, Phyllis Barrington.

Murder in the Music Hall (1946)** $\frac{1}{2}$ Vera Ralston, Ann Rutherford. A playboy is murdered, with suspicion thrown on members of a skating show. Fairly good mystery; pleasant skating spectacle scenes.

Murder in the Private Car (1934)** Charlie Ruggles, Mary Carlisle, Una Merkel. Stumbling sleuth solves murder aboard a speeding train. Okay mystery.

Murders in the Rue Morgue (1932)* Bela Lugosi, Sidney Fox. Mad scientist Bela Lugosi, trying to create an ape-woman, kidnaps a toothsome girl for his experiments. The film was taken from an Edgar Allan Poe

original, and John Huston wrote some of the dialogue—but the result is still Grade "B" shock stuff.

Murders in the Zoo (1933)1/2** Lionel Atwill, Gail Patrick. Routine horror film about a man who devises fiendish methods to dispose of his wife's lovers.

Murder in Times Square (1943)** Edmund Lowe, Marguerite Chapman. Actor tangles with a drunk, later finds himself a murder suspect. Average mystery.

Murder Man, The (1935)1/2** Spencer Tracy, Virginia Bruce, Lionel Atwill. Tracy's acting makes this typical Hollywood treatment of reporters passable. Of course, he solves the crime for the police but his ability as an actor makes you forget that you've seen it in a hundred movies.

Murder, My Sweet (1944)1/2** Dick Powell, Anne Shirley, Claire Trevor. Private eye takes a job finding a missing woman and is drawn into murder. Exciting, excellently produced mystery, emphasis on the hard-boiled.

Murder of Dr. Harrigan (1936)1/2** Ricardo Cortez, Kay Linaker, Illogical, flimsy murder mystery.

Murder on a Honeymoon (1935)1/2** Edna May Oliver, James Gleason. Old-maid schoolteacher solves the murder on a seaplane flying from New York to Catalina Island. Pleasant mystery.

Murder on a Bridle Path (1936)1/2** James Gleason, Helen Broderick. Amateur sleuth who is an old-maid schoolteacher solves the mystery of a girl murdered in Central Park. Well done mystery.

Murder on Diamond Row (British, 1937)1/2** Edmund Lowe, Sebastian Shaw. An alcoholic investigator goes after "The Squeaker," a black-mailer who welves on criminals after they have done their dirty work for him. Fair mystery, showing more production care than most of its type.

Murder on Monday See: Home at Seven

Murder on the Blackboard (1934)1/2** Edna May Oliver, James Gleason. Young teacher is found murdered, and an old-maid teacher solves the case. Neat mystery.

Murder on the Waterfront (1943)1/2 Warren Douglas. Short bit of nothing disguised as a whodunit.

Murder Will Out (British, 1952)1/2** Valerie Hobson, James Robertson

Justice, Edward Underdown. The after-effects of the murder of a beautiful secretary involve an acid-tongued author, his wife, and a weak radio personality. Suspenseful mystery, intricately plotted, nicely done.

Murder with Pictures (1936)1/2** Lew Ayres, Gail Patrick. Routine mystery with the solution hidden in an undeveloped photograph plate snapped by news photographer, Lew Ayres.

Music for Madame (1937)** Nino Martini, Joan Fontaine. Young singer helps a girl in her struggle to become a composer. Fair comedy-drama, with good singing by Martini.

Music for Millions (1944)1/2** Margaret O'Brien, Jose Iturbi, June Allyson, Jimmy Durante. Lovers of sentimental corn will adore this tear-jerker but others are warned to steer clear. Girl cellist who worries about fighting hubby, with June and Margaret the great sob sisters working on your emotions.



Charles Laughton, in *Mutiny on the Bounty*

Music in Manhattan (1944)1/2** Anne Shirley, Philip Terry. Boy and girl are forced to pose as man and wife. Pleasant musical comedy. Dennis Day.

Music in My Heart (1940)** Tony Martin, Rita Hayworth. Singer about to be deported falls for a girl about to enter into an unhappy marriage with a millionaire. Entertaining comedy with music.

Muss 'Em Up (1936)1/2** Preston Foster, Margaret Callahan. Clever

- detective solves a kidnaping plot. Interesting mystery melodrama.
- Mutiny on the Blackhawk** (1939)*¹/₂ Richard Arlen, Andy Devine, Constance Moore. Captain breaks up slave running, then saves an army fort under attack. Cluttered action melodrama uses stock shots from other films for its story line.
- Mutiny on the Bounty** (1935)**** Clark Gable, Charles Laughton, Franchot Tone. One of the great adventure movies of all time. Laughton's award-winning performance as the infamous Captain Bligh is worth cancelling all plans to stay home and watch this one. Not as magnificent a story as its modern counterpart, "Caine Mutiny," but a much better film.
- My American Wife** (1936)** Francis Lederer, Ann Sothern. American girl marries count and brings him home to her family. A few laughs as count turns out to be a nice guy and rather cold to social climbers.
- My Best Gal** (1945)*¹/₂ Jane Withers, Jimmy Lydon. Girl from a theatrical family has no stage ambitions, though possessed of talent. She changes her mind when she meets struggling playwright. Trite musical.
- My Brother's Keeper** (British, 1949) *** Jack Warner, George Cole. Two convicts escape prison, and the elder shows the young lad that it pays to go straight. Well done melodrama.
- My Brother Talks to Horses** (1946) **¹/₂ Butch Jenkins, Peter Lawford, Edward Arnold. Butch Jenkins is adorable as the little chap who asks race horses if they're going to win but the charm of the film's basic theme is left at the post.
- My Buddy** (1941)**¹/₂ Donald Barry, Ruth Terry. The rise and fall of a roaring twenties racketeer. Interesting drama.
- My Darling Clementine** (1946)***¹/₂ Henry Fonda, Linda Darnell, Victor Mature. A super western about your TV hero, Wyatt Earp, and the doings in Tombstone, Ariz. Directed by John Ford who, along with a fine cast, makes up for an almost routine script.
- My Dear Miss Aldrich** (1937)** Walter Pidgeon, Maureen O'Sullivan. Light, second-rate comedy about a girl who inherits a newspaper. Some good entertainment in this unpretentious little film.
- My Dear Secretary** (1918)*** Lorraine Day, Kirk Douglas, Keenan Wynn. A wolfish author meets a secretary who has written a scorching best seller. Cute comedy, with Wynn being especially amusing.
- My Dream Is Yours** (1919)**¹/₂ Jack Carson, Doris Day. Ordinary, formula show business musical with Doris singing some standard tunes to at least make some pleasant moments. Highlight is a "Bugs Bunny" animated sequence.
- My Favorite Blonde** (1942)***¹/₂ Bob Hope, Madeleine Carroll. Luscious British spy, Madeleine, is forced to enlist the aid of frightened Bob in carrying out her mission and the result is a barrel of laughs.
- My Favorite Brunette** (1947)*** Bob Hope, Dorothy Lamour, Peter Lorre. Photographer Bob turns detective to help Dotty out of a jam, and there you have all the ingredients for another romp for Hope fans.
- My Favorite Spy** (1942)**¹/₂ Kay Kyser, Ellen Drew, Jane Wyman. Band-leader is a flop as a soldier, but is pressed into espionage duty. Pleasant comedy with music.
- My Favorite Wife** (1940)**** Cary Grant, Irene Dunne, Randolph Scott. Wife believed dead returns after years on a desert island when the husband is about to rewed. Excellent comedy, a laugh a minute.
- My Forbidden Past** (1951)** Robert Mitchum, Ava Gardner, Melvyn Douglas. Girl from the wrong part of town inherits a fortune and plans to break up the marriage of the man she loves. Uneven, not-too-good costume melodrama.
- My Friend Flicka** (1943)*** Roddy McDowell, Preston Foster. Devoid of hokum, this story of a boy's love for an outlaw horse is no "Lassie" or "The Yearling" but it's still a beautiful story and among the better animal films.
- My Gal Sal** (1942)*** Rita Hayworth, Victor Mature, Carole Landis. Gay 90's musical about a song writer's love for a musical star is a harmless frame for some entertaining oldtime music and production numbers.
- My Girl Tisa** (1948)**¹/₂ Lilli Palmer, Sam Wanamaker. Immigrant girl works to bring her father to New York, and to help her boy friend become a lawyer. Pleasant but leisurely costume comedy-drama.
- My Heart Belongs to Daddy** (1943) *¹/₂ Richard Carlson, Martha O'Driscoll. Unfunny comedy about a widowed bubble dancer who gives birth in a shy professor's apartment,

which leads to an hour of silly complications.

My Life with Caroline (1941)** $\frac{1}{2}$ Ronald Colman, Anna Lee. Man gets married and discovers his wife is in love with another man. Mildly amusing light comedy.

My Little Chickadee (1940)** $\frac{1}{2}$ W.C. Fields, Mae West. The Fields-West combo was one of the funniest ever and this film is a permanent reminder. An effort was made to introduce a silly western plot. Forget it, and just listen to the great man's asides!

My Love Comes Back (1940)** $\frac{1}{2}$ Olivia DeHavilland, Jeffrey Lynn. A lot of good music decorates this minor little tale of a girl violinist who wants a husband but if you like good music you should be able to tolerate the inoffensive plot.

My Lucky Star (1938)** $\frac{1}{2}$ Sonja Henie, Richard Greene, Cesar Romero. Typical Henie vehicle finds her in college, ice skating in a department store and just about everything else but it's good fun.

My Marriage (1936)** Claire Trevor, Kent Taylor. A society girl's marriage is threatened by her future mother-in-law because the girl's father was murdered by gangsters under unsavory circumstances. Routine.

My Own True Love (1949)** Melvyn Douglas, Phyllis Calvert. Father and son both love the same woman. Dull romantic drama doesn't do right by a good cast.

My Outlaw Brother (1950)** Mickey Rooney, Robert Preston, Robert Stack. An Eastern kid comes West, and finds his brother to be the mysterious leader of an outlaw band. Rooney looks out of place in the saddle, but then so does the rest of the cast.

My Pal Trigger (1946)** $\frac{1}{2}$ Excellent Roy Rogers western; Dale Evans, Jack Holt.

My Pal Wolf (1941)** $\frac{1}{2}$ Sharyn Moffett, Jill Esmond. Little girl deserted by her parents and cared for by a cruel governess attaches herself to a stray dog. Nicely done little drama, entertaining.

My Reputation (1940)** $\frac{1}{2}$ Barbara Stanwyck, George Brent. Soap opera fans may like this story of a young widow who, in all innocence, dates an Army officer and is victimized by gossip and almost loses her sons' love.

My Sin (1931)** Tallulah Bankhead, Fredric March. Antiquated melodrama about a woman cleared of a murder charge who tries to lead a new life is well acted but dull.

My Sister Eileen (1942)** $\frac{1}{2}$ Rosalind Russell, Janet Blair, Brian Aherne. Two small-town sisters arrive in New York to pursue their careers, take a dingy Greenwich village apartment. Sparkling comedy has many laughs.

My Son, My Son (1940)** $\frac{1}{2}$ Brian Aherne, Louis Hayward, Madeleine Carroll, Laraine Day. Good, though older vintage drama of a young wastrel who proves his father's faith in him by dying a hero.

Mysterious Crossing (1936)** James Dunn, Jean Rogers. Reporter investigates murder on a train being ferried across the Mississippi. Different locale, otherwise ordinary mystery.

Mysterious Desperado (1949)** $\frac{1}{2}$ Good Tim Holt western.

Mysterious Doctor (1943)** $\frac{1}{2}$ Eleanor Parker, John Loder. Run for the hills—in this epic a ghost who has lost his head is trying to aid the Nazi cause.

Mysterious Miss X (1939)** $\frac{1}{2}$ Michael Whalen, Mary Hart. Two actors stranded in a small town solve some murders. Pleasant mystery with some welcome comedy relief.

Mysterious Mr. Valentine (1946)** $\frac{1}{2}$ William Henry, Linda Stirling. A stalled car brings the heroine on the scene of a murder, and being a lady in distress, she is aided by a private eye. Confusing mystery.

Mystery Broadcast (1943)** $\frac{1}{2}$ Frank Albertson, Ruth Terry. Radio dramatization of a famous unsolved murder leads to more killings. Neat mystery.

Mystery House (1938)** $\frac{1}{2}$ Dick Purcell, Ann Sheridan. Tiresome mystery full of misleading clues and corpses.

Mystery in Mexico (1948)** $\frac{1}{2}$ William Lundigan, Jacqueline White. American investigators look into a jewel robbery and hi-jacking in Mexico. Well made melodrama.

Mystery of Edwin Drood, The (1935)** $\frac{1}{2}$ Claude Rains, Heather Angel. This is an adaptation of Charles Dickens' final—and uncompleted—novel. Concerns a choirmaster who leads a double life, giving choir lessons by day, smoking opium by night. Nicely played by Rains, and moderately interesting.

- Mystery of Marie Roget** (1942)**1/2 Maria Montez, Patric Knowles, John Litel. Crisp detective thriller, from the short story by Edgar Allan Poe. Medical examiner Paul Dupin tries to find out why a famous actress disappeared from home.
- Mystery of Mr. X** (1933)**1/2 Robert Montgomery, Lewis Stone. Good, entertaining, whodunit with eight murders, plenty of humor and the usual unexpected ending.
- Mystery of the Wax Museum** (1933) ** Lionel Atwill, Fay Wray. Toothless horror story with a spooky wax museum background.
- Mystery of the White Room** (1939)** Bruce Cabot, Helen Mack. A murderer runs amok in a hospital. Grade "B" murder mystery.
- Mystery Sea Raider** (1946)** Carole Landis, Henry Wilcoxon. Fair action story which concerns a tramp steamer commandeered on the high seas by the Nazis.
- Mystery Ship** (1941)**1/2 Paul Kelly, Lola Lane, Larry Parks. G-Man is assigned to a ship carrying deported gangsters back to their native lands. Fast moving action melodrama.
- My Wife's Relatives** (1938)**1/2 James, Lucille and Russell Gleason. The Higgins Family again, with Pop getting into a hopeless situation with his business deals. Fast and furious family comedy, above average.
- My Wild Irish Rose** (1947)**1/2 Dennis Morgan, Arlene Dahl. Horrible musical supposedly based on the life of composer Chauncey Olcott. Only redeeming feature is a nice score of standard Irish tunes.
- Naked Gun** (1957)*1/2 Willard Parker, Mara Corday. Several crooks try to get their hands on an Aztec treasure. Confused, low grade western.
- Naked Heart** (British, 1950)* Michele Morgan, Kieron Moore. In northern Canada, a girl returns from a convent to have three men pledge their love for her. Tiresome, plodding drama, badly acted.
- Nancy Drew and the Hidden Staircase** (1939)** Bonita Granville, John Litel. Good juvenile thriller with the teen-age detective again helping the police out.
- Nancy Drew, Detective** (1938)** Bonita Granville, John Litel. The detective is a teen-ager but she still solves the mystery.
- Nancy Drew, Reporter** (1939)** Bonita Granville, John Litel. In this one Nancy is putting in a month on a paper covering minor assignments but she manages to get her pretty nose on a murder and we're off again. The kids should enjoy this whole series.
- Nancy Drew, Trouble Shooter** ** Bonita Granville, John Litel. Nancy tries to prove a friend innocent and, in so doing, once again is involved in murder.
- Nancy Steele Is Missing** (1937)**1/2 Victor McLaglen, Peter Lorre. Well played but trite melodrama about a kidnaper, his twenty years in jail and the wild plot of a prisoner who tries to palm off a silly young girl as a grown-up version of the missing baby. Should hold your interest if you're not too "picky."
- Nanook of the North** (1922-48)**** The great documentary of the life and daily hardships of an Eskimo family done by Robert Flaherty, modernized with music score and narration by Berry Kroeger. Still a superb piece of film making, and a landmark of film history.
- Narrow Corner** (1933)**1/2 Douglas Fairbanks Jr., Ralph Bellamy. Unimaginative adaptation of one of Somerset Maugham's weaker novels. It's a South Sea story with most of the sets looking like fakes and the dialogue is as still as the sets.
- Narrow Margin** (1951)*** Charles McGraw, Marie Windsor. Detective guards an important grand jury witness aboard a train. Suspenseful crime melodrama.
- National Barn Dance** (1944)** Jean Heather, Charles Quigley. Fast talking agent lands a radio show for a group of hillbilly entertainers. Undistinguished country musical.
- National Velvet** (1944)**1/2 Mickey Rooney, Elizabeth Taylor, Donald Crisp. The whole family will love this enchanting story of a butcher's daughter and a bum kid who train a horse to win the Grand National.
- Naughty Arlette** (British, 1949)** Mai Zetterling, Hugh Williams. Attractive student at a girls' school makes a bet that she can cause the handsome new male instructor to fall in love with her. Sudy, artificial drama.
- Naughty But Nice** (1939)**1/2 Ann Sheridan, Dick Powell. Pleasant, diverting little musical which lampoons the popular music business and its relationship to the classics. Incidentally, this was near the beginning of Sheridan's "oomph" build-up and she does.

Naughty Flirt (1931)*^{1/2} Myrna Loy. Nonsensical little farce which isn't a bit funny. In defense of Miss Loy it must be stated that she received third billing when this mess was originally released.

Naughty Marietta (1934)**^{1/2} Jeanette MacDonald, Nelson Eddy. Mr. Eddy made his screen debut in this Victor Herbert operetta and the result was a new team which delighted audiences for many years. One of Herbert's best scores expertly performed.

Navajo (1952)*** Documentary story of life among the Indians, as seen through the eyes of a small boy. Excellent; director Norman Foster, producer Hall Bartlett, cameraman Virgil Miller deserve plenty of credit for this warm, human drama.

Navajo Trail Raiders (1949)**^{1/2} Good Alan Lane western.

Navy Blue (1929)* William Haines, Anita Page. Cock-sure lad makes good in the service. Dated comedy.

Navy Blue and Gold (1937)*** Robert Young, James Stewart, Lionel Barrymore. The old Annapolis story in the hands of a fine cast turns into an entertaining film. Stewart is exceptionally good in this one and began to display the charm which made him a star.

Navy Blues (1941)*** Ann Sheridan, Martha Raye, Jack Oakie, Jack Haley. A lot of talented people, plenty of noise and a few good songs make this zany but not witty musical entertaining. A few surprises in the supporting cast.

Navy Born See: Mariners of the Sky

Navy Comes Through (1942)*** Pat O'Brien, George Murphy, Jane Wyatt. The merchant marine keeps the sea lanes open during World War II. Exciting war melodrama.

Navy Way, The (1941)*^{1/2} Robert Lowery, Jean Parker. Cocky prize fighter earns enemies at the Great Lakes Naval Training Station, but sees the light in time. Tedious, hackneyed service drama, below par.

Navy Wife (1936)*^{1/2} Claire Trevor, Ralph Bellamy. Routine tale of what the sailor's wife must endure while he's away.

Nazi Agent (1941)**^{1/2} Conrad Veidt, Ann Ayers. Grade B spy story is thrilling thanks to a fair script and the double delight of finding Mr. Veidt in a dual role.

Net, The See: Project M-7

Nevada (1936)*^{1/2} Buster Crabbe, Kathleen Burke. Routine western

about the gambling cowboy and the pretty miss.

Nevada (1941)**^{1/2} Robert Mitchum, Anne Jeffreys. Cowpoke stops crooks after mining claims. Fast moving, well made western.

Nevada City (1941)** Okay Roy Rogers western.

Never a Dull Moment (1952)**^{1/2} Irene Dunne, Fred MacMurray. New York songwriter marries a rancher, tries to get used to open-air life. Mildly amusing comedy.

Never Say Die (1939)**^{1/2} Bob Hope, Martha Raye. Bob tries but this is little more than juvenile slapstick about a hypochondriac millionaire who marries a Texas gal because he thinks he has but two weeks to live.



Elizabeth Taylor

Never Say Goodbye (1946)**^{1/2} Errol Flynn, Eleanor Parker. A few laughs in this familiar farce about a man trying to win back his ex-wife but too much of it is contrived and silly.

Never the Twain Shall Meet (1930)** Leslie Howard, C. Aubrey Smith. Society boy woos lovely native girl in the South Pacific. Not much here but some good acting.

New Faces of 1937 (1937)*** Joe Penner, Milton Berle, Ann Miller. Young author and a girl dancer take a show backed by a crooked producer and make it a smash. Entertaining musical.

Newly Rich (1931)** Mitzi Green, Edna May Oliver. Satire about child stars is based on a Sinclair Lewis story but lacks any teeth. Some amusing scenes about the film in-

- dustry but goes off the deep end when it involves a young king with a mopet star.
- New Mexico (1951)**** Lew Ayres, Marilyn Maxwell. A group of cavalry volunteers ride to head off an Indian war. Formula outdoor melodrama offers little that is novel.
- New Moon (1939)**^{1/2}** Jeanette MacDonald, Nelson Eddy. Dated, though swashbuckling romantic operetta which has a delightful Romberg score and the excellent voices of the stars to its credit.
- New Morals for DId (1931)**^{1/2}** Robert Young, Margaret Perry. Everything is dated in this adaptation of a John Van Druten play but the message is just as pertinent today as it was then. It's a fairly well told story about children maturing and how they treat their own offspring.
- New Orleans (1947)**** Jazz from Louis Armstrong, Woody Herman, Billie Holiday and the like, in a story of the Basin Street town around 1917. Arturo de Cordova and Dorothy Patrick take care of the story, one of those rich-girl poor-boy things. Dull story, good music.
- News Is Made at Night (1939)**** Preston Foster, Lynn Bari. Routine, hackneyed comedy-drama with stereotyped film reporters saving an innocent man from execution.
- New Wine See: Melody Master**
- New York Town (1941)**^{1/2}** Fred MacMurray, Mary Martin. Occasionally amusing comedy about a sidewalk photographer who befriends a homeless lass in the big city.
- Next of Kin (British, 1942)****** Showing the effects of loose information, how it can lead to enemy ears. Excellent wartime drama, with Nova Pilbeam, Mervyn Johns.
- Next Time I Marry (1938)**** James Ellison. In order to save her inheritance, an heiress marries a WPA worker, intending to divorce him quickly. Diverting comedy.
- Next Time We Love (1935)**^{1/2}** James Stewart, Margaret Sullavan, Ray Milland. Wife gives up her singing job to accompany her husband on a foreign assignment. Fairly good romantic drama.
- Nick Carter, Master Detective (1939)**** Walter Pidgeon, Rita Johnson, Henry Hull. Good detective mystery which brought the famous dime novel sleuth to the screen for the first time. In this venture he saves great secret weapons from falling into the hands of saboteurs.
- Nicholas Nickleby (British, 1947)***** Derek Bond, Cedric Hardwicke. The Dickens classic tale of a lad who strives to save himself and his family from an evil, miserly uncle. Interesting, well-acted costume melodrama. The music score is also noteworthy.
- Night and Day (1946)**^{1/2}** Cary Grant, Alexis Smith, Mary Martin. Biography of Cole Porter is effectively used to present some of the composer's fine music. Monty Woolley appears as himself when he knew Porter during earlier years. Grant is, as always, a pleasure to watch and the music is a delight.
- Night after Night (1932)**^{1/2}** George Raft, Constance Cummings, Mae West. Speakeasy owner gets mixed up with high society. Relic of prohibition still has some interest.
- Night Angel (1931)**^{1/2}** Nancy Carroll, Fredric March. Stilted drama set in Prague about a district attorney who tries to help the daughter of a woman he has convicted.
- Night at Earl Carroll's (1940)**^{1/2}** Ken Murray, Rose Hobart. A lot of pretty girls in brief costumes, some glib wisecracks, a trashy plot and a generally routine film.
- Night at the Opera, A (1935)****** Marx Brothers. If you don't like the Marx Brothers, forget this four-star rating but, if you do, have plenty of adhesive handy because you'll laugh until your sides hurt.
- Night at the Ritz (1935)**^{1/2}** William Gargan, Patricia Ellis. Occasionally amusing comedy about a chef who can't cook.
- Night Beat (British, 1950)**** Maxwell Reed, Ronald Howard. Three ex-Army vets pursue different paths upon their release from the service. Overlong crime melodrama.
- Night Before the Divorce, The (1942)**
* Lynn Bari, Mary Beth Hughes. Terrible comedy about a man who meets a silly girl and realizes he loves his wife.
- Night Club Scandal (1937)**^{1/2}** John Barrymore, Lynne Overman. Well-acted, entertaining little mystery. Not a whodunit but interesting as you know who's guilty and watch the police make mistakes.
- Night Editor (1946)***** William Gargan, Janis Carter. Crooked cop gets involved with luscious but mean dame. Well scripted, well acted "B" melodrama.
- Night Freight (1955)**^{1/2}** Forrest Tucker, Barbara Britton. Railroad

operator battles a ruthless trucking outfit. Action melodrama manages to whip up some excitement.

Night Has a Thousand Eyes (1948) **1/2 Edward G. Robinson, Gail Russell. Ex-vaudeville magician seems to be able to predict the future, and the result is an uneven, overdone drama.

Night in Casablanca, A (1946)1/2** Marx Brothers. The boys are involved in North African intrigue, but they get off enough humor to please their most ardent followers. Others beware.

Night in New Orleans (1942)*1/2 Preston Foster, Patricia Morison. Policeman and his wife solve murder in New Orleans in this routine "B" film.

Night in Paradise (1946)1/2** Merle Oberon, Turhan Bey. In old Greece, dashing Aesop, disguised as an old man, falls for a beautiful princess. Romantic costume spectacle doesn't take itself seriously, which is all for the best.

Night Is Young, The (1934)*** Ramon Navarro, Una Merkel, Charles Butterworth. The archduke loves a ballet dancer but it's the Romberg-Hammerstein score which provides most of the entertainment.

Night Key, The (1937)** Boris Karloff, Alan Baxter. Karloff is a mild-mannered inventor in this one, robbed of his burglar-alarm system by an unscrupulous partner. Tepid detective story.

Night Life in Reno (1931)* Jameson Thomas, Dorothy Christy, Dixie Lee. Drama of the town where people come to seek divorces. Poor.

Nightmare (1942)1/2** Brian Donlevy, Diana Barrymore. Fairly exciting suspense tale. An American gambler stumbles into murder, and finds himself hot on the trail of foreign agents. Donlevy does nicely in the lead.

Night Monster, The (1942)** Bela Lugosi, Lionel Atwill, Irene Hervey. A maniac is at work in a creepy mansion, and all of his victims are medical men. Typical horror yarn.

Night Must Fall (1936)*1/2** Robert Montgomery, Rosalind Russell, Emlyn Williams' terrifying suspense drama is in good hands in this screen treatment. Montgomery as the outwardly charming homicidal maniac turns in an excellent job.

Night of Adventure, A (1944)1/2** Tom Conway, Audrey Long, Nancy

Gates. Man trying to protect his wife found at the scene of a murder throws suspicion on himself. Interesting mystery.

Night of January 16th (1941)** Robert Preston, Ellen Drew. Fair little mystery about a sailor who is left a huge legacy but must solve a few mysteries before he can touch the dough.

Night of June 13th (1932)** Clive Brook, Lila Lee, Charles Ruggles. Routine, dated drama about a suicide which is believed to be murder when a man hides his wife's suicide note to avoid implicating his mistress.

Night of Mystery (1937)** Grant Richards, Roscoe Karns. Routine Philo Vance whodunit involving a wealthy family of eccentrics.

Night of Nights, The (1939)** Pat O'Brien, Olympe Bradna. A broken down playwright makes a comeback after being reunited with his long-lost daughter. Corny, sentimental trash which is well acted.

Night of the Hunter (1955)**** Robert Mitchum, Shelley Winters, Lillian Gish. Religious fanatic marries a widow, murders her for her husband's loot. Brooding, artistic drama directed by Charles Laughton; superb mood, fine performances, plenty of suspense. Recommended.

Night Parade (1929)* Hugh Trevor, Ann Pennington. Prize fighter is framed by racketeers. Poor melodrama.

Night Plane from Chungking (1943) ** Robert Preston, Ellen Drew. Well done, contrived little "B" action film about a plane downed in China containing one traitor on its passenger list.

Night Riders of Montana (1951)1/2** Pleasant Alan Lane western.

Night Song (1947)** Dana Andrews, Merle Oberon, Ethel Barrymore. Socialite on a slumming trip falls for a blind piano player who wishes to compose music. Long, lumbering, wooden drama.

Night Stop (1938)** Alan Lane, Joan Woodbury. Night club singer aids two rookie cops in capturing jewel thieves. Average crime melodrama.

Night Time in Nevada (1948)** Okay Roy Rogers western.

Night to Remember, A (1942)*1/2** Brian Aherne, Loretta Young. Mystery writer and wife turn detectives when they find a body in their Greenwich Village apartment. Bright

- comedy-mystery has some hilarious lines, smart performances.
- Night Train** (British, 1940)*** $\frac{1}{2}$ Rex Harrison, Margaret Lockwood, Paul Henreid. With the help of the secret service, a scientist's daughter saves a valuable formula from the Nazis. Excellent suspense thriller, one of the best of its kind. Carol Reed directed.
- Night Train to Memphis** (1946)* $\frac{1}{2}$ Roy Acuff, Alan Lane. An ex-con fights a railroad magnate who buys land from villagers under pretense. Corny melodrama.
- Night Unto Night** (1949)** Ronald Regan, Broderick Crawford, Viveca Lindfors. Boring, tiresome melodrama about the romance of two characters who'd be better off dead.
- Night Waitress** (1936)** Margot Grahame, Gordon Jones. Waitress witnesses a gangland killing of a hoodlum, helps expose hi-jackers. Ordinary melodrama.
- Night without Stars** (British, 1953) ** $\frac{1}{2}$ David Farrar, Nadia Gray. Blinded man in France becomes involved with black marketeers and murder, returns to England to have his sight restored, so he can solve the mystery. Interesting mystery melodrama.
- Night Work** (1939)** Charles Ruggles, Mary Boland, Donald O'Connor. Family that adopts a pair of orphans almost loses them. Fair "B" family comedy.
- Nine Girls** (1941)*** Evelyn Keyes, Jinx Falkenburg, Ann Harding. Hated sorority girl is murdered, and one of the girls turns sleuth to find the killer. Well written, nicely acted and directed mystery.
- 99 River Street** (1953)*** $\frac{1}{2}$ John Payne, Evelyn Keyes. Taxi driver is aided by an ambitious actress in extricating him from a robbery in which his wife is involved. Sharp melodrama has superior acting, as well as excellent direction and camera work to make it above average.
- Ninth Guest, The** (1934)** Donald Cook, Genevieve Tobin. Party of eight persons is crashed by a ninth guest—death. Average mystery.
- Nine Lives Is Not Enough** (1941)** Ronald Regan, John Perry. Dull murder story with Regan as a reporter trying to uncover a murderer. He should have covered the script.
- Ninotchka** (1939)*** $\frac{1}{2}$ Greta Garbo, Melyvn Douglas. Delightful comedy about a female comrade who learns the meaning of life and love from an American in Paris. Recently converted to a Cole Porter musical but without the fabulous Garbo. Good fun.
- Nitwits, The** (1935)*** Bert Wheeler, Robert Woolsey, Betty Grable. Proprietors of a cigar counter solve a murder in a department store. Pretty funny comedy-mystery, one of the better Wheeler-Woolseys.
- Nobody Lives Forever** (1946)** $\frac{1}{2}$ John Garfield, Geraldine Fitzgerald. The acting is top drawer but this story of a hustler who comes back from the war and tries to swindle an innocent girl is very weak. Of course he falls for her—Oh, have you seen it too?
- Nobody's Darling** (1943)** Mary Lee, Louis Calhern. The ugly duckling daughter of a famous acting team blossoms out into a charmer. Fair musical.
- Nocturne** (1946)*** George Raft, Lynn Bari. Detective refuses to believe the death of a woman-chasing songwriter was suicide. Smooth mystery, interesting and suspenseful.
- No Funny Business** (1931)* Gertrude Lawrence, Laurence Olivier, Jill Esmond. Trite farce wasting the talents of an excellent cast. Plot concerns a couple seeking grounds for divorce, hire two co-respondents who fall in love with each other instead, leaving their employers to their own inevitable reconciliation.
- No Hands on the Clock** (1941)*** Chester Morris, Jean Parker. Detective on his honeymoon in Reno takes a case involving the murder of a beautiful redhead. Neatly paced, well-plotted mystery.
- No Leave, No Love** (1946)** Van Johnson, Keenan Winn. Van's fans may be able to endure this long, forced comedy about a couple of Marines loose in the big city with plenty of money, thanks to a radio appearance. There's a romance, of course, but the picture never really moves.
- No Limit** (1931)* $\frac{1}{2}$ Clara Bow, Norman Foster. Boy and girl get mixed up with gambling. Outdated, out-classed melodrama.
- No Man of Her Own** (1933)** $\frac{1}{2}$ Clark Gable, Carole Lombard. A card sharp is reformed by love. Not as potent as it used to be, but then Gable is Gable, and Lombard is pretty to look at.
- No Man's Woman** (1955)** Marie Windsor, John Archer. Double-cross-

ing dame is murdered. Ordinary mystery.

No Marriage Ties (1933)** Richard Dix, Doris Kenyon. Dynamic chap is king of the advertising world and loves two women. So-so drama.

No Minor Vices (1948)* $\frac{1}{2}$ Dana Andrews, Lilli Palmer, Louis Jourdan. A doctor befriends a screwball artist, but becomes jealous when his wife gets friendly too. Overlong, strained comedy.

No More Ladies (1934)** $\frac{1}{2}$ Joan Crawford, Franchot Tone, Robert Montgomery. This witty 1934 dialogue may fail to register with you today and you'll find this a rather forced comedy. Joan marries Bob who still likes other women so she turns to good old Franchot.

No More Woman (1934)** Victor McLaglen, Edmund Lowe, Sally Blane. They fight and scream as usual and if you like this kind of comedy you'll eat it up.

None But the Lonely Heart (1944) .*** $\frac{1}{2}$ Cary Grant, Ethel Barrymore. Cockney wanderer searches for some sort of spiritual fulfillment in the days before World War II. Excellently acted, powerfully written drama.

None Shall Escape (1944)*** $\frac{1}{2}$ Alexander Knox, Marsha Hunt. A Nazi officer is put on trial, and his crimes are reviewed. Gripping drama packs a punch.

No One Man (1932)* $\frac{1}{2}$ Carole Lombard, Ricardo Cortez. Love and infidelity among the idle rich is the subject of this corny film.

No Orchids for Miss Blandish (British, 1950)*** Jack LaRue, Linden Travers. A society girl falls for a hoodlum. The plot means nothing, for this is probably the funniest (unintentional, of course) burlesque of gangster films ever made, being a British version of an American pastime.

Noose, The See: I'd Give My Life
Noose for a Lady (British, 1953)* $\frac{1}{2}$ Dennis Price, Rona Anderson. Accused of murdering her husband, a woman is aided by a relative in having her innocence proven. Too much talk, not enough movement in this mystery.

Noose Hangs High, The (1948)** Abbott & Costello. Typical A & C film this time involving \$50,000 stolen from the boys by some bad men, O. K. for kids.

No Other Woman (1933)* $\frac{1}{2}$ Irene Dunne, Charles Bickford. Man rises

to success the hard way, only to be victimized by a designing woman. Weak drama.

No Place for a Lady (1943)** William Gargan, Margaret Lindsay. Private eye solves the murder of a wealthy factory owner. Ordinary mystery.

No Place to Go (1939)** Dennis Morgan, Gloria Dickson, Fred Stone. The screenplay is very weak but Mr. Stone turns in a nice performance as an old man brought out of a home for veterans and back to his family.

Nora Prentiss (1947)** Ann Sheridan, Kent Smith, Robert Alda. Meaningless, hackneyed melodrama about a doctor who almost loses everything just because he meets and falls for Miss Sheridan.



Irene Dunne

No Resting Place (British, 1951)** $\frac{1}{2}$ Michael Gough, Eithne Dunne. A drama of Irish vagrants, particularly of one who becomes a fugitive with his family when he accidentally kills a gamekeeper. Grim without let-up, this is strong stuff; beautifully photographed.

Northern Pursuit (1943)** $\frac{1}{2}$ Errol Flynn, Julie Bishop. Errol, still winning the war single-handed, is a Canadian Mountie in this one pursuing a Nazi aviator who's dashing through Canada bent on sabotage.

North of Nome (1937)* $\frac{1}{2}$ Jack Holt, Evelyn Venable. Alaskan real peacemaker has his hands full with a group of shipwreck victims. Mediocre melodrama.

- North Star, The See:** Armored Attack
- North West Mounted Police (1940)** *** Gary Cooper, Madeleine Carroll, Paulette Goddard. DeMille's tribute to the Mounties is a typical lavish, colorful, action-packed and shallow story. Will lose a lot in black and white, but if you like sagas, here it is.
- Northwest Outpost (1947)**1/2** Nelson Eddy, Hona Massey. Historical melodrama of California's early days, when White Russian settlers populated the territory. Mostly dull, stiffly acted.
- Northwest Passage (1939)***1/2** Spencer Tracy, Robert Young, Walter Brennan. The kids will love it and so will most historical adventure fans as Spencer Tracy fights the Indians in his search for the Northwest Passage.
- Northwest Rangers (1942)**1/2** William Lundigan, John Carradine, James Craig. Little Grade B adventure story which is mainly for the youngsters.
- Not a Ladies' Man (1942)**** Paul Kelly, Fay Wray. D. A. learns that his ex-wife is now married to a racketeer, refuses to prosecute because of the possible effect upon his son. Mild drama.
- Nothing But the Truth (1941)***** Bob Hope, Paulette Goddard. Bob is good, but much of the story is old hat in this tale of a man who bets that he can tell only the truth for 24 hours. Some laughs, of course, but not Bob's best.
- Nothing But Trouble (1944)**1/2** Laurel & Hardy. Only for the kids is this slapstick comedy featuring the long-time comedy stars.
- Nothing To Lose See:** Time, Gentlemen, Please
- No Time for Comedy (1946)***** James Stewart, Rosalind Russell. Loose adaptation of the S. N. Behrman hit benefits from the cast but loses its satiric bite. As it now stands it's the story of a country boy who becomes a successful writer and must face the accompanying consequences. Stewart and Russell are at their best.
- No Time for Love (1943)***** Claudette Colbert, Fred MacMurray. Amusing comedy about a lady photographer who falls for a sand-hog. Routine tale is superbly told and delightful viewing.
- Notorious (1946)***1/2** Ingrid Bergman, Cary Grant, Claude Rains. Government agent and a refugee girl undertake a dangerous mission in Brazil, are suspected by a master spy chief. The Hitchcock brand of suspense, but dotting heavily on the romantic angle. Nevertheless, some spine-tingling moments.
- Notorious Gentleman, The (British, 1917)***1/2** Rex Harrison, Lilli Palmer. The story of a charming but scoundrelly wastrel who goes through life without purpose until love redeems him. Absorbing ironic comedy-drama, with a fine performance from Harrison.
- Now and Forever (1934)**1/2** Gary Cooper, Carole Lombard, Shirley Temple. Thief Gary sees the light thanks to adorable Shirley. Not a bad film and a typical Temple vehicle.
- Now Voyager (1942)**1/2** Bette Davis, Paul Henreid. Strictly for the ladies is this Bette Dav's romantic epic. Bette has as much trouble as the writers could contrive but the slick production and acting make it acceptable femme fare.
- Nuisance, The (1932)**1/2** Lee Tracy, Madge Evans. Comedy about shyster lawyers and their ambulance-chasing techniques is fast moving and occasionally funny.
- Nurse Edith Cavell (1939)**1/2** Anna Neagle, George Sanders. Story of the brave nurse who served the allies so gallantly during World War I. Impressive drama, well acted.
- Nurse's Secret (1941)**1/2** Lee Patrick, Regis Toomey. Good Grade B production of a Mary Roberts Rinehart thriller. Regis Toomey and his nurse girl friend dig right in to solve the crime before the final fade-out.
- Objective Burma (1945)***1/2** Errol Flynn, William Prince. Another superb war movie. This one is about paratroopers dropped in Burma with their objective being a Jap radar station. It's exciting, realistic entertainment.
- Obliging Young Lady (1941)***1/2** Joan Carroll, Edmund O'Brien, Ruth Warrick. Young girl involved in a court fight is sent to a mountain resort where complications arise over her parentage. Delightful comedy, many laughs.
- Obsessed (British, 1951)**** Geraldine Fitzgerald, David Farrar. When his wife is found to have been poisoned, mutual suspicion develops between the husband and the woman who loves him. Verbose mystery depends

too much upon dialogue. Edwin Black.

bsension See: Hidden Room, The
ctober Man, The (British, 1947)***
John Mills, Joan Greenwood. Man suffering from a head injury is suspected of murdering a model. proves his innocence. Good mystery has plenty of suspense.

dd Man Out (British, 1947)****
James Mason, Kathleen Ryan. Gripping story of the last hours of a wounded fugitive from a holdup during the Irish rebellion. Almost painful in its suspense, tragedy, a drama that is not soon forgotten.

dette (British, 1950)***1/2 Anna Neagle, Trevor Howard. The true story of an heroic Frenchwoman who worked underground for the duration of the war fighting the Nazis. Excellent drama, all the more inspiring because it actually happened.

fficer and the Lady (1941)**1/2 Bruce Bennett, Rochelle Hudson, Roger Pryor. Cop exposes two crooks who have pulled a robbery, even though his girl may be implicated. Fast moving crime melodrama.

ff the Record (1939)** Pat O'Brien, Joan Blondell. Silly newspaper comedy which is barely held together by the usual excellence of Blondell and O'Brien. They adopt Bobby Jordan right out of reform school and that provides some entertainment.

ff to the Races (1937)**1/2 Slim Summerville, Jed Prouty. If you like the folksy "Jones Family" series, this is one of their best. All about a big country fair, a trotting race and Uncle George played by Slim.

ff Human Bondage (1946)**1/2 Paul Henreid, Eleanor Parker, Somerset Maugham's novel about a cripple with a brilliant mind who's destroyed by his love for a wench actually falls apart in this pathetic screen treatment.

ff Human Hearts (1937)***1/2 Walter Huston, James Stewart, Beulah Bondi. You'll like this sensitive, dramatic tale of a backwoods family in Ohio. Story tells of a young physician who is sent for by Lincoln during the Civil War because he has neglected writing to his mother. Picture tells the story of this boy and his family.

ff Mice and Men (1940)**** Burgess Meredith, Lon Chaney, Betty Field. Steinbeck's classic tale of a feeble-minded soul and his protec-

tor, set on the migratory farms of the Salinas Valley. A film masterpiece! Excellent all around.

Oh, Sailor Behave (1931)* Olsen & Johnson. Slapstick without success.

Oh, Susanna! (1936)** Fair Gene Autrey western.

Oh! Susanna (1951)** Rod Cameron, Adrian Booth. Cavalry officer tries to prevent a Sioux uprising. Outdoor drama hasn't enough action; pretty mild.

Oil for the Lamps of China (1935) *** Pat O'Brien. Good adaptation of Alice Hobart's novel about an idealistic employee of an American firm in China. Film is interesting today in view of what has happened in the Orient during the last 20 years.

Oklahoma Kid (1939)*** James Cagney, Humphrey Bogart. Hard-hitting western with the acting, mainly Cagney as a desperado, holding up a weak script.

Old Acquaintance (1943)*** Bette Davis, Miriam Hopkins. Occasionally moving story of a woman who is taken by a girlhood friend. A bit talky and hard to believe but still good entertainment.

Old Barn Dance, The (1938)** Okay Gene Autrey western.

Old Corral, The (1936)** Fair Gene Autrey western.

Old English (1930)*** George Arliss. This Galsworthy play, which Mr. Arliss played for two years on the stage, creaks at the joints today but the performance is well worth your attention. Story of a lovable old English financier who tries to settle money on his illegitimate grandchildren is the most commercial thing ever written by England's great social dramatist.

Old Fashioned Way, The (1934)***1/2 W. C. Fields. A "must" for students of comedy-as are all of Fields' starring films. Here he's the head of an acting troupe that appropriately performs "the drunkard." A one-man show.

Old Frontier (1950)** Fair Monte Hale western.

Old Homestead, The (1942)** The Weaver Family imports Dick Purcell, a big city gangster, to take over their town's lawless element, but find themselves in more trouble than ever. Nice homespun comedy.

Old Hutch (1936)**1/2 Wallace Beery, Cecilia Parker. Amusing comedy about the laziest man in town who is afraid to spend the \$100,000 he

- finds because people will think he stole it as he never worked a day in his life.
- Old Los Angeles (1948)***** William Elliott, John Carroll, Catherine McLeod. Man finds that gold miners are being cheated and his brother murdered, tries to find the guilty one. Good western moves at a fast pace.
- Old Maid, The (1939)***1/2** Bette Davis, Miriam Hopkins. Send the men out to a poker game because this screen treatment of the Pulitzer Prize play is female from start to finish. Story of two sisters and their attempts to win from one another the love of one child is penetrating and often brilliant. It's been done on TV before but never with the priceless aid of Bette Davis in the title role.
- Old Man Rhythm (1935)**** Buddy Rogers, Grace Bradley, George Barbier, Betty Grable. College boy's tycoon-father enrolls as a college freshman. Mild musical.
- Old Oklahoma Plains (1952)**1/2** Pleasing Rex Allen western.
- Old Overland Trail (1953)**** Fair Rex Allen western.
- Omaha Trail, The (1942)*1/2** James Craig, Pamela Blake. Routine western with plenty of stock action.
- O, My Darling Clementine (1943)**1/2** Frank Albertson, Lorna Gray. Group of entertainers stranded in a blue-law town puts on a show right in city hall, takes the town out of the doldrums. Pleasant comedy with music.
- On Again—Off Again (1937)**** Bert Wheeler, Robert Woolsey. Two partners in a pill factory settle their wrangling in an unusual manner. Mild comedy.
- On an Island with You (1947)**1/2** Esther Williams, Peter Lawford, Jimmy Durante. A lot of Esther in bathing suits is what this romance of a Naval flyer and an actress offers. If you like to watch Esther swim, this one is for you.
- On Approval (British, 1944)***** Clive Brook, Beatrice Lillie. Two couples spend a holiday on a deserted island home, to see if they are suited for each other. Highly amusing, sometimes risqué, often ingenious comedy. Good fun.
- On Borrowed Time (1938)***1/2** Lionel Barrymore. Sir Cedric Hardwicke, Beulah Bondi. Warm, sentimental fantasy about an old man who isn't ready to die so he chases "Death" up a tree. You'll laugh and cry at this good adaptation of the stage success.
- Once a Doctor (1937)**1/2** Donald Woods, Jean Muir. Good acting is wasted on this tired tale of a discredited physician out to redeem himself.
- Once a Lady (1931)*1/2** Ruth Chatterton, Ivor Novello. Story of a gorgeous Russian adventuress who marries an English gentleman is awkward, boring and dated.
- Once Upon a Honeymoon (1942)***** Cary Grant, Ginger Rogers. American reporter trails the wife of a Gestapo agent to follow Hitler's conquest, falls for her. Entertaining, if a bit long, comedy.
- Once Upon a Time (1944)**1/2** Cary Grant, Janet Blair, Ted Donaldson. Theatrical producer forms a "partnership" with a boy who has a dancing caterpillar. Mild comedy never quite hits the mark intended.
- On Dangerous Ground (1951)***1/2** Ida Lupino, Robert Ryan. Detective on a murder case meets a blind girl whose brother committed the crime. Moody, but excellent melodrama, extremely well produced and acted.
- On Dress Parade (1939)**** Dead End Kids. The kids will probably enjoy the Dead End Kids' excursion to military school.
- On Our Merry Way (1947)**** Paulette Goddard, Burgess Meredith, Dorothy Lamour. Questions asked by an inquiring reporter lead to a series of humorous stories. A good idea that doesn't come off, due to inept scripting. James Stewart, Henry Fonda.
- On Such a Night (1937)*1/2** Karen Morley, Grant Richards. Short little film which studies the effects of a flood on a group of characters including a condemned murderer and his wife.
- On the Avenue (1937)**1/2** Dick Powell, Madeleine Carroll, Alice Faye. A fair Irving Berlin score ("I've Got My Love to Keep Me Warm"), some clowning by the Ritz Brothers, and Alice Faye's expert vocalizing are not enough to keep this thing standing.
- On Their Own (1940)*1/2** Spring Byington. Weak "Jones Family" film which finds the Jones', minus Pop, opening a bungalow court in California.
- On the Old Spanish Trail (1947)***** One of the best Roy Rogers west-

- erns: Jane Frazee, Tito Guizar, Andy Devine.
- On Trial** (1939)** $\frac{1}{2}$ John Littel, Margaret Lindsay. Routine, but acceptable Grade B adaptation of a courtroom drama which was originally presented in 1914.
- On Your Toes** (1939)** Vera Zorina, Eddie Albert. Screen treatment of the Rodgers and Hart musical which first introduced the ballet "Slaughter On Tenth Avenue." Terrible film and absolutely no music except for the ballet.
- One Big Affair** (1952)** $\frac{1}{2}$ Dennis O'Keefe, Evelyn Keyes. A schoolmarm sightseeing in Mexico falls for a young lawyer. Rather pleasant comedy, some good laughs.
- One Body Too Many** (1945)** Jack Haley, Jean Parer, Bela Lugosi. Insurance salesman gets involved with a family seeking a share of an estate. Familiar comedy-mystery offers nothing new.
- One Crowded Night** (1940)** Billie Steward, William Haade. Escaped convict hides in a desert auto court run by his wife's family. Fair melodrama.
- One Exciting Week** (1946)** Al Pearce, Jerome Cowan. Serviceman with amnesia is taken in by two swindlers who pass him off as a hero. Mediocre comedy.
- One Foot in Heaven** (1941)**** Fredric March, Martha Scott. With barely a plot of any consequence, this story of a minister's life is funny, sad, moving and interesting. Superbly acted by Mr. March as the minister and Martha Scott as his devoted wife.
- One Good Turn** (British, 1955)** $\frac{1}{2}$ Norman Wisdom, Joan Rice. Chore boy in an orphanage tries to save it from being closed down. Mildly amusing comedy.
- One Hour Late** (1935)** Joe Morrison, Helen Twelvetrees, Ray Milland. Elevator repairman is discovered to have a fine singing voice, becomes a radio star. Mild musical melodrama.
- One Hour with You** (1932)*** Maurice Chevalier, Jeanette MacDonald. Oscar Strauss' music, Ernst Lubitsch's famous touch and a good cast manage to give some life to this mischievous little operetta even today.
- One in a Million** (1936)*** Sonja Henie, Don Ameche, Ritz Brothers. Sonja's first film and her skating is a treat to watch. Story isn't much
- but she's surrounded by a lot of good performers. Plot concerns a Swiss girl whose father is training her for the Olympics.
- One Last Fling** (1949)** Alexis Smith, Zachary Scott. Occasionally amusing but generally silly farce about a housewife with a suspicious nature who goes to work in her husband's store.
- One Man's Journey** (1933)** $\frac{1}{2}$ Lionel Barrymore, Joel McCrea. A country doctor's sense of duty toward others deters his own advancement. Well-acted drama.
- One Mile From Heaven** (1937)* $\frac{1}{2}$ Claire Trevor, Bill Robinson. This picture is horribly dated because it walks right up to the Negro problem, then turns and runs away. In addition, it's an awful film.
- One Million B.C.** (1940)** Carole Landis, Victor Mature. Story of the struggle of the cave men for survival in prehistoric times. Often rather ridiculous, sometimes fascinating; at least, it's different.
- One Minute to Zero** (1951)** Robert Mitchum, Ann Blyth. Colonel carries on a romance before leaving for the perils of Korea. Unconvincing war melodrama.
- One More Tomorrow** (1946)** $\frac{1}{2}$ Ann Sheridan, Dennis Morgan, Jane Wyanan. They're trying to say something about war profiteering but it's poorly presented and emerges as a foolish twisting of Philip Barry's play "The Animal Kingdom."
- One New York Night** (1935)*** Franchot Tone, Conrad Nagel, Ina Merkel. Young man comes to New York and is innocently involved in murder. Good suspenseful mystery.
- One Night in Lisbon** (1911)** $\frac{1}{2}$ Madeleine Carroll, Fred MacMurray. Romantic comedy about an American pilot and an aristocrat's English girl in wartime Britain has a few scattered laughs.
- One Night with You** (British, 1947) ** Nino Martini, Patricia Roc. Untamed diplomat's daughter is romanced by a singer while running from various suitors. Strained comedy with music, never gets under full power.
- One of Our Aircraft Is Missing** (British, 1941)**** $\frac{1}{2}$ Godfrey Tearle, Eric Portman. The crew of a downed bomber tries to get back to England from its landing place in Holland. Excellent war melodrama, suspenseful, well acted. Hugh Williams,

- Pamela Brown, Joyce Redman, Gogie Withers.
- One Rainy Afternoon** (1936)** Francis Lederer, Ida Lupino. Charming gentleman wooes and wins the daughter of a screwball family. Mildly amusing romantic comedy.
- One Sunday Afternoon** (1933)** $\frac{1}{2}$ Gary Cooper, Frances Fuller, Neil Hamilton. As a former rival sits in his chair, a dentist reviews his life. Leisurely but pleasant costume comedy, has been done better.
- One Sunday Afternoon** (1948)** $\frac{1}{2}$ Dennis Morgan, Janis Paige, Don DeFore, Dorothy Malone. James Cagney carried this nostalgic gay-90's tale when it was called "Strawberry Blonde" (also released to TV) but he's not around to support this musical version.
- \$1,000 a Touchdown** (1930)* $\frac{1}{2}$ Joe E. Brown, Martha Raye, Susan Hayward. An actor who is afraid of crowds becomes football coach of a jerkwater college. Silly comedy hasn't much to recommend.
- One Touch of Venus** (1948)** $\frac{1}{2}$ Ava Gardner, Robert Walker, Dick Haymes. A Greek statue of Venus comes to life in a department store, causes romance and misunderstandings. Mild musical comedy, never quite hits the mark intended.
- One Way Passage** (1932)** William Powell, Kay Francis. Moving drama about the romance of an escape convict and a girl dying of heart trouble avoids becoming corny and emerges as a moving sentimental drama.
- One Way to Love** (1946)** $\frac{1}{2}$ Willard Parker, Marguerite Chapman. Silly farce about a couple of radio writers who have to go to Hollywood. It's Grade "B" fare, but everybody tries so hard that you may find it mildly amusing.
- One Wild Night** (1938)* $\frac{1}{2}$ June Lang, Dick Baldwin. Grade B nonsense about a society reporter and a criminologist who show the cops a thing or two. Juvenile.
- One Woman's Story** (British, 1948)** $\frac{1}{2}$ Ann Todd, Trevor Howard, Claude Rains. Woman married to rich broker meets her former lover in Switzerland, and the affair begins once more. Poignant, sparkingly acted romantic drama.
- Only Angels Have Wings** (1939)** Cary Grant, Jean Arthur, Richard Barthelmess. Dated, but fairly exciting melodrama about pilots trying to get a charter to fly mail in Central America. Plenty of crack-ups and aviation film clichés—but fun.
- Open City** (Italian, 1946)** $\frac{1}{2}$ Aldo Fabrizi, Anna Magnani. Roberto Rossellini's picture of Rome during the occupation, as a priest aids the underground in routing the Nazis. Powerful, gripping, a memorable film. Italian dialogue, English subtitles.
- Opened by Mistake** (1940)** Charles Ruggles, Robert Paige. Fair "B" mystery about a guy who buys a truck at an unclaimed luggage sale and finds a corpse in it.
- Operation Diplomat** (British)** $\frac{1}{2}$ Guy Rolfe, Lisa Daniely. A doctor called in to perform an emergency operation at a deserted country house suspects his patient may be an important missing diplomat. Okay melodrama moves at a fast clip.
- Operation Disaster** (British, 1950)** $\frac{1}{2}$ John Mills, Nigel Patrick. A submarine on a routine cruise hits an old mine, and sinks to the bottom with twelve men still surviving. Tense, finely written and played story of rescue operations.
- Operation Manhunt** (1954)** $\frac{1}{2}$ Harry Townes, Jacques Aubuchon. The story of Igor Gouzenko, Russian code clerk who foresook the Communists and defected to the West. Okay melodrama made in Canada.
- Operator 13** (1933)** Marian Davies, Gary Cooper. Technique hurt this picture as far as modern tastes go. It's a Civil War drama with Miss Davies appearing as an ingenious spy.
- Oracle, The See: Horse's Mouth, The Orchestra Wives** (1942)** Glenn Miller, Ann Rutherford. Silly story about girls married to musicians serves to give the Miller crew a chance to fill the screen with some wonderful arrangements.
- O'Shaughnessy's Boy** (1935)** $\frac{1}{2}$ Wallace Beery, Jackie Cooper. If this corny tear-jerker doesn't make you cry, you're made of steel. Story of an animal trainer's search for his son builds you slowly to the inevitable reunion when the tears come rushing from your eyes.
- O. S. S.** (1946)** Alan Ladd, Geraldine Fitzgerald. Fairly exciting drama about a mission by America's cloak and dagger heroes. A bit obvious, but interesting story.
- Othello** (1955)** $\frac{1}{2}$ Orson Welles, Shakespeare's tragedy about the murderous Moor has been butchered

- by Orson, but some classy dialogue and effective directorial contributions make this worth seeing. The way Desdemona is acted doesn't help much either.
- Other Love, The (1947)****^{1/2} Barbara Stanwyck, David Niven, Richard Conte. A beautiful concert pianist finds she is ill, throws her life away before realizing a doctor is in love with her. Fair romantic drama. Good performances.
- Our Bidders (1933)**** Constance Bennett, Gilbert Roland. Heiress marries an English lord who is only interested in her money. Just passable romantic drama.
- Our Hearts Were Growing Up (1946)****^{1/2} Diana Lynn, Gail Russell. Silly story about two young girls on a weekend at Princeton College during the 1920's who get mixed up with bootleggers. A few laughs, but mostly forced comedy.
- Our Hearts Were Young and Gay (1944)***** Diana Lynn, Gail Patrick. Delightful little comedy about a trip abroad during the gay year of 1923 by two young, attractive girls.
- Our Leading Citizen (1939)****^{1/2} Bob Burns, Susan Hayward. Philosophic comedy-drama never quite comes off as particularly good, but it does interest us today as it concerns strikes, communists, rabble-rousers and capitalists a la 1939 attitude.
- Our Neighbors—The Carters (1940)**** Fay Bainter, Frank Craven. Corny tale of the typical happy family that is loaded with troubles before the first reel is over.
- Our Town (1940)****** Martha Scott, William Holden. Thornton Wilder's study of life, love and death in a New England town at the turn of the century. Excellent film-making.
- Our Vines Have Tender Grapes (1945)***** Edward G. Robinson, Margaret O'Brien, Agnes Moorehead. Warm, moving, well-played story about the love people have for each other in a small community. It's a touching theme and it's delivered with a minimum of corn.
- Our Wife (1941)****^{1/2} Melvyn Douglas, Ruth Hussey. Trumpet player wants to marry a socialite, but his divorce isn't final. Lengthy comedy is too drawn out, but is nicely made.
- Outcast (1937)****^{1/2} Warren William, Karen Morley, Lewis Stone. Good Grade "B" drama about a discredited doctor who tries to start life anew but is caught by his past.
- Outcast, The (1934)***** John Derek, Joan Evans. Young man returns to Colorado intending to obtain a ranch from his uncle which he thinks is rightfully his. Fast, exciting western.
- Outcast Lady (1934)**** Constance Bennett, Herbert Marshall. Weak adaptation of that stage and screen perennial, "The Green Hat." Story of a girl who martyrs herself for her brother has some good moments.
- Outcast of the Islands (British, 1952)****** Ralph Richardson, Trevor Howard, Robert Morley, Wendy Hiller. A clerk in the South Seas enters into a smuggling plot with the natives, betrays his employer, eventually becomes a broken man. Fine study of moral corruption of man's character, based on Joseph Conrad's story. Directed by Carol Reed with finesse, superbly acted, photographed.
- Outcasts of Poker Flat (1937)**** Preston Foster, Jean Muir, Van Heflin. Ruthless gambler driven from a California mining town is rehabilitated by a teacher. Fair outdoor melodrama.
- Outcasts of the City (1958)****^{1/2} Robert Hutton, Osa Massen. American pilot marries a German girl who helped him during the war, arouses the ire of her former boy friend. Mediocre melodrama.
- Outcasts of the Trail (1949)**** Average Monte Hale western.
- Outlaw Territory (1953)**** Macdonald Carey, Joanne Dru, John Ireland. A paid killer is hired by cattlemen to oust homesteaders, but he gets out of hand until a marshal comes to town. So-so western has good performance but a draggy pace.
- Out of the Blue (1947)****^{1/2} George Brent, Virginia Mayo. A husband is in all sorts of hot water when a shady lady passes out in his apartment. Cute romantic comedy.
- Out of the Depths (1945)**** Jim Bannon, Ross Hunter. Submariner learns of a fanatic Japanese aircraft carrier captain who plans to bomb the peace treaty signing on the Missouri. Fair war melodrama.
- Out of the Fog (1941)***** Ida Lupino, John Garfield, Eddie Albert. Movie version of Irwin Shaw's "The Gentle People" benefits from wonderful acting by a top drawer cast and Anatole Litvak's skillful direction. Story of a gangster's

- preying on innocent people waivers between greatness and mediocrity.
- Out of the Past** (1947)*** Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming. Gas station owner with a past meets a desperate woman and winds up in murder. Complicated but intriguing mystery melodrama, well made.
- Out of the Storm** (1948)** James Lydon, Lois Collier. A clerk embezzles some money, but a scrape with gangsters causes him to return it. Average melodrama.
- Out of This World** (1945)** $\frac{1}{2}$ Eddie Bracken, Diana Lynn. Good farce plot is poorly handled. Story of a crooner who makes the girls swoon has some funny moments, but is generally forced comedy. Bracken is the crooner, and he borrows a familiar voice for the occasion.
- Outpost in Malaya** (1953)** $\frac{1}{2}$ Claudette Colbert, Jack Hawkins. Adventure and intrigue on a rubber plantation form the background for this mediocre, often dull, film.
- Outpost in Morocco** (1949)** $\frac{1}{2}$ George Raft, Marie Windsor. Brave Legionnaire foils an Arab uprising and romances the Emir's daughter who, alas, is on the other side. Low grade action drama has banal dialogue and threadbare situations.
- Outside of Paradise** (1938)** Phil Regan, Penny Singleton. Young man inherits an Irish castle but no money, so he opens a hamburger shoppe on the premises. Amusing musical.
- Outside These Walls** (1930)** Dolores Costello, Michael Whalen. Ex-convict establishes a newspaper and endorses his former warden for governor. Average melodrama.
- Outsider, The** (British, 1948)*** Richard Attenborough, Bernard Miles. An incorrigible youth is made into a decent citizen at a boys' school. Sensitively done drama of youth, merits praise in writing, direction, performances.
- Outward Bound** (1930)*** Leslie Howard, Douglas Fairbanks Jr. One of many screen versions of Sutton Vane's dramatic fantasy about people on a voyage who slowly come to realize that they are dead and soon to meet their eternal destiny. Leslie Howard's performance gives you a reason to take another look at this perennial.
- Out West with the Hardys** (1938)** $\frac{1}{2}$ Mickey Rooney, Lewis Stone. Just as many warm, human problems con-
- front them out west as in their other films. Hardy pictures are always worthy of your attention if you like homespun humor, beautifully acted.
- Overlanders, The** (Australian, 1946)*** $\frac{1}{2}$ Chips Rafferty, Daphne Campbell. When the Japanese threaten invasion of Australia, brave men undertake a great trek across the continent with precious cattle. Engrossing story of events that actually occurred has the ingredients of a western, war story, and documentary; an unusual film that is worth seeing.
- Overland Pacific** (1954)** $\frac{1}{2}$ Jock Mahoney, Peggie Castle. Undercover agent investigates Indian attacks on the railroad, discovers white men behind it all. Exciting western, with rugged action.
- Overland Telegraph** (1951)** Average Tim Holt western.
- Over My Dead Body** (1942)** Milton Berle, Mary Beth Hughes. Milton as a writer who never finishes his mystery stories provides a fair amount of comedy in this "B" film.
- Over the Goal** (1937)** $\frac{1}{2}$ June Travis, Bill Hopper. Tired, typical pigskin story but even the gridiron scenes are dull.
- Over the Moon** (British, 1939)** $\frac{1}{2}$ Merle Oberon, Rex Harrison. Plain country girl inherits a fortune, squanders it, returns to her doctor boy friend. Dull comedy.
- Over the Wall** (1938)** $\frac{1}{2}$ Dick Foran, June Travis. Mild prison melodrama with sentiment instead of action.
- Over the Waves** (1942)** Ann Rutherford, Robert Sterling. Newlyweds are plagued with in-law trouble. Mild comedy. (Original title: "This Time For Keeps.")
- Over 21** (1945)** $\frac{1}{2}$ Irene Dunne, Charles Coburn, Alexander Knox. Wartime comedy about a wife who stands by her "aging" hubby through the rigors of officers' candidate school.
- Ox Bow Incident, The** (1943)**** Henry Fonda, Dana Andrews. A powerful indictment of lynching told with a simple force that leaves you limp. A low budget film which takes its place as a screen classic.
- Pace That Thrills** (1952)** Bill Williams, Carla Balenda. Cocky test pilot and a girl reporter are assigned to write a series on motorcycle racing. Undistinguished melodrama.
- Pacific Adventure** (Australian, 1945)*** Ron Randell, Muriel Steinbeck.

True story of Sir Charles Kingsford Smith, pioneer aviator who conquered the Pacific. Factual, authentic atmosphere helps this interesting biographical drama.

Pacific Blackout (1942)* $\frac{1}{2}$ Robert Preston, Martha O'Driscoll. Grade "B" spy story about sabotaged munitions plants and sham air raids.

Pacific Liner (1939)*** Victor McLaglen, Chester Morris, Wendy Barrie. Ship's doctor tries to stem the spread of cholera aboard an ocean liner, but is hampered by the engineer. Suspenseful melodrama.

Pack Up Your Troubles (1939)** Ritz Brothers, Jane Withers. The Ritzes provide a few laughs but you'll have to be strong to tolerate the sickly World War I plot about spies and Jane Withers at the front.

Paddy O'Day (1936)** Jane Withers. Jane is a lovable Irish immigrant in this routine moppet story.

Page Miss Glory (1935)** Marion Davies, Dick Powell. Satire on publicity stunts and beauty contests falls flat. Pat O'Brien as a promoter supplies the only good contribution to the proceedings.

Paid to Dance (1937)* $\frac{1}{2}$ Don Terry, Jacqueline Wells, Rita Hayworth. Secret agent breaks up a taxi dance hall racket. Weak melodrama. (TV title "Hard To Hold")

Paid to Kill (British, 1954)* $\frac{1}{2}$ Dane Clark, Paul Carpenter. A man facing financial ruin hires a killer to put him out of the way. Trite melodrama.

Painted Desert (1938)** $\frac{1}{2}$ Good George O'Brien western.

Painted Desert (1929)** Bill Boyd, Helen Twelvetrees. Boy found in the desert grows to manhood amidst a thirty-year feud. Interesting outdoor drama, a novelty in that Clark Gable has a small featured role.

Painted Faces (1929)* Joe E. Brown, Helen Foster. Backstage story of a clown who cares for the offspring of an old partner. Poor drama.

Painted Veil, The (1934)*** Greta Garbo, Herbert Marshall, George Brent. Garbo pictures are always a treat and this overly dramatic story of a beautiful woman who is neglected by her husband while in Hong Kong is passable entertainment.

Paisan (1948)*** The war in Italy, as told through the directorial genius of Roberto Rossellini. Six separate episodes, Italian and Eng-

lish dialogue, English subtitles. Well done.

Paleface, The (1943)*** Bob Hope, Jane Russell. Dentist becomes western hero because Calamity Jane is doing the shooting for him in this cute spoof of western films.

Palm Beach Story (1942)**** Claudette Colbert, Joel McCrea, Rudy Vallee. Poor engineer's wife runs away to Florida, is romanced by a stuffy multi-millionaire. Frantic comedy is both sophisticated and slapstick, successful at both. A howling good time is guaranteed.

Palm Springs (1936)* $\frac{1}{2}$ Frances Langford, Smith Ballew. Quickie musical has passable music, good supporting cast but nothing else.

Pals of the Golden West (1951)** Okay Roy Rogers-Dale Evans western.



Ava Gardner

Panama Flo (1932)* $\frac{1}{2}$ Helen Twelvetrees, Robert Armstrong. Woman on safari falls into the hands of a powerful jungle ruler known as King of South America. Trashy melodrama.

Panama Hattie (1942)** $\frac{1}{2}$ Red Skelton, Ann Sothern, Marsha Hunt. Another Broadway musical hit is slaughtered in the screen transition. A fine cast does their best with the plot about blowing up the Canal but the film has no spark. Lena Horne makes her screen debut in this.

Panama Lady (1939)** Lucille Ball, Allan Lane. Oil prospector taken to drink is rehabilitated by dance hall girl. Unpleasant melodrama.

Pandora and the Flying Dutchman (British, 1951)*** James Mason, Ava Gardner. A beautiful playgirl is the replica of the girl for whom the legendary Flying Dutchman was condemned to sail the seas forever; off the coast of Spain, she is visited by a mysterious stranger. Fanciful drama, not always successful, but extremely interesting.

Panic on the Air (1936)** Lew Ayres, Florence Rice. Radio sports commentator uses his program to unravel a murder. Average mystery.

Parachute Battalion (1941)** $\frac{1}{2}$ Robert Preston, Nancy Kelly, Edmond O'Brien. Two trainees in the parachute corps go through the hazardous training and fall for the same girl. Typical but fairly interesting service melodrama.

Parachute Jumper (1933)*** Douglas Fairbanks Jr., Bette Davis. Good airplane story if you can swallow this antiquated equipment. Fairbanks is very good in the lead.

Parachute Nurse (1942)** Marguerite Chapman, William Wright. Trainee in the parachute nurse corps can't overcome her fear of jumping. Routine service melodrama.



Gregory Peck

Paradine Case, The (1948)** $\frac{1}{2}$ Gregory Peck, Ann Todd, Valli, Charles Laughton. Beautiful woman is accused of murdering her husband; young criminal lawyer takes the case, falls in love with her. Polished but empty, talkative melodrama, not up to par, for either Selznick or Hitchcock.

Paradise Express (1937)** Grant Withers, Dorothy Appleby. A trucking outfit and the railroad fight it out for the franchise. Fast moving action drama.

Paradise for Three (1937)** Robert Young, Florence Rice, Mary Astor. Silly but well played comedy about a soap millionaire who enters his own slogan contest and, under another name, wins a trip to Europe. Complications and contrivances prevent this from being a good farce.

Pardon My French (1951)** Merle Oberon, Paul Henreid. A Boston schoolteacher acquires a French chateau, finds it inhabited by miscellaneous squatters, including a dashing composer and five fatherless children. Slender little comedy, not much. Made in France.

Pardon My Past (1945)** $\frac{1}{2}$ Fred MacMurray, Marguerite Chapman. Ex-soldier is mistaken for a wealthy playboy who owes money to some gamblers. Delightful comedy-drama, smoothly done and entertaining.

Pardon My Sarong (1942)*** Bud Abbott, Lou Costello, Virginia Bruce. Two bus drivers on a playboy's yacht land on a tropic isle, where they thwart villains trying to steal the temple jewels. One of the better Abbott and Costello comedies, with some genuinely amusing bits of business.

Pardon My Stripes (1941)** $\frac{1}{2}$ Bill Henry, Sheila Ryan. A dumb football player goes to prison to retrieve some money hidden there. Occasionally amusing comedy.

Paris After Dark (1943)** George Sanders, Philip Dorn. Story of French underground is a "B" picture loaded with mock heroics.

Paris Express (British, 1952)** $\frac{1}{2}$ Claude Rains, Marta Toren. Femme fatale plunges a bookkeeper into a web of murder and robbery. Well acted but complicated melodrama.

Paris Honeymoon (1939)** $\frac{1}{2}$ Bing Crosby, Shirley Ross, Francisca Gaal. Pleasant, Inconsequential Crosby film about the romance of an American with a French peasant girl.

Paris in Spring (1935)** $\frac{1}{2}$ Mary Ellis, Ida Lupino, Tullio Carminati. Rejected lovers on verge of suicide, join forces to fight their tormentors. Farce is old hat, but well acted and directed.

Paris Interlude (1933)** Robert Young, Madge Evans. In 1933 this story of Americans in Paris was

funny but time has taken the bite out of the lines and characterizations.

Paris Underground (1945)*** Constance Bennett, Gracie Fields. An American and her English companion are caught by the Nazi invasion of France, work for the underground throughout the war. Interesting melodrama, based on fact.

Park Avenue Logger, The See: Tall Timber

Park Row (1952)*** Gene Evans, Mary Welch. The story of a crusading editor in old New York who tried to publish his paper despite opposition from a larger journal. Hard-hitting, vigorous melodrama, well acted.

Parnell (1936)** Clark Gable, Myrna Loy. One of Gable's worst pre-war films. Story of the great Irish patriot is poorly written and terribly miscast.

Parole Fixer (1940)*½ William Henry, Virginia Dale. The parole racket, favorite subject of "B" films, gets another workout.

Parole Racket (1937)*½ Paul Kelly, Rosalind Keith. Cop goes to prison for taking a bribe, but he did it on purpose. Below average "B."

Parson of Panamint, The (1941)*** Charles Ruggles, Ellen Drew. Off-beat western about a wild town that grew up with a gold strike and its young, hard hitting, yet gentle parson, who is almost executed as a murderer.

Partners (1932)** Okay Tom Keene western.

Partners in Crime (1937)** Lynne Overman, Roscoe Karns. Private eye exposes blackmail of a mayoralty candidate. Fair comedy-crime melodrama.

Passage from Hong Kong (1941)** Lucille Fairbanks, Keith Douglas. There's so many gimmicks in this Grade B melodrama you won't have time to go to the icebox but the film is hardly worth the effort.

Passage to Marseille (1941)*** Humphrey Bogart, Claude Rains. Confused but often exciting story of convicts who escape from Devil's Island to join forces with the free French. When it finally gets down to adventure it's not a bad film.

Passing Stranger, The (British, 1954)*** Lee Patterson, Diane Cilento. An American deserter becomes involved deeper and deeper in a smuggling racket, until he decides to

take action. Above average, tense drama.

Passionate Friend, The See: One Woman's Story

Passionate Plumber, The (1931)*½ Buster Keaton, Jimmy Durante. Jimmy is funny but Keaton, a pantomime expert, has trouble with dialogue and is incapable of carrying the lead in this slapstick version of a hit play called, "Her Cardboard Lover."

Passionate Sentry, The (British, 1953)*** Nigel Patrick, Peggy Cummins. The romantic story of a palace guard and the girls who chase him. Pleasant comedy.

Paskey to Danger (1946)** Kane Richmond, Adele Mara. An advertising executive gets involved in the mystery of "The Three Springs," and some murders to boot. Average whodunit.

Passport Husband (1938)** Stuart Erwin, Pauline Moore. Fair Grade B farce about a busboy caught in a gang war who's forced to marry a girl so she may get a passport.

Passport to Alcatraz (1940)*½ Jack Holt, Noah Beery Jr. Detective attempts to round up foreign agents importing their men on false passports. Slipshod crime melodrama.

Passport to Destiny (1943)** Elsa Lanchester, Lloyd Corrigan. English scrubwoman believes she is guided by a "magic eye," goes to Germany to kill Hitler. Good idea, but routine in the telling; fair comedy-drama.

Passport to Pimlico (British, 1949)*** Stanley Holloway, Hermione Baddeley, Margaret Rutherford. When an old charter is discovered in a small section of London claiming the land still belongs to the Duke of Burgundy, the inhabitants decide to secede from England. Hilarious comedy, highly original, witty. Excellent.

Pastor Hall (British, 1940)**½ Wilfred Lawson, Nova Pilbeam. A courageous priest speaks out against the Nazis in Germany, is imprisoned, tortured. Strong drama, some gripping moments.

Patient in Room 18 (1938)** Patric Knowles, Ann Sheridan. Patient murdered, \$100,000 stolen but a detective is also a patient so poor crooks are brought to justice.

Patterns (1956)***½ Van Heflin, Everett Sloane. If you didn't see this compelling Rod Serling drama either time it was done on network TV,

- tunc in. Executive becomes involved in power squeeze in large corporation.
- Pawnee** (1957)* $\frac{1}{2}$ George Montgomery, Bill Williams, Lola Albright. Man raised by the Indians saves a wagon train from attack. Below par western.
- Payment Deferred** (1932)** $\frac{1}{2}$ Charles Laughton, Maureen O'Sullivan. Good murder story with Mr. Laughton excellent as a man who murders for money. The victim, incidentally, is Ray Milland.
- Pay-Off, The** (1932)** Lowell Sherman, Marion Nixon. Crafty gang leader finally meets his downfall in a woman. Fair melodrama.
- Peach-O-Reno** (1931)** $\frac{1}{2}$ Bert Wheeler, Robert Woolsey. Two Reno lawyers start a cut-rate divorce war. Amusing comedy.
- Peg o' My Heart** (1932)** $\frac{1}{2}$ Marion Davies, Onslow Stevens. Miss Davies is excellent as the poor Irish girl who suddenly finds herself an heiress and mistress of an English mansion. The story is a bit stodgy, however, and has been done too often.
- Penalty, The** (1940)** Edward Arnold, Lionel Barrymore, Marsha Hunt. Arnold is a thief and so's his son until the youngster meets up with Lionel and Marsha. The old trash is very well handled in this little drama.
- Penguin Pool Murder** (1932)** $\frac{1}{2}$ Edna May Oliver, James Gleason. Schoolmarm and a police inspector investigate the murder of a man whose body is found in the penguin tank in an aquarium. Entertaining mystery.
- Penitentiary** (1938)** $\frac{1}{2}$ Walter Connolly, Jean Parker, John Howard. Prison warden tries to straighten out a rebellious young convict. Fairly good melodrama.
- Pennies from Heaven** (1936)*** Bing Crosby, Madge Evans, Edith Fellows, Louis Armstrong. Wandering drifter befriends a homeless waif, soon has a pretty truant officer on their trail. Outdated but still amusing musical.
- Penn of Pennsylvania** See: Courageous Mr. Penn
- Penny Serenade** (1941)**** Cary Grant, Irene Dunne. Childless couple plan to adopt one, but their happiness soon turns to tragedy. Fine emotional drama that the ladies will particularly enjoy. Excellent.
- Pennywhistle Blues** (British, 1952) *** $\frac{1}{2}$ Something different—comedy about a thief who loses his stolen loot, as it passes from hand to hand. Made in South Africa, with a native cast. Utterly delightful, charming, funny. See it.
- Penrod and His Twin Brother** (1938) ** $\frac{1}{2}$ Billy and Bobby Mauch, Spring Byington. The youngsters will enjoy this cops-and-robbers chase. This has nothing to do with the Booth Tarkington stories except for the characters.
- Penrod and Sam** (1931)* $\frac{1}{2}$ Leon Janney, Zasu Pitts. Two mischievous boys are in all kinds of trouble. Antiquated comedy of boys.
- Penrod and Sam** (1933)** $\frac{1}{2}$ Billy Mauch, Frank Craven. Fair juvenile adventure. Loosely based on the Booth Tarkington story.
- Penrod's Double Trouble** (1938)** $\frac{1}{2}$ Billy and Bobby Mauch, Gene Lockhart. Good adventure story for kids.
- Penthouse** (1933)** $\frac{1}{2}$ Warner Baxter, Myrna Loy. Fast-moving, lively whodunit is not too plausible but pleasantly glib thanks to its leading players and an able assist from Nat Pendleton.
- People Are Funny** (1946)* $\frac{1}{2}$ Jack Haley, Helen Walker, Rudy Vallee. Nothing can help this pitiful script about a radio program that suddenly hits the big time.
- People vs. Dr. Kildare, The** (1940)** Lew Ayres, Lionel Barrymore. It's not Kildare's fault that a leg he operated on is paralyzed but he has to go to court with Gillespie's help to clear himself.
- People Will Talk** (1935)** $\frac{1}{2}$ Charles Ruggles, Mary Boland. Mild little domestic comedy is superbly played by Boland and Ruggles. Worth watching just to see them again.
- Pepper** (1936)* $\frac{1}{2}$ Jane Withers, Irvin S. Cobb. Jane saves a widow from eviction but nobody saves Jane and Mr. Cobb from this script.
- Perfect Gentleman, The** (1935)** $\frac{1}{2}$ Frank Morgan, Heather Angel. Mr. Morgan carries this frail story single handed. He's a delight as an alcoholic rogue who owes everyone in sight. A romp for the master comedian and his many fans who have missed him will really enjoy this film.
- Perfect Marriage, The** (1947)** Loretta Young, David Niven. Comedy about the problems of a couple who, after ten years of marriage, find they

- can't stand each other makes a labored, tedious film.
- Perfect Specimen, The** (1937)*** Errol Flynn, Joan Blondell. The sheltered millionaire meets a girl and the result is a fairly good vintage 1937 comedy.
- Perfect Woman, The** (British, 1949)** Patricia Roc, Nigel Patrick. A scientist constructs a robot woman, hires a man-about-town to try her out in public. Farce becomes silly rather than funny.
- Perilous Holiday** (1946)*** Pat O'Brien, Ruth Warrick. Adventurer in Mexico City stumbles upon a counterfeiting ring that doesn't stop at murder. Good melodrama, breezily written, acted.
- Perilous Journey, A** (1953)** Vera Ralston, David Brian, Scott Brady. Adventurer and a political fight for the love of a French girl in California. Dull costume melodrama.
- Perils of Pauline** (1947)*** Betty Hutton, John Lund. Fictitious biography of early movie serial queen. Pearl White, is funny during its comic sequences, but very weak in the straight story. Betty is excellent in the lead.
- Personal Affair** (British, 1953)**½ Gene Tierney, Leo Genn, Glynis Johns. Teacher is implicated when a romantic schoolgirl suddenly disappears. Well-made but conventional drama.
- Personal Column** See: Lured
- Personality Kid** (1946)** Anita Louise, Michael Duane. Routine, Grade "B" film about a mischievous young man who solves all his family's problems.
- Personality Kid** (1934)** Pat O'Brien, Glenda Farrell, Claire Dodd. The leads, especially O'Brien, are great but you're asked to swallow too much in this cliché-packed boxing story.
- Personal Maid** (1931)** Nancy Carroll, Gene Raymond. In depression films it was very popular for maids to marry the boss' son and this passable, but antiquated, drama is no exception.
- Personal Maid's Secret** (1935)** Warren Hull, Margaret Lindsay, Ruth Donnelly. Family maid manages family affairs in her own way, keeps everyone happy. Fair comedy.
- Personal Property** (1936)** Jean Harlow, Robert Taylor. Bob does everything to win Jean in this one. He poses as a butler and a sheriff's
- deputy but you know he'll win her before the first reel is over.
- Persons in Hiding** (1939)** Lynne Overman, Patricia Morison. Wife nags her husband to do bigger things in his chosen profession. The profession of the characters in this routine "B" film happens to be hold-ups.
- Peter Ibbetson** (1935)*** Gary Cooper, Ann Harding. For lovers of elaborate romances, who also put great stock in dreams. Story of a jailed killer, who meets his love in the world of dreams. Dated.
- Petrified Forest** (1936)**** Humphrey Bogart, Leslie Howard, Bette Davis. Excellent adaptation of the Robert E. Sherwood play. Of course it's been done live on TV but they didn't have Leslie Howard.
- Petticoat Fever** (1935)**½ Robert Montgomery, Myrna Loy. Perennial summer stock favorite fails to ring the bell as good movie comedy. Bob is all alone in Labrador when Myrna arrives, thanks to a plane crash, with her fiancé. Rest is pretty silly and forced.
- Petticoat Larceny** (1943)** Joan Carroll, Ruth Warrick. Eleven-year-old radio star specializing in underworld dramas gets tangled with crooks. Mild comedy.
- Petticoat Politics** (1942)**½ Roseoe Karns, Ruth Donnelly. The Higgins Family becomes embroiled in a mayoralty race, with Pop as one of the candidates. Usual family comedy.
- Phantom President, The** (1932)*** George M. Cohan, Jimmy Durante, Claudette Colbert. Good comedy about a dull candidate who hires his spirited double to campaign for him.
- Phantom of Crestwood** (1932)** Ricardo Cortez, Anita Louise. Woman assembles a group of her extortion victims at an estate, then murder strikes. Average mystery.
- Phantom Raiders** (1939)** Walter Pidgeon, Joseph Schildkraut. Nick Carter, master detective, runs loose in Panama. Fair fiction thanks to the cast but still Grade B all the way.
- Phantom Stallion** (1954)** Fair Rex Allen western.
- Phantom Submarine** (1940)** Anita Louise, Bruce Bennett. Girl reporter stows away on a freighter, uncovers foreign agents. Average melodrama.
- Phantom Thief, The** (1946)** Chester Morris, Jeff Donnell. Blackie is suspected of murder but he uses

- the suspicion to advantage and traps the guilty party. Plenty of mysterious seances in this routine "B."
- Philadelphia Story, The** (1910)***½ Katharine Hepburn, James Stewart, Cary Grant. Try and forget the miserable musical version released in 1956 and you'll adore this splendidly acted comedy of romance in Philadelphia society.
- Piccadilly Incident** (British, 1946) *** Anna Neagle, Michael Wilding. In wartime England, a man thinks his wife has been killed, but she returns after he has married again. Blend of romance and drama is tailor-made for the feminine audience.
- Piccadilly Jim** (1936)*** Robert Montgomery, Madge Evans, Billie Burke. P. G. Wodehouse's story of a cartoonist and his bumbling father is turned into a delightful comedy. Eric Blore almost steals the picture playing, you guessed it, a gentleman's gentleman.
- Pick-Up** (1933)** Sylvia Sydney, George Raft. Confused, episodic drama involving love, ex-cons, cab drivers and a host of others. Fairly well acted.
- Pickwick Papers, The** (British, 1953) ***½ James Hayter, Nigel Patrick, James Donald. A group of wealthy bachelors taking a country tour are exploited by an unscrupulous actor. Faithful adaptation of the Dickens classic is well-produced, finely acted, with much charm.
- Picture of Dorian Gray, The** (1941) *** George Sanders, Hurd Hatfield, Donna Reed. Not too faithful but still compelling adaptation of Oscar Wilde's tale about a good looking man whose face never ages or reflects the evil he has done but his portrait shows all. Fairly well acted and produced.
- Picture Snatcher** (1933)**½ James Cagney, Ralph Bellamy. A romp for Cagney is this rather unbelievable but exciting story of a gang leader who gets out of prison and becomes a top newspaper photographer.
- Pied Piper, The** (1942)***½ Monty Woolley, Anne Baxter. Wartime story of a Monty Woolley type Englishman who hates kids and finds himself stuck with a pack of them and trying to escape the Nazis. Warm, amusing, and powerful film.
- Pierre of the Plains** (1941)** John Carroll, Ruth Hussey, Bruce Cabot. Carroll is good as a Robin Hood of the Canadian Northwest but film is weak and aimless.
- Pier 13** (1940)** Lloyd Nolan, Lynn Bari. Well acted little comedy about a cop's romance with a waitress plus the usual gangster sidelights.
- Pigskin Parade** (1936)*** Patsy Kelly, Jack Haley, Stuart Erwin. Funny satire of football expertly played by a good cast. Yale vs. Texas State and it's a riot. Watch for Judy Garland—she has one number.
- Pilgrim Lady, The** (1917)**½ Lynne Roberts, Warren Douglas. A timid school teacher writes a scorching novel, and as a result becomes a glamor girl. Amusing little comedy.
- Pillow of Death** (1945)** Lon Chaney, Brenda Joyce. Lawyer commits a succession of murders to marry the girl he loves. Fair mystery; the plot is old-hat.
- Pillow to Post** (1945)** Ida Lupino, William Prince. Silly nonsense about a couple who are forced to pretend they're married and the oh so familiar situations that follow.
- Pilot No. 5** (1942)** Franchot Tone, Marsha Hunt, Gene Kelly, Van Johnson. Don't be misled by the names because this story is so trite it's hardly worth your time. An episodic narrative about a man who inadvertently got mixed up with a Fascist politician and must now die for the country to redeem himself.
- Pimpernel Smith** (British, 1941)***½ Leslie Howard, Francis Sullivan, Mary Morris. A mild-mannered professor becomes an undercover leader against the Nazis. Delightfully witty, exciting melodrama, very good.
- Pink String and Sealing Wax** (British, 1949)**½ Goggin Withers, Gordon Jackson. Tavernkeeper's dissatisfied wife uses a chemist's son in her plan to murder her husband. Period melodrama is graced by good performances to help it along.
- Pin Up Girl** (1941)** Betty Grable, Martha Raye, Joe E. Brown. Promising title produces absolutely nothing. Story of the romance of a sailor and a girl has no comedy, not enough legs and a load of specialty numbers which don't help.
- Pioneer Marshal** (1949)*** Better than average Monte Hale western, well done.
- Pirate, The** (1947)***½ Judy Garland, Gene Kelly. This may or may not appeal to you depending more on your mood than on your tastes. Period comedy about a man who

poses as his rival to win his loved one hits every key from sheer delight to boredom. Cole Porter's score is not his best and the top number is "Be a Clown."

Pirates of the Prairie (1942)* Fair Tim Holt western.

Pistol Harvest (1951)** Okay Tim Holt western.

Pistol Packin' Mama (1943)1/2** Ruth Terry, Robert Livingston. A pretty girl and a gambler continually try to outfox each other to retain possession of a casino, eventually fall in love. A rush job, but nevertheless a passable musical melodrama.

Pitfall (1948)1/2** Dick Powell, Jane Wyatt, Elizabeth Scott. A momentary philandering with a glamorous charmer brings tragedy to a happily married man. Strong drama, tense, well acted. Not for Junior.

Pittsburgh (1942)** John Wayne, Marlene Dietrich, Randolph Scott. Miner's drive for power costs him his friends and the woman he loves. Capable performers can't do much with this sluggish melodrama.

Pittsburgh Kid, The (1941)1/2** Billy Conn, Jean Parker. Hoodlums try to corrupt a young fighter's honesty, but said honesty is also the best policy. Ordinary ring melodrama; Conn knows his boxing better than his lines.

Place of One's Own, A (British, 1945)*** Margaret Lockwood, James Mason. Elderly couple buys an old neglected house, takes in a girl as companion, finds she is influenced by spirits. Entertaining drama, well acted.

Plainsman and the Lady (1946)** William Elliott, Vera Ralston. Westerner wishing to install a pony express meets rough opposition from the owner of a stagecoach line. Leisurely, frequently dull western.

Plainsman, The (1937)1/2** Gary Cooper, Jean Arthur. Rootin' shootin' western, loaded with story and action. A DeMille spectacle, no message but heap good picture.

Play Girl (1941)** Kay Francis, James Ellison. Woman of the world suddenly realizes she is getting old, and that her tricks no longer work on men. Standard drama.

Playmates (1941)** Kay Kyser, John Barrymore, Peter Lind Hayes, Lupe Velez. Shakespearean actor joins with a bandleader to catch up on back taxes. Tasteless, heavy-handed musical comedy.

Please Mr. Balzac (French 1956)** Brigitte Bardot, Daniel Gelin. Routine comedy whose only asset is the now famous Bardot chassis. How much of it you'll see depends somewhat on the good nature of the film editor of your local station showing this dubbed import. About a girl who writes a scandalous novel, and lams out for Paris when her prudish family objects.



Brigitte Bardot

Plot Thickens (1936)** Zasu Pitts, James Gleason. Old maid school-teacher solves the theft of a priceless cup from a museum. Fair mystery.

Plunderers, The (1948)1/2** Rod Cameron, Forrest Tucker, Iona Massey. Army man is assigned to bring in a notorious outlaw. Fast moving western.

Politics. (1930)** Marie Dressler. Polly Moran Miss Dressler runs for mayor in this one. These Dressler-Moran comedies have nostalgic value to some of us but the younger generation will find them dull.

Polly of the Circus (1931)1/2** Marlon Davies, Clark Gable. Romance of a circus performer and a minister is not too interesting or well told.

Polo Joe (1936)** Joe E. Brown, Carol Hughes. Joe E. Brown can't quite carry this weak story about a man who hates horses but has to love them to woo the heroine.

Pool of London (British, 1951)** Bonar Colleano, Susan Shaw. A merchant sailor not above a little smuggling gets mixed up with stolen diamonds for which murder was com-

- mitted. Suspenseful melodrama, well staged and acted.
- Poor Little Rich Girl, The** (1936)*** Shirley Temple, Alice Faye, Jack Haley. Shirley isn't an orphan in this one so she runs away from home and gets picked up by a vaudeville team. Typical Temple vehicle but pleasanter than most.
- Pop Always Pays** (1940)** Dennis O'Keefe, Leon Errol. Father has to make good a bet to his daughter's suitor. Mild comedy.
- Poppy** (1936)*** W. C. Fields. When W. C. is on screen, this is a delight. Story of a carnival bum who tries to pass his daughter off as a missing heiress.
- Portrait from Life See: Girl in the Painting, The**
- Portrait of Jennie** (1949)*** $\frac{1}{2}$ Jennifer Jones, Joseph Cotten. Artist finds a strange girl in Central Park, successfully paints her, falls in love with her, even though he suspects she is a spirit. Beautifully photographed, haunting fantasy, unusual, hard to forget.
- Portia on Trial** (1937)** Frieda Inescort, Walter Abel. Noted lady lawyer whose ex-husband has been killed defends the girl accused of the crime. Average courtroom drama.
- Port of Forty Thieves** (1944)*** Stephanie Bachelor, Richard Powers. A scheming wench is forced to murder again when discovery is made of her husband's sudden disappearance years ago. High rating melodrama, neatly directed, well acted, suspenseful.
- Port of Hell** (1954)** Wayne Morris, Dane Clark. Port warden and a tugboat skipper try to get a boat with an atomic bomb on board out to sea before it explodes. Fair melodrama.
- Port of New York** (1949)*** Scott Brady, Yul Brynner, K. T. Stevens. When a government agent is killed working on a narcotics case, his buddy crashes through to get the goods on the gang. Competent crime melodrama, made in New York.
- Possessed** (1947)*** $\frac{1}{2}$ Joan Crawford, Van Heflin. Morbid story of a woman schizophrenic is occasionally interesting but generally too heavy and melodramatic to appeal to anyone but a loyal Joan Crawford fan.
- Post Office Investigator** (1949)** Warren Douglas, Audrey Long. Philatelist's secretary and a postman join forces to outwit stamp thieves. Ordinary melodrama.
- Postman Always Rings Twice** (1945)*** $\frac{1}{2}$ Lana Turner, John Garfield. Exciting adaptation of the James M. Cain novel about a perfect crime and how the criminals are ironically punished. Lana is beautiful and seductive in this one and you can't blame Garfield for helping her kill her husband.
- Pot o' Gold** (1941)** James Stewart, Paulette Goddard. The gal's rich Pop hates dance bands, but nevertheless she lands Horace Heidt's orchestra on Pop's program. Pleasant musical comedy.
- Powder River Rustlers** (1949)*** High rating Allan Lane western with a good script.
- Powdersmoke Range** (1935)** $\frac{1}{2}$ Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler. Cowboys foil a crooked politician from stealing ranch property. Pleasant western with an "all star" cast.
- Powder Town** (1942)** Victor McLaglen, Edmond O'Brien, June Havoc. Scientist working in a munitions plant comes to grips with a tough foreman. Loose melodrama, actionful but average.
- Power Dive** (1941)** Richard Arlen, Jean Parker. Two test-pilot brothers go into a both-in-love-with-the-same-gal routine while the story concerns itself with trying out a new Army craft. Thrilling aerial shots, placid plot.
- Power of the Press** (1943)* $\frac{1}{2}$ Lee Tracy, Otto Kruger, Guy Kibbee. Silly little "B" film about a man who tries to control a paper and use it to express his crazy views. All this plus murders and wartime propaganda.
- Power of the Whistler** (1945)** $\frac{1}{2}$ Janis Carter, Richard Dix. Killer gets amnesia and girl amateur detective discovers his identity. Suspenseful thriller.
- Powers Girl, The** (1942)** George Murphy, Anne Shirley, Carole Landis. A fast-talking agent makes a Powers model out of a dainty dish, but falls for her sister. Tolerable comedy, Dennis Day, Benny Goodman.
- Practically Yours** (1945)** Fred MacMurray, Claudette Colbert. A pilot sends a message of love to a girl before he crashes into the Pacific. This "comedy" is about all the confusion caused when a girl thinks he meant her and he turns up alive. Few laughs, silly situation.

- Prairie Law** (1940)** Fair George O'Brien western.
- Prairie Moon** (1938)** Fair Gene Autry western.
- Prairie Thunder** (1937)** Dick Foran, Ellen Clancy. Another Dick Foran western which the youngsters may enjoy but don't bet on it.
- Prelude to Fame** (British, 1950)**** Guy Rolfe, Kathleen Byron, Jeremy Spenser. A boy is found to have musical talent, becomes a child prodigy conductor, but finds fame has its sadness too. Excellent drama, well written and directed, finely acted.
- Presenting Lily Mars** (1942)** Judy Garland, Van Heflin. Judy's fans may like this syrupy distortion of a Booth Tarkington story but even they figure to be disappointed. The stage-struck girl looking for that old break with nothing added to the familiar formula.
- President's Mystery, The** (1936)** Henry Wilcoxon, Sidney Blackmer, Betty Furness. A wealthy businessman disappears, changing his identity to help a small town out of difficulties. But murder upsets his plans. Okay melodrama.
- President Vanishes, The** (1934)** Arthur Byron, Janet Beecher. Anti-war film of 1934 is so dated and spiked with political innuendo that you might watch it out of curiosity. A superb supporting cast includes Rosalind Russell, Paul Kelly and Sidney Blackmer.
- Prestige** (1932)** Ann Harding, Adolphe Menjou, Melvyn Douglas. Girl braves dangers to reach her fiancé at a jungle outpost, finds him an alcoholic. Trite drama.
- Pretender, The** (1947)*** Albert Dekker, Catherine Craig. Businessman marries for money, hires a gangster to eliminate his rival; through an error, he finds himself the intended victim. Tight, suspenseful melodrama, well above average.
- Preview Murder Mystery, The** (1936)** Reginald Denny, Frances Drake. Murders galore with a backstage Hollywood setting. Fast moving and a bit trite.
- Pride and Prejudice** (1939)*** Greer Garson, Laurence Olivier. Faithful adaptation of the Jane Austen novel about five sisters in search of a husband in England at the turn of the century. Most surprising thing about this well acted comedy of manners is that it's witty but still dated.
- Pride of Maryland** (1950)** Stanley Clements, Peggy Stewart. Jockey is barred from the track, but reinstated in time for the big race. Familiar racing melodrama.
- Pride of the Blue Grass** (1939)** Edith Fellows. Melodrama about a young jockey who devotes himself to training a horse for the derby only to have the nag go blind at the crucial moment.
- Pride of the Marines** (1945)***1/2 John Garfield, Eleanor Parker. Moving, human story of Al Schmid the Marine who was blinded by a grenade after killing 200 Japs. It's an account of his adjustment to blindness and it's told with simplicity and taste. Performances are excellent.
- Pride of the Navy** (1939)**1/2 James Dunn, Rochelle Hudson. A cocky Navy man is blamed for the failure of the test of a new torpedo boat, nearly loses his girl in the process. Pleasant comedy-drama with some good dialogue, performances.
- Primrose Path** (1940)** Ginger Rogers, Joel McCrea. Girl from a poor family tries to escape the influence of an easy-going mother through marriage. In questionable taste, unpleasant comedy-drama.
- Prince and the Pauper** (1937)***1/2 Errol Flynn, Claude Rains, Mauch Twins. Exciting, skillful adaptation of Mark Twain's story about a beggar who changes places with a prince.
- Prince of the Plains** (1949)*1/2 Dull Monte Hale western.
- Princess Comes Across, The** (1936)*** Carole Lombard, Fred MacMurray. Adventures of a bogus princess as she travels aboard a luxury liner and gets involved in some amusing incidents with a few zany characters.
- Princess O'Rourke** (1943)***1/2 Robert Cummings, Olivia DeHavilland, Jane Wyman. A pleasant, diverting comedy about a guy who discovers his fiancée is a queen. The Norman Krasna script is delightfully played and a pleasure to watch.
- Priorities on Parade** (1942)* Jerry Colonna, Vera Vague. Swing bands, women in war plants and other topical (1942) nonsense, poorly handled.
- Prison Farm** (1938)**1/2 Lloyd Nolan, Shirley Ross, J. Carrol Naish. Good Grade "B" prison story. Nothing unique in the plot about the unhappy prisoners who rebel but it

is well done and as good as many of 1938's big budget flops.

Prison Shadows (1936)** $\frac{1}{2}$ Roger Pryor, Charlotte Henry. A radio campaign to find master crackman Jimmy Valentine leads to a small town. Pleasing melodrama. (Also called "Return of Jimmy Valentine.")

Prison Ship (1945)** Nina Foch, Robert Lowery. Prisoners on a Japanese vessel turn the tables on their captors. Average war melodrama.

Prison without Bars (British, 1939) $\frac{1}{2}$ Edna Best, Corinne Luchiani. A lady warden tries to install reforms in a vicious prison for wayward girls, finds romance hampering her efforts. Lurid, grim prison drama.

Prisoner, The (British, 1955)*** Alec Guinness, Jack Hawkins. A cardinal is imprisoned and relentlessly questioned by the police of a communist state. An actor's show; and Guinness and Hawkins display some superb performances in this gripping topical drama.

Prisoner of Shark Island, The (1936)*** Warner Baxter, Gloria Stuart. True story of the doctor who innocently set Booth's injured leg after the Lincoln assassination. The doctor was given a prejudiced trial and sent to Shark Island. Interesting film directed by John Ford.

Prisoners in Petticoats (1950)* Valentine Perkins, Robert Rockwell. Innocent girl goes to prison as accomplice in a robbery. Poor melodrama.

Private Affairs of Bel Ami, The (1947)** $\frac{1}{2}$ George Sanders, Angela Lansbury. An unscrupulous rake makes time with the women before his roguish ways finally do him in. Well acted but overlong drama.

Private Angelo (British, 1949)*** Peter Ustinov, Maria Denis. A cowardly private in the Italian army manages to pass himself off as a hero to his townspeople. Frequently delightful comedy, good fun.

Private Detective (1933)*** William Powell, Lyle Talbot. Mr. Powell as a lovable rogue, a good script and the result is an entertaining story about the shady activities of the oft-glamorized private eye.

Private Detective No. 1 (1939)** Jane Wyman, Dick Foran. Lady private eye saves a woman from the charge of murdering her husband. Ordinary mystery.

Private Hell 36 (1954)*** Ida Lupino, Howard Duff, Steve Cochran.

Two detectives recover missing loot, turn greedy when they do. Suspenseful crime melodrama with some bright dialogue.

Private Life of Don Juan, The (British, 1935)** The last film made by Douglas Fairbanks Sr., as he portrays the romantic rogue of legendary fame. Merle Oberon is featured. Slow, rather dull costume melodrama.

Private Life of Henry VIII (British, 1933)** $\frac{1}{2}$ Charles Laughton, Robert Donat, Merle Oberon. The hearty life and good times of England's colorful ruler. Fine robust historical pageant; excellent performances.

Private Lives (1931)*** Norma Shearer, Robert Montgomery. Noel Coward's witty dialogue in this comedy about a divorced couple who meet again after securing new mates has survived the years. Amusing and entertaining film for those who like sophistication. Others will be bored to death.

Private Lives of Elizabeth and Essex (1939)** $\frac{1}{2}$ Bette Davis, Errol Flynn. Good acting and writing combine to give this somewhat exaggerated story of an historical royal romance a true ring.

Private Number (1936)** $\frac{1}{2}$ Robert Taylor, Loretta Young. Corny story of a secret marriage between a housemaid and her boss' son. O.K. for soap opera fans.

Private Nurse (1941)** $\frac{1}{2}$ Jane Darwell, Brenda Joyce. Grade B nonsense about nurses taking care of a racketeer's child.

Private Scandal (1934)** Zasu Pitts, Ned Sparks, Phillips Holmes. Mystery-comedy is much better on the laugh end thanks to Sparks and Pitts.

Private's Progress (British, 1956)** $\frac{1}{2}$ Dennis Price, Ian Carmichael. An earnest but stumbling young man is called into the Army, where he makes a mess of things. Britain's answer to Private Hargrove is a rollicking comedy, often hilariously funny despite the thick dialect.

Private Worlds (1935)** $\frac{1}{2}$ Claudette Colbert, Charles Boyer. Story of intrigue in a mental hospital is antiquated but might interest those who like modern psychiatric stories. Interesting for comparison.

Prize Fighter and the Lady (1933)** $\frac{1}{2}$ Max Baer, Myrna Loy, Jack Dempsey. This picture was made to cash in on Baer's popularity after he floored Max Schmeling. Surprise was

that Baer could act and the film is reasonably entertaining.

Prodigal, The (1930)** $\frac{1}{2}$ Lawrence Tibbett, Hedda Hopper. Story of a hobo who comes home is treated pleasantly enough here thanks to fellow hobo, Roland Young. Tibbett is in fine voice and there are a few good moments in this dated film.

Professional Soldier (1936)** $\frac{1}{2}$ Victor McLaglen, Freddie Bartholomew. The leads are delightful but the story isn't handled well. Tale of a retired colonel who is paid to kidnap the youthful king of a mythical European country had a lot of potential but it didn't come off.

Professional Sweetheart (1933)** Norman Foster, Ginger Rogers. Unknown youth becomes famous, has to live in the public eye. Mild comedy.

Professor Beware (1938)** $\frac{1}{2}$ Harold Lloyd. It's all Mr. Lloyd and very little script in this silly comedy about a professor trying to unravel a 3,000-year-old love story who meets its modern counterpart. Plenty of typical Lloyd chase sequences.

Project M-7 (British, 1953)*** Phyllis Calvert, James Donald. At a secret research station, an inventor is designing a plane that will fly at fantastic speeds. One of his colleagues is a spy. Interesting melodrama; good aerial scenes.

Promoter, The (British, 1952)**** Alex Guinness, Valerie Hobson, Glynis Johns. Guinness romps his way through the tale of a lad from the slums who pushes his way to success. Witty, always intelligent, always entertaining.

Prosperity (1932)** Marie Dressler, Polly Moran. Depression comedy offers only the wonderful Marie Dressler.

Prowler, The (1951)** $\frac{1}{2}$ Van Heflin, Evelyn Keyes. Patrolman investigating a prowler falls for a disc jockey's wife, plans to do away with him. Strong, gripping melodrama, excellently acted.

Public Cowboy No. 1 (1937)** $\frac{1}{2}$ Fast Gene Autry western.

Public Debt No. 1 (1940)** George Murphy, Brenda Joyce. This anti-Communist comedy is so confused and forced that it has no meaning. Story of a deh who falls for Connie propagandist and her eventual disillusionment.

Public Defender (1931)** $\frac{1}{2}$ Richard Dix, Shirley Grey. Public defender

flights crooks, stays on the side of the little man. Weak melodrama.

Public Enemies See: Gangs of the City

Public Enemy (1931)*** James Cagney, Jean Harlow. Another gangster film, so popular in the early 30's, but Cagney's acting lifts it from the commonplace. Today's audiences will probably get more laughs out of this than dramatic impact.

Public Enemy's Wife (1936)** $\frac{1}{2}$ Pat O'Brien, Margaret Lindsay. Ran out of public enemies so they switched to their wives for this epic. Plenty of cops and robbers for chase lovers.

Public Hero No. 1 (1934)*** Lionel Barrymore, Jean Arthur, Chester Morris. Exciting occasionally amusing drama of the destruction of a gang of outlaws by the then movie favorites, the G-Men. Best part of the picture is Joseph Calleia as the gangster.

Public Wedding (1937)** Jane Wymann, Marie Wilson, Dick Purcell. Grade B comedy about a failing carnival and a stunt used to save it.

Puddin' Head (1940)** Judy Canova, Francis Lederer. Mountain girl owns some New York real estate, wherein a radio company learns it is trespassing. Mild comedy.

Purchase Price (1932)** Barbara Stanwyck, George Brent. Confused, incomprehensible story about a torch singer impersonating her maid who marries a guy and then wants her own room, etc., etc., etc.

Purple Heart (1944)** $\frac{1}{2}$ Dana Andrews, Richard Conte. Powerful, brutal story of the trial of the crew of a flying fortress shot down by the Japs during the Tokyo raid. Another war film which should be seen again and again—lest we forget.

Purple Plain (1955)*** Gregory Peck. A flier crashes in the jungle, fights his way back to civilization. Good suspense story, a bit overlong, but well-acted by hero Peck.

Purple V, The (1943)** $\frac{1}{2}$ John Archer, Mary McLeod. A Yank in the RAF bails out over Germany, makes his way to safety with valuable information. Fast moving war melodrama.

Pursued (1947)*** Robert Mitchum, Teresa Wright. Spanish-American war vet seeks the man who killed his father years ago in a family feud. Offbeat western has a different story, good performances.

Pursuit (1935)** $\frac{1}{2}$ Chester Morris, Sally Eilers. Boy and girl attempt to

- smuggle a child into Mexico to his mother. Frequently suspenseful melodrama.
- Pursuit of Happiness, The** (1934) ***1/2 Francis Lederer, Joan Bennett. Delightful story of a Hessian soldier, during the American Revolution, who deserted to join the Rebels and ran smack into Puritan tradition.
- Pygmalion** (British, 1938)**** Leslie Howard, Wendy Hiller. Bernard Shaw's sparkling comedy of a professor who picks up a guttersnipe and makes a lady of her. Witty, superbly acted, grand fun.
- Q Planes** (British, 1939)***1/2 Laurence Olivier, Ralph Richardson, Valerie Hobson. Spies are lurking around Britain's aircraft, but they are foiled by a young test pilot and a crafty Scotland Yard man. Good pre-war thriller, with Richardson's policeman's role being delightfully acted.
- Quality Street** (1937)*** Katharine Hepburn, Franchot Tone. Girl assumes a dual identity to embarrass a suitor. Amusing, well acted costume comedy-drama.
- Quarterback, The** (1940)** Wayne Morris, Virginia Dale. The kids may enjoy seeing Morris in the roles of identical twins—one a scholar and the other an athlete. You'll find it childish.
- Quartet** (British, 1948)**** Mai Zetterling, Cecil Parker, George Cole. Somerset Maugham introduces four of his short stories, ranging from comic to dramatic. All tastefully done, something for every taste.
- Queen Christina** (1933)***1/2 Greta Garbo, John Gilbert. Garbo is at her best in this portrait of the inner conflicts of a Swedish queen of the 17th Century. It is a romantic story, beautifully told.
- Queen for a Day** (1951)*** Phyllis Avery, Adam Williams, Edith Meiser. Stories of the contestants of the radio show are presented, some comic, some dramatic. Generally well-done episodic film.
- Queen of Destiny** See: Sixty Glorious Years
- Queen of the Mob** (1940)** Ralph Bellamy, Blanche Yurka. Momma Blanche and her brood lead the FBI a merry chase until agent Bellamy moves in. Routine cops and robbers film.
- Quicksand** (1950)**1/2 Mickey Rooney, Jeanne Cagney, Peter Lorre. A young man "borrows" twenty bucks from a cash register, intending to pay it back, but circumstances pile up to the point where his life is at stake. Neat little melodrama has suspense, a subdued Rooney.
- Quiet One, The** (1949)***1/2 Documentary of a wayward youth in Harlem, and his eventual adjustment to society. To be brief, this is wonderful! Nonprofessional cast, headed by Donald Thompson as the boy, who is magnificent.
- Quiet Man** (1952)**** John Wayne, Maureen O'Hara, Barry Fitzgerald, Ward Bond. Boxer returns to his native Ireland to fall for a fiery colleen. Grand Eire idyll by John Ford has plenty of entertainment for everyone.
- Quiet Please, Murder** (1942)**1/2 George Sanders, Gail Patrick. Six murders and a chase through a library are agreeably presented for those who don't mind that type of nonsense.
- Quiet Woman, The** (British, 1949)*** Derek Bond, Jane Hylton. The owner of a seaside pub has her secret revealed when her jailbird husband returns. Good melodrama.
- Race Street** (1948)** George Raft, William Bendix, Marilyn Maxwell. Big-time bookie works against an extortionist. Ordinary crime melodrama.
- Rachel and the Stranger** (1948)*** Loretta Young, William Holden, Robert Mitchum. Frontier wanderer stops at the cabin of a backwoodsman and wife and settles their problems. Entertaining frontier comedy-drama.
- Racing Lady** (1936)** Ann Dvorak, Smith Ballou. Girl horse trainer has troubles handling a rich man's stable. Routine melodrama.
- Racket, The** (1951)*** Robert Mitchum, Elizabeth Scott, Robert Ryan. Police captain opposes a big racketeer who stops at nothing. Nicely produced, exciting crime melodrama.
- Racket Busters** (1938)*** Humphrey Bogart, George Brent. Well acted expose of the manner in which rackets are worked on an unsuspecting public.
- Racketeers of the Range** (1939)*** Excellent George O'Brien western.
- Racket Man** (1944)**1/2 Tom Neal, Larry Parks, Hugh Beaumont. Racketeer reformed by the Army becomes an undercover agent after black marketeers. Lively, well done action melodrama.

Radio City Revels (1938)*** Bob Burns, Jack Oakie, Milton Berle. Songwriters down on their luck discover a hillbilly who composes hit songs in his dreams. Enjoyable musical comedy.

Radio Stars on Parade (1945)*1/2 Frances Langford, Wally Brown, Alan Carney. Songstress is prevented by a Chicago night club owner from making a success in Hollywood. Dull musical.

Rage in Heaven (1940)** Robert Montgomery, Ingrid Bergman, George Sanders. Good performers suffer along with the audience in this dated, confused and pointless study of a paranoic.

Raiders of Old California (1957)** Jim Davis, Arlene Whelan. Crooked cavalry officer takes over a hacienda and the surrounding land. Average western.

Raiders of the Seven Seas (1953)1/2** John Payne, Donna Reed. Bold pirate captures a countess, saves her from the rascal she is to marry. Lively costume adventure, plenty of action.

Railroaded (1947)*** John Ireland, Hugh Beaumont. The law gets a desperate criminal who has involved an innocent youth. Tight, suspenseful crime opus, well above average.

Rain (1932)*** Joan Crawford, Walter Huston. The familiar tale of Sadie Thompson, the tropical man-killer. Dated, but still powerful drama based on Maugham's story.

Rainbow Island (1944)1/2** Dorothy Lamour, Eddie Bracken. Zany comedy about three sailors marooned on a Pacific island. One of them is declared native king and he must live up to the native's ideas of a ruler. Silly but amusing.

Rainbow Jacket, The (British, 1954) *** Robert Morley, Kay Walsh. Disbarred jockey takes a lad in hand and teaches him the tricks of the trade. Familiar but well constructed racing melodrama.

Rainbow Over Texas (1946)** Okay Roy Rogers-Dale Evans western.

Rainmakers, The (1935)1/2** Bert Wheeler, Robert Woolsey. Bean farmers have hard luck with the drought, until two rainmakers step in. Amusing comedy.

Rains Came, The (1939)1/2** Myrna Loy, Tyrone Power, George Brent. Louis Bromfield's brilliant novel about India comes to the screen as a long, drawn out romance against the background of monsoons and

earthquakes to prevent the audience from sleeping.

Ramona (1936)** Loretta Young, Don Ameche. Creaky old tale of the Indian girl who runs off with the chief's son and then is taken advantage of by American land grabbers.

Ramrod (1947)1/2** Joel McCrea, Veronica Lake, Preston Foster. Sheep and cattle can start a range war over grazing ground. Pretty fair western.

Rancho Grande (1940)*1/2 Leisurely Gene Autry western.



Greer Garson, Ronald Colman, in *Random Harvest*

Random Harvest (1942)*** Ronald Coleman, Greer Garson. James Hilton novel of a romance which is interrupted by amnesia is beautifully acted and often compelling drama. Trouble here is that the acting is superior to the sometimes talky screenplay.

Ranger and the Lady (1940)1/2 Under par Roy Rogers western.

Ranger of Cherokee Strip (1949)** Passable Monte Hale western.

Rangers of Fortune (1940)1/2** Fred MacMurray, Albert Dekker. Off-beat western defies convention, but is a very confusing film. Story of three renegades who help an old man and a young girl. Ambitious try that just doesn't succeed in rising above average.

Rascals (1938)*1/2 Jane Withers, Rochelle Hudson. Jane's a gypsy in this one and she straightens out Rochelle's life. For kids only.

Rasputin and the Empress. (1932) *1/2** John, Ethel and Lionel Bar-

- rymore. Story of life at court in Russia prior to the murder of the czar and his family is exciting screen entertainment. Seeing the three Barrymores together is a treat in itself but the picture actually does their talent justice.
- Rationing** (1943)* $\frac{1}{2}$ Wallace Beery, Marjorie Main, Donald Meek. Funny then but horribly dated today is this comedy about a butcher (Beery) and the inspector from the OPA (Main).
- Raven, The** (1935)** Boris Karloff Bela Lugosi. Lurid thriller about a plastic surgeon who adores the works of Edgar Allan Poe. Karloff is effective as a gangster who needs a face-lift, but the film is just so-so.
- Raw Deal** (1948) *** $\frac{1}{2}$ Dennis O'Keefe, Claire Trevor, Marsha Hunt. Framed into prison by the mob, a gangster escapes and goes seeking vengeance. Excellent melodrama with fine direction, photography, good performances.
- Razor's Edge, The** (1946)*** Tyrone Power, Gene Tierney, Clifton Webb. Story of a man's search for faith, adapted from Maugham's novel, is a rambling, tedious film which has few high spots and fails to hold up. An "A" for effort but the book was too difficult to adapt.
- Reaching for the Sun** (1941)** $\frac{1}{2}$ Joel McCrea, Eddie Bracken, Ellen Drew. Fair little sentimental comedy about a country boy who comes to Detroit to buy an outboard motor, and ends up with a factory job and a family. Film relates his efforts to get back to the farm.
- Ready for Love** (1931)** Richard Arlen, Ida Lupino. Newspaper owner mistakes a girl for the enamored of the town's leading citizen. Mildly amusing comedy.
- Ready, Willing and Able** (1937)** $\frac{1}{2}$ Ruby Keeler, Allen Jenkins. Ruby's dancing and a score by Johnny Mercer and Richard Whiting are all this has to offer. Tiresome plot.
- Reap the Wild Wind** (1912)*** Ray Milland, John Wayne, Paulette Goddard. Lavish DeMille adventure tale of an 1840 love triangle off the Florida Keys where the most profitable thing a man could do was wreck ships. Lusty film, loses much of its value in black and white and on small TV screen.
- Rebecca** (1940)**** Laurence Olivier, Joan Fontaine, George Sanders. Sheltered girl marries a brooding man who is haunted by his mysteriously deceased first wife. Fine drama with brilliant Hitchcock direction, superb performances.
- Rebecca of Sunnybrook Farm** (1938) ** $\frac{1}{2}$ Shirley Temple, Randolph Scott. If you like Shirley you'll love her in this but if you want your kids to see a screen adaptation of the famous children's book—this is not it.
- Rebound** (1931)* $\frac{1}{2}$ Ina Claire, Myrna Loy, Robert Ames. The love affairs of five people intertwine. Outdated romantic drama.
- Reckless** (1934)** Jean Harlow, William Powell, Franchot Tone. Some good performers are wasted in this trashy chronicle of a chorus girl and her effect on people's lives.
- Reckless Hour** (1931)* $\frac{1}{2}$ Conrad Nagel, Joan Blondell. Joan provides some good comic relief but overall it's a tired story about the beautiful but innocent model and the lads in her life. The innocent model message is as dated today as it was in 1931.
- Reckless Moment** (1949)*** $\frac{1}{2}$ James Mason, Joan Bennett. A woman who has killed a scoundrel to protect her family finds herself in the clutches of a blackmailer. Well acted and directed, this is a good melodrama.
- Red Canyon** (1949)** George Brent, Ann Blyth, Howard Duff. Cowboy helps a girl and her dad tame a wild horse. Standard western. Nothing unusual despite a good cast.
- Red Dust** (1932)** Clark Gable, Jean Harlow, Mary Astor, Donald Crisp. Romance and intrigue on a rubber plantation in Indochina is stretched into a lot of nothing.
- Redhead from Manhattan** (1943)** Lupe Velez, Michael Duane. Theatrical star agrees to impersonate her cousin until the cousin has her baby, which causes romantic mix-ups. Ordinary musical comedy.
- Red Headed Woman** (1932)** $\frac{1}{2}$ Jean Harlow, Chester Morris. Woman's easy morals involve her in some virile love affairs. Antiquated but robust melodrama.
- Red Hot Tires** (1935)** $\frac{1}{2}$ Lyle Talbot, Mary Astor. Fast moving, well acted but undistinguished drama of an auto racer who goes to prison by mistake.
- Red House, The** (1947)*** $\frac{1}{2}$ Edward G. Robinson, Lon McCallister. A farmer holds a terrifying secret concerning a sinister house in the woods. Excellent suspense thriller.
- Red Menace, The** (1949)** Robert Rockwell, Hanne Axman. Ex-GI is duped by Communists, but realizes his error before it's too late. Sincere

but inept expose loses its point in second-rate handling.

Red Planet Mars (1952)1/2** Peter Graves, Andrea King. Attempts to communicate with Mars set off a chain of events that threatens the safety of the entire world. Fanciful science-fiction melodrama, with a bit more meat to the plot than most of this type.

Red Pony, The (1948)*** Robert Mitchum, Myrna Loy, Peter Miles. Ranch boy is gifted with a colt, grows to love him but the colt escapes. John Steinbeck story receives a good production, but moves rather leisurely.

Red River (1952)**** John Wayne, Montgomery Clift. Story of a cattle baron and the empire he builds. Top-notch acting, direction and story make this a western film classic.

Red River Robin Hood (1942)** Okay Tim Holt western.

Red River Shore (1953)** Fair Rex Allen western.

Red River Valley (1935)** Okay Gene Autry western.

Red River Valley (1941)1/2** Okay Roy Rogers western.

Red Shoes, The (British, 1948)*** Moira Shearer, Anton Walbrook. An impresario persuades a ballerina to give up her romance with a composer and sacrifice all for art. Beautiful design and superb dancing, but nevertheless a hackneyed, overdone dramatic plot.

Redwood Forest Trail (1950)** Average Rex Allen western.

Registered Nurse (1934)** Bebe Daniels, Lyle Talbot. Two doctors vie for the affections of a nurse. Average melodrama.

Reluctant Widow, The (British, 1950)** Jean Kent, Guy Rolfe. Governess marries a dying man, is moved into his mansion by a scoundrel who uses it for smuggling activities. Cumbersome costume melodrama.

Remarkable Andrew, The (1942)1/2** William Holden, Brian Donlevy. Ghosts of our founding fathers come to the aid of a timid young man fighting graft. Interesting, well played hokum.

Rembrandt (British, 1936)*1/2** Charles Laughton, Elsa Lanchester. The biographical drama of the great Dutch painter. Excellently written, performed.

Remember? (1939)** Robert Taylor, Greer Garson, Lew Ayres. Silly little comedy about a guy who elopes with

his friend's fiancée and then the friend instead of shooting his pal uses the couple for some nonsensical experiment.

Remember the Day (1941)*** Claudette Colbert, John Payne. The ladies should like this sentimental story of a teacher's life, her guidance of one pupil and her unhappy romance.

Remember the Night (1940)*** Fred MacMurray, Barbara Stanwyck. Warm, moving story of a DA who takes a shoplifter home with him when court recesses for the Xmas holidays.

Remember Pearl Harbor (1942)1/2** Donald Barry, Fay Mackenzie. A disgraced serviceman goes outside the law, but rights himself when the Japanese attack. Familiar service story.

Rendezvous (1935)*** William Powell, Rosalind Russell. Amusing comedy about espionage in Washington during the first World War. Powell is a delight as the code expert who wants to go overseas and fight.

Rendezvous with Annie (1946)1/2** Eddie Albert, Faye Marlowe. Army pilot flies home secretly to spend a few hours with his wife, but this leads to complications. Light, frothy comedy has many amusing moments.

Renegade Ranger (1938)1/2** Good George O'Brien western; with Rita Hayworth, Tim Holt.

Renegades of Sonora (1948)** Average Allan Lane western.

Renegades of the West (1932)** Okay Tom Keene western.

Reno (1930)* Kenneth Thomson, Ruth Roland. A child suffers when the parents decide to separate. Poor drama.

Reno (1939)** Richard Dix, Gail Patrick. Lawyer changes Reno from a mining town to a divorce center. Fair drama.

Repeat Performance (1947)*** Joan Leslie, Louis Hayward, Richard Basehart. A woman who has just murdered her husband receives a chance to relive the past year to see if she would do it again. A good tense story idea gone wrong in loose scripting.

Repent at Leisure (1941)** Wendy Barrie, Kent Taylor. Daughter of a department store owner runs off and marries a poor clerk. Mild comedy-drama.

Reported Missing (1937)1/2** William Gargan, Jean Rogers. In each of a series of plane crashes, the vic-

tims have been robbed. Typical heroes, but well handled.

Return of Doctor X (1939)** Wayne Morris, Rosemary Lane, Humphrey Bogart. Typical horror movie made from the old "bring back the dead" formula.

Return of Frank James, The (1940)*** Henry Fonda, Gene Tierney. Jesse's brother sets out to get the Ford boys in this interesting tale. Not as exciting as Jesse's story but plenty of warmth and humor mixed in make up for the moderate pace.

Return of Jesse James (1950)1/2** John Ireland, Ann Dvorak. Small-time outlaw is a dead ringer for the late Jesse; he becomes a big-timer by cashing in on the James name. Above average western.

Return of Jimmie Valentine See: Prison Shadows

Return of Monte Cristo (1916)1/2** Louis Hayward, Barbara Britton. Nephew to Edmund Dantes is framed to Devil's Island by enemies who wish to prevent him from claiming the Monte Cristo inheritance. Okay costume melodrama.

Return of Peter Grimm (1935)*** Lionel Barrymore, Helen Mack. Man who dominated his household before death returns from the Beyond to find things changed. Interesting, well acted drama.

Return of Sophie Lang, The (1936)1/2** Gertrude Michael, Guy Standing, Ray Milland. Entertaining drama, set aboard ship, about a reformed female jewel thief who must prove her innocence in a theft.

Return of the Cisco Kid, The (1939)1/2** Warner Baxter, Lynn Bari, Cesar Romero. Fair Cisco Kid western featuring Mr. Baxter as Cisco. Cesar Romero was so good in a supporting role that, in the next film, he was promoted to Cisco role.

Return of the Scarlet Pimpernel (British, 1938)*1/2 Barry Barnes, Sophie Stewart, James Mason. The undercover hero of the French Revolution returns when agents of Robespierre kidnap his wife. Dull, artificial costume melodrama.

Return of the Terror (1934)** Mary Astor, Lyle Talbot. Fair whodunit with some competent acting and direction.

Return of the Vampire (1944)** Bela Lugosi, Nina Foch. Routine horror film with the vampire foiled when his monster assistant gets religion.

Return to Paradise (1953)1/2** Gary Cooper, Roberta Haynes. Slow-moving story of the romance of a bum and a native girl in the South Seas.

Return to Treasure Island (1954)* Tab Hunter, Dawn Addams. Young student battles crooks after buried treasure. Inept melodrama is funny in the wrong places.

Reunion (1936)** Jean Hersholt, Dionne Quints. The little girls in their second film which offers nothing but a silly plot and an excuse to exploit their 1936 fame.

Reunion in France (1942)** Joan Crawford, John Wayne. Joan saves France. Wayne is an American flyer who needs her help and the whole thing adds up to nothing.

Reunion in Vienna (1932)*** John Barrymore, Diana Wynyard. Bob Sherwood's play about the renewed romance of an exiled nobleman and his former sweetheart is superbly acted and written. Much of its warmth and humor, however, is based on a Vienna many of us have forgotten.

Reveille with Beverly (1943)** Ann Miller, William Wright. Switchboard operator becomes a popular lady disk jockey. Appearances by Sinatra, Duke Ellington, Bob Crosby, etc., save this mild musical.

Rhapsody in Blue (1945)*1/2** Robert Alda, Oscar Levant, Alexis Smith. This is a trite, pedestrian film biography of the great George Gershwin but it's simply loaded with his magnificent music and the color of the years when he was on top. It's a treat to listen but it will make you feel cheated by his early death.

Rhythm Hits the Ice (1942)*1/2 Ellen Drew, Richard Denning, Vera Vague, Jerry Colonna. A girl inherits an ice show, makes it a success. Slim story tied to eye-filling ice show numbers. (Also "Ice Capades Revue")

Rhythm in the Clouds (1937)** Warren Hull, Patricia Ellis. Young man with plenty of cheek lets nothing stand in the way of romancing the girl he's after. Average musical comedy.

Rhythm of the Saddle (1938)*1/2 Mediocre Gene Autry western.

Rhythm on the Range (1936)** Bing Crosby, Martha Raye, Bob Burns. Cowboy Bing romances an heiress and a prize cow in this forced comic offering.

Rhythm on the River (1940)*** Bing Crosby, Mary Martin, Oscar Levant. Nothing turns into something when

- handled by experts. A couple of successful ghost song writers try and click on their own, but only succeed in falling in love. Pleasant musical.
- Rich Man's Folly (1931)****^{1/2} George Bancroft, Frances Dee. The old plot about the tycoon who puts his life in his son, the boy dies and the tycoon becomes a terror. Antiquated and overacted to the point of comedy.
- Rich Are Always with Us, The (1932)****^{1/2} George Brent, Bette Davis, Ruth Chatterton. Good acting but little else in this story of an unhappy marriage. You know after fifteen minutes whom Miss Chatterton will marry at the final fade-out so the rest of the film is superfluous as it is rather dull.
- Richest Girl in the World (1934)****^{1/2} Miriam Hopkins, Joel McCrea. Girl with a lot of dough still isn't happy until she meets the right guy. Amusing comedy.
- Rich Man, Poor Girl (1937)****^{1/2} Robert Young, Lew Ayres, Ruth Hussey, Lana Turner. Pleasant comedy about the rich guy who's trying to prove to his poor fiancée that he'd fit in with her family. It's harmless and cute.
- Ride a Crooked Mile (1938)**** Akim Tamiroff, Frances Farmer. Corny, overdone drama about a boy who decides to help his growling thief of a father break out of Leavenworth. Some good acting, but the story is more confusing than entertaining.
- Ride, Kelly, Ride (1941)**** Eugene Pallette, Marvin Stephens. Young cowhand is taught to be a jockey. Fairly pleasant racing melodrama.
- Ride Ranger, Ride (1936)**** So-so Gene Autry western.
- Rider from Tucson (1950)**** Fair Tim Holt western.
- Riders of the Purple Sage (1941)**** George Montgomery, Mary Howard. Short, fast paced western based on a Zane Grey story. George breaks up a lawless band of vigilantes.
- Riders of the Range (1949)****^{1/2} Good Tim Holt western.
- Riders to the Stars (1954)****^{1/2} William Lundigan, Herbert Marshall. Fair science-fiction thriller about three men sent into outer space to investigate certain meteor behavior.
- Ride Tenderfoot, Ride (1940)**** Fair Gene Autry western.
- Ride the Man Down (1952)**** Rod Cameron, Brian Donlevy, Ella Raines. Ranch foreman keeps it from land grabbers while awaiting the new owners. Fast-paced, exciting western with a good cast.
- Ridin' Down the Canyon (1942)**** Average Roy Rogers western.
- Riding High (1943)**** Dorothy Lamour, Victor Moore, Dick Powell. Big budgeted musical with little entertainment value. Something about a silver mine, a young man who wants to save it, and some musical nothings.
- Riding on a Rainbow (1941)*** Weak Gene Autry western.
- Riding the Wind (1941)**** Okay Tim Holt western.
- Riffraff (1917)**** Pat O'Brien, Anne Jeffreys. Crooks are after an oil field survey in Panama, but are foiled by the local jack-of-all-trades. Well done melodrama holds the interest.
- Riffraff (1935)**** Jean Harlow, Spencer Tracy. Cliche filled, melodramatic story of the tuna fishing industry in California. An insult to its excellent cast.
- Rififi (French 1954)**** Jean Servais, Carl Mohner. There's a classic robbery scene in this exciting story about some crooks whose mutual distrust traps them all. A superior film which would have been better without the English dubbing. Brilliantly directed by American Jules Dassin.
- Right of Way (1931)****^{1/2} Conrad Nagel, Loretta Young. Poorly done story of a Quebec lawyer, complete with monocle, and his adventures. They have everything but the kitchen sink in this one and they throw in amnesia to compensate for the missing sink.
- Right to the Heart (1942)**** Brenda Joyce, Joseph Allen Jr. Society playboy comes to a training camp to get in shape, falls for the owner's daughter. Pleasing but minor comedy.
- Right to Live (1935)**** George Brent. Talky contortion of Somerset Maugham's "Sacred Flame." Story of illicit love and murder has few good moments in spite of exciting theme.
- Right to Romance (1933)**** Ann Harding, Robert Young. Lady doctor finds time for love after hours. Fair drama.
- Ringside Maisie (1940)**** Ann Sothern, Robert Sterling. Maisie meddles in the affairs of a young boxer in this routine entry in the series. Miss Sothern deserved better than Maisie.

- Rings on Her Fingers** (1912)** $\frac{1}{2}$ Henry Fonda, Gene Tierney, Laird Cregar. Well played but overdone tale of a girl who is conned into fronting for swindlers and falls for her first victim.
- Rio Grande** (1950)** $\frac{1}{2}$ John Wayne, Maureen O'Hara. Tough cavalry commander awaits orders to cross a river so he can clean up marauding Indians. John Ford epic western has beautiful scenery, some good action and plenty of human interest.
- Rio Grande Patrol** (1950)** Okay Tim Holt western.
- Rio Rita** (1941)** Kathryn Grayson, Abbott & Costello. Abbott & Costello fans and even a few others will enjoy this musical about a ranch which is infested with Nazi spies.
- Riptide** (1933)** Norma Shearer, Robert Montgomery, Herbert Marshall. Well played but poor drama of love, triangles and the usual nonsense.
- Rise and Shine** (1941)** Jack Oakie, Linda Darnell. Occasionally hilarious comedy about a dumb football hero's adventures. Oakie is perfect and you should have some fun with this in spite of some uninspired music.
- River, The** (1951)** Nora Swinburne, Esmond Knight. Story of an English family living in India, and of the hardships and difficulties involved in their maturity. Off the beaten path; a pictorially beautiful (if in color), fascinating drama, directed by Jean Renoir.
- River's End** (1931)** $\frac{1}{2}$ Charles Bickford, Evelyn Knapp. Mounted police adventure story with Mr. Bickford performing a dual role. Mike Curtiz's direction is worth watching because his technique was several years ahead of the time.
- River's End** (1910)** Dennis Morgan, Victor Jory. Remake of the saga of the Mounties with Dennis Morgan in the dual role of a Mountie and a wrongfully accused murderer. Still some entertainment in the old tale.
- Road Agent** (1952)** $\frac{1}{2}$ Good Tim Holt western.
- Roadblock** (1951)** $\frac{1}{2}$ Charles McGraw, Joan Dixon. Insurance investigator turns crook to get enough money for his girl friend. Well acted, suspenseful crime melodrama.
- Road Demon** (1939)** Henry Arthur, Jean Valerie. Well done little "B" about a family that suddenly finds itself part owners of a racing car.
- Road House** (1948)** Ida Lupino, Richard Widmark, Cornel Wilde. A good cast lifts this routine melodrama out of the ranks of mediocrity. Widmark plays a sadistic road house owner who has his enemy paroled in his custody so he can torture him.
- Road House Girl** See: **Wheels of Fate**
- Roadhouse Murder** (1932)** Bruce Cabot, Dorothy Jordan. Rainstorm drives a reporter into an inn, where murder strikes. Average mystery.
- Road Show** (1910)** Adolphe Menjou, Carole Landis. A playboy and his screwy friend from an insane asylum join a traveling carnival. Completely mad, amusing farce.
- Road to Alcatraz** (1945)** $\frac{1}{2}$ Robert Lowery, June Storey. A happily married couple finds itself involved in the murder of the husband's business partner. Neat mystery, with some suspenseful moments.
- Road to Denver** (1955)** $\frac{1}{2}$ John Payne, Mona Freeman, Lee J. Cobb. Cowhand tries to keep his hot-headed brother out of trouble when the kid joins up with the outlaws. Pretty fair western.
- Road to Glory, The** (1936)** Fredric March, Warner Baxter, Lionel Barrymore. Exciting World War I film which is episodic but superbly acted and directed. William Faulkner is credited as co-author of the script along with Joel Sayre.
- Road to Morocco** (1942)** Bob Hope, Bing Crosby, Dorothy Lamour. Zany Hope-Crosby comedy is a bit too silly, but still gets its share of laughs from their insults and encounters. A few good songs help out.
- Road to Reno** (1931)** $\frac{1}{2}$ Lilyan Tashman, Buddy Rogers. Stilted drama about the sordid consequences of divorce and their effect on the participants.
- Road to Rio** (1948)** Bob Hope, Bing Crosby, Dorothy Lamour. Crazy, delightful antics in Rio de Janeiro expertly handled by experts. Good fun.
- Road to Singapore** (1940)** Bob Hope, Bing Crosby. First of the "Road" films and not much to offer except for Bob and Bing's presence. Zany tale about two playboys who go to Singapore to forget women.
- Road to Singapore** (1931)** $\frac{1}{2}$ William Powell, Louis Calhern. Adaptation of the play "Heat Wave" serves up little more than fine acting. Torrid romance between Cal-

hern's screen wife and the beguiling Powell provides much of the heat from the play's original title.

Road to Utopia (1946)***½ Bing Crosby, Bob Hope, Dorothy Lamour. Vaudeville team involved in search for Alaskan gold mine but—forget the plot—this one is funny.

Road to Zanzibar (1941)***½ Bob Hope, Bing Crosby, Dorothy Lamour. Satire on all jungle pictures is the funnies of the "Road" series. Bing and Bob tour Africa as a couple of carnival hustlers and it's really the greatest safari the movies have ever shown.

Roaring Twenties, The (1939)*** James Cagney, Priscilla Lane. This saga of the "dry" years with its gang wars and speakeasies may, for nostalgic and historical reasons, look like a better film today than when it was originally presented. Cagney is wonderful in this adaptation of a Mark Hellinger story.

Roar of the Dragon (1932)** Richard Dix, Gwili Andre. Adventurer falls for a Russian belle on the Manchurian frontier. Fair melodrama.

Robbers of the Range (1941)** Average Tim Holt western.

Robin Hood of El Dorado (1935)***½ Warner Baxter, Bruce Cabot. Good western, based on fact, about a storied Mexican outlaw who was brutally mistreated by American gold prospectors and turned to a life of almost barbaric killing.

Robin Hood of Texas (1947)** Fair Gene Autry western.

Robin Hood of the Pecos (1941)***½ Good Roy Rogers western.

Robinson Crusoe (1933)***½ Dan O'Herlihy. Daniel Defoe's classic story of a lad marooned on a small island. O'Herlihy's performance is a stand-out, practically a one-man show.

Rockabye (1932)** Joel McCrea, Constance Bennett. Actress nourishes a deep love for children, won't let marriage interfere with career. Mild drama.

Rocketship X-M (1950)*** Lloyd Bridges, Osa Massen. Scientists begin the first rocket trip to the moon, but something goes wrong and they land on atomic-destroyed Mars instead. Good science-fiction thriller. Well done technically and dramatically.

Rocking Horse Winner, The (British, 1949)***½ Valerie Hobson, John Howard Davies, John Mills. Young-

ster keeps picking winners while riding his rocking horse, bringing wealth to his family, but his gift soon brings tragedy. Gripping, superbly acted drama, with an unusual theme, treated carefully

Rock Island Trail (1950)** Forrest Tucker, Adele Mara. Railroad engineer hattles competition of a stage-coach line. Fair outdoor action melodrama, nothing to rave about.

Rodeo King and the Senorita (1951)*** Top-notch Rex Allen western.

Roger Touhy, Gangster (1944)***½ Preston Foster, Victor McLaglen. Fairly good crime film loosely based on Touhy's career. Maybe if he looked like Foster, he would have become an actor.



Bing Crosby, Bob Hope, in
Road to Singapore

Rogue River (1950)***½ Rory Calhoun, Peter Graves. A state policeman and his ne'er-do-well cousin become involved in a bank robbery. Exceptionally well-written, lively melodrama, well above average.

Rogues' Regiment (1948)***½ Dick Powell, Marta Toren, Stephen McNalley. Intelligence officer joins the Foreign Legion in search of an escaped Nazi bigwig. Well made but routine melodrama.

Roll on Texas Moon (1946)***½ Pleasing Roy Rogers-Dale Evans western.

Romance (1930)** Greta Garbo, Lewis Stone. Opera singer enters into an affair with a Rector, knowing it cannot last. Garbo is the sole asset of this mildewed drama.

Romance and Rhythm (1940)***½ Kenny Baker, Frances Langford, Ann Miller, Hugh Herbert. A nutty antique dealer buys a radio station.

which becomes a dud when television arrives. Fairly amusing musical; some good songs.

Romance in the Dark (1938)**^{1/2} Gladys Swarthout, John Boles, John Barrymore. Madcap opera star palms off a jobless girl as a great singer, but his ruse is discovered. Comedy is too forced, but there's some fine warbling by Swarthout.

Romance in Manhattan (1934)** Francis Lederer, Ginger Rogers. Foreign boy and girl fall in love and try to make the best of it in a hard world. Mild romantic comedy-drama.

Romance of the Redwoods (1939) ^{1/2} Charles Bickford, Jean Parker. Corny tale about a lumberjack who loves a girl but loses her to an educated slicker. Forget it.



The Marx Brothers, in *Room Service*

Romance of Rosy Ridge, The (1947) *** Van Johnson, Thomas Mitchell, Janet Leigh. With tensions high after the Civil War, a mysterious stranger is looked upon with suspicion by a Southern sympathizing Missouri farmer. Well made, charming drama.

Romance of the Rio Grande (1940) ** Cesar Romero, Patricia Morison. Cisco is still entertaining as he saves another ranch for another pretty girl.

Romance on the High Seas (1948) *** Doris Day, Jack Carson. This was Doris' first film and it made a lot more noise at the box office than with the critics. Light little romantic-comedy with a cruise background

doesn't interfere too much with a delightful score.

Romance on the Range (1942)** Fair Roy Rogers western.

Romance on the Run (1938)**^{1/2} Donald Woods, Evelyn Venable. A private investigator on the trail of jewel thieves finds love interfering with his task. Cute comedy.

Romantic Age, The See: Naughty Arlette

Romeo and Juliet (1954)***^{1/2} Laurence Harvey, Susan Shentall. Shakespeare's tragedy of star-crossed lovers, beautifully filmed (in color) in Italy. Pictorially splendid, but the performance leave something to be desired.

Romeo and Juliet (1936)**** Leslie Howard, John Barrymore, Norma Shearer. Brilliant screen production of Shakespeare's tragic romance. Cast is superb.

Rookies in Burma (1943)^{1/2} Wally Brown, Alan Carney. Two dumb rookies are captured by the Japs, but escape. Weak comedy.

Rookies on Parade (1941)** Bob Crosby, Ruth Terry, Marie Wilson. A top songwriter is drafted into the Army, writes a big camp show. Routine musical.

Room Service (1938)**^{1/2} Marx Brothers, Ann Miller. Broke producer and his aides stall from being kicked out of their hotel room. Amusing comedy, but not the Marxes at their best.

Rootin', Tootin' Rhythm (1937)** Fair Gene Autry western.

Rope, The (1948)***^{1/2} James Stewart, John Dall, Farley Granger. Hitchcock does a masterful job on this mystery and, aided by Stewart's engrossing performance, it emerges as an exciting story of a murder and murderers.

Rose Bowl (1936)* Buster Crabbe, Eleanor Whitney. Cliche-loaded football film which may appeal to the junior football fans.

Rose Marie (1935)*** Jeanette MacDonald, Nelson Eddy, James Stewart. Loose adaptation of the original operetta of love and adventure with the Mounted Police is still good entertainment thanks to a delightful score and top voices to do it justice.

Rose of the Rancho (1936)** Gladys Swarthout, John Boles. Elaborate bore of a musical about California's early days as a state. A few good comic sequences by Willie Howard save the film from total ruin.

Rose of Washington Square (1939)

*** Al Jolson, Alice Faye, Tyrone Power. Alice and Al sing some of the most memorable songs of the twenties and it is, of course, the highlight of an otherwise ordinary film. Backstage plot about a follies girl who loves a bum is poorly written and not too well acted.

Rosie the Riveter (1943)1/2** Frank Albertson, Jane Frazee. Some defense workers help out their landlady, who plans to open a new restaurant. Sprightly musical, above average.

Roughly Speaking (1945)1/2** Jack Carson, Rosalind Russell. Ambitious wife struggles to aid her ne'er-do-well husband in his business schemes, while raising a large family. Long but deftly acted, pleasantly done comedy drama.

Rough Riders of Durango (1951)** Okay Allan Lane western.

Rough Riders Roundup (1939)1/2** Action-packed Roy Rogers western.

Rough, Tough and Ready (1945)1/2** Chester Morris, Victor McLaglen. Juvenile adventure story of a couple of rough deep sea divers working for Navy salvage.

Roughshod (1948)1/2** Robert Sterling, Gloria Grahame, John Ireland. Rancher and a dance hall girl elude three escaped convicts. Fairly suspenseful western.

Round-Up, The (1941)1/2** Richard Dix, Patricia Morison. Love triangle in the west produces little action and less interest.

Roundup Time in Texas (1937)1/2** Okay Gene Autrey western, slightly different.

Roving Tumbleweeds (1939)* Weak Gene Autrey western.

Roxie Hart (1943)1/2** Ginger Rogers, Adolphe Menjou. Story of a 1920 burlesque dancer who tries to use her murder trial for publicity purposes is fair comedy and poor drama.

Royal Bed (1931)** Mary Astor, Lowell Sherman. A princess is forbidden to marry outside the Royal Family. Dated romance.

Royal Family of Broadway (1931) *** Fredric March, Ina Claire. The frantic happenings amidst a family of noted Broadway actors. Despite its age, still a good comedy-drama, based on a well-known family.

Royal Scandal, A (1945)1/2** Tallulah Bankhead, William Eythe, Charles Coburn. Tallulah's fans will enjoy it but all others beware. Farce

about Catherine the Great of Russia seems more like a succession or cleaned up burlesque skits than a film.

Ruggles of Red Gap (1935)****

Charles Laughton, Charles Ruggles, Mary Boland. Hilarious tale of an English butler who suddenly finds himself in the American west, when he is won by an American in a poker game. Laughton, at his best, and a superb cast make this one of the all-time great comedies.

Rulers of the Sea (1939)*** Margaret Lockwood, Douglas Fairbanks Jr., Will Fyffe. Interesting drama of the first steam crossing of the Atlantic which led to the beginning of the luxury liner. Not a great epic, but Mr. Fyffe is superb and the tale well told.



Jeanette MacDonald, Nelson Eddy,
in *Rose Marie*

Ruling Voice (1931)1/2** Walter Huston, Loretta Young. Huston is a big-time crook in this poorly written story but the fact that he always was a big-time actor gives this film more stature today than it enjoyed in 1931.

Rumba (1935)1/2** George Raft, Carole Lombard. Romance of a dancer and a girl on a cruise, plus a shooting and enough incidents to fill the hour.

Runaway Bride (1930)1/2** Mary Astor, Lloyd Hughes. Girl breaks her engagement when she finds out the truth about her fiancée. Old, weak comedy-drama.

Runaway Bus, The (British, 1951)** Frankie Howard, Margaret Ruther-

- ford. A bus lost in a London fog commandeered by a screwy driver has an international thief aboard. Very mild comedy, misses fire often.
- Run for Your Money, A** (British, 1949)***1/2 Donald Houston, Alec Guinness. Two Welsh coal miners have various misadventures when they visit London. Delightful comedy, raising many chuckles. Excellently acted.
- Rustlers** (1949)**1/2 Good Tim Holt western.
- Rustlers on Horseback** (1950)*** Excellent Allan Lane western, plenty of action.
- Ruthless** (1948)** Zachary Scott, Diana Lynn, Louis Hayward. A power-mad business tyrant stops at nothing to rise to the top, but his enemies outnumber him when he arrives there. Fair drama.
- Sabotage Squad** (1942)** Bruce Bennett, Kay Harris. Two small-timers are mistaken for saboteurs, go after the real gang. Undistinguished action melodrama.
- Sabre Jet** (1953)**1/2 Robert Stack, Coleen Gray. Wives wait for their husbands to return from Korean missions. Too few air action shots.
- Saddle Buster** (1932)** Fair Tom Keene western.
- Saddle Legion** (1951)** Fair Tim Holt western.
- Saddle Pals** (1947)* Dull Gene Autrey western; no action.
- Sadie McKee** (1933)**1/2 Joan Crawford, Franchot Tone, Edward Arnold. Mr. Arnold wins the honors in this illogical but entertaining story of a woman who rises to wealth through marriage.
- Safari** (1940)** Madeleine Carroll, Douglas Fairbanks Jr. Familiar story of the beautiful girl who meets handsome fellow while in darkest Africa. Routine cliches all the way.
- Safe in Hell** (1931)** Donald Cook. Ridiculous film about a refuge for cutthroats and thieves somewhat like the Casbah. The assortment of thieves turn in amusing performances but the central plot is too heavy.
- Safety in Numbers** (1938)** Jed Prouty, Spring Byington. Routine "Jones Family" folksy comedy series with Pop's brood rallying to help him out of a tough spot.
- Saga of Death Valley** (1939)**1/2 Indifferent Roy Rogers western.
- Sagebrush Law** (1943)**1/2 Lively Tim Holt western.
- Sagebrush Troubadour** (1935)** Fair Gene Autrey western.
- Sahara** (1943)*** Humphrey Bogart, Dan Duryea. American tank with an assorted crew outwit the Nazis in the desert. Frequently exciting war drama, well done.
- Saigon** (1948)** Alan Ladd, Veronica Lake. Routine adventure story set in Indochina involving a black marketeer and a half a million dollars.
- Sailor's Holiday** (1944)**1/2 Arthur Lake, Shelley Winters. Three sailors on leave have girl trouble in Hollywood. Tedious little comedy, not much fun.
- Sailors on Leave** (1941)**1/2 William Lundigan, Shirley Ross. Two gobs arrange for their buddy to get married, so they can get out of a mythical "legacy" deal they've made with their shipmates. Cute comedy registers a number of hearty laughs.
- Sailor Takes a Wife, The** (1945)** Robert Walker, June Allyson, Hume Cronyn. Corny story about the trials of a boy and girl who were wed during the war and are just getting to know each other.
- Sailors Three** (1939)**1/2 Tommy Trinder, Claude Hulbert, Michael Wilding. Three crazy tars nearly wreck the Navy but manage to capture some spies. Crazy mixed-up slapstick comedy, some funny scenes.
- Sainted Sisters, The** (1948)**1/2 Joan Caulfield, Barry Fitzgerald. Barry reforms a couple of con girls in this film which completely depends on him for its appeal.
- Saint in London** (British, 1939)**1/2 George Sanders, Sally Gray. The Saint picks up a wounded man on a road and is plunged into crooked doings. Entertaining mystery.
- Saint in New York** (1938)*** Kay Sutton, Louis Hayward. The Saint helps a civic committee clean up a gang of racketeers. Good melodrama, well made and exciting.
- Saint in Palm Springs** (1941)**1/2 George Sanders, Wendy Barrie. The Saint is entrusted to deliver three valuable stamps to a girl for her inheritance. Entertaining mystery.
- Saint Meets the Tiger** (British, 1942)**1/2 Hugh Sinclair, Jean Gillie. The Saint gets on the trail of a gang who has stolen a fortune in gold. Lively detective story.
- Saints and Sinners** (British, 1949)*** Kieron Moore, Christine Norden. A successful businessman returns to

his native Irish village to find things changed. Warm comedy-drama with fine work by members of the famous Irish Abbey Theatre.

Saint's Double Trouble (1940)** George Sanders, Helene Whitney. The Saint traps a look-alike who has been engaging in diamond smuggling. Fair mystery.

Saint's Girl Friday (British, 1953)** Louis Hayward, Naomi Chance. The Saint investigates the murder of a socialite friend. Fair mystery.

Saint Strikes Back (1939)*** George Sanders, Wendy Barrie. The Saint helps a girl trap thieves who have framed her father. Good detective story, well made.

Saint Takes Over (1940)*** George Sanders, Wendy Barrie. The Saint arrives back in America to save a friend from a murder charge. Above average detective story, well done.

Saint's Vacation (British, 1941)**¹/₂ Hugh Sinclair, Sally Gray. The Saint prevents a valuable secret from falling into enemy hands. Entertaining story.

Sally, Irene and Mary (1938)**¹/₂ Alice Faye, Tony Martin, Fred Allen. Passable musical but so much good talent is weighted down with bad material that the picture falls short of what it might have been. Girls of the title are out-of-work chorus girls.

Salome, Where She Danced (1945)¹/₂ Yvonne DeCarlo, Rod Cameron, David Bruce. The sensuous dancer serves as an intelligence agent, and has many men tumbling after her. Ridiculous costume melodrama, often unintentionally funny.

Salt Lake Raiders (1950)**¹/₂ Good Allan Lane western.

Salty O'Rourke (1945)*** Alan Ladd, Gail Russell, Stanley Clements. Gambler hires a crooked jockey to ride for him. Racetrack story gets a good production, neat script.

Salute for Three (1943)** Macdonald Carey, Dona Drake. Quickie wartime musical about the old publicity romance between girl singer and soldier which, naturally, blossoms into true love.

Salute to the Marines (1943)** Wallace Beery, Marilyn Maxwell, Fay Bainter. Rip-roaring Beery adventure with Mr. Beery an ex-Marine retired and living in the Philippines coming out a hero as he, of course, sees right through the Jap treachery. Juvenile adventure at best.

San Antone (1953)**¹/₂ Rod Cameron, Arleen Whelan, Katy Jurado. During the Civil War, a rancher escorts a cattle herd through enemy territory. Okay western.

San Antone Ambush (1949)**¹/₂ Lively Monte Hale western.

San Antonio (1945)*** Errol Flynn, Alexis Smith. Routine but lavish western with Errol as a rancher and Alexis as a night club singer who, of course, happens to work for the villain.

San Demetrio, London, (British, 1941)*** Mervyn Johns, Robert Beatty, and All-Male British Cast. The bravery of the British Merchant Marines cited in a stirring realistic documentary style war drama. A gasoline tanker, afire during a Nazi attack, is miraculously salvaged and returned to an English harbor by a crew of sixteen men.

Sands of Iwo Jima (1949)***¹/₂ John Wayne, John Agar, Forrest Tucker. Officer's son has no liking for the traditions of the Marine Corps, but a tough sergeant makes him see otherwise under stress of battle. Some of the best war scenes ever staged are here, together with a splendid performance by Wayne.

Sandy Gets Her Man (1940)**¹/₂ Baby Sandy, Stuart Erwin, Jack Carson, Una Merkel. Fireman and a cop vie for the hand of a young widow, who insists her baby decide. Chuckling comedy with a whirlwind slapstick finish.

San Fernando Valley (1944)*** Excellent Roy Rogers western; Dale Evans, Jean Porter.

San Francisco (1935)***¹/₂ Clark Gable, Spencer Tracy, Jeanette MacDonald. Entertaining, well played drama of love and adventure as the notorious Barbary Coast comes to grips with snobbish Nob Hill. The famous earthquake is a perfect climax for the drama.

San Quentin (1937)*** Humphrey Bogart, Pat O'Brien, Ann Sheridan. Better than average prison drama about the rehabilitation of a criminal. As usual, Pat's the cop and Humphrey the bad boy.

San Quentin (1946)** Lawrence Tierney, Marlan Carr. Prison inmates organize a group for the rehabilitation of paroled prisoners. Average melodrama.

Santa Fe Passage (1955)*** John Payne, Faith Domergue, Rod Cameron. Indian-hating scout takes a

- job with a wagon train. Actionful western, above average.
- Santa Fe Trail (1940)***** Errol Flynn, Olivia DeHavilland, Van Heflin. Typical Class A 1940 western. A lot of action, plus an elaborate production was always sure to ring the bell at the box office. The formula hasn't changed much but today we want more powerful themes a la "High Noon" "Black Rock" and "Red River."
- Saraband (British, 1948)***** Stewart Granger, Joan Greenwood. An unhappy girl married to a man in line for the English throne falls in love with an adventurer, but the affair ends tragically. Costume romance has a stylish presentation, especially in the direction, partially compensating for a heavy, grim story.
- Saratoga (1936)**1/2** Clark Gable, Jean Harlow. Gable is a bookie and Harlow is a racing man's daughter in this romantic comedy of the racing world. Miss Harlow died before completing this film.
- Saratoga Trunk (1945)***** Ingrid Bergman, Gary Cooper. It's not a great film but Ingrid was never more beautiful than as Clio, the Creole girl who is the heroine of the Ferber novel. The picture is burdened with unassorted adventures but who can resist Gary and Ingrid.
- Satan Meets a Lady (1935)**** Bette Davis, Warren William. Bette Davis and the entire cast are wasted in this confused, meaningless attempt at mystery-comedy.
- Saturday's Children (1940)***** John Garfield, Claude Rains. This is the third rehash of the Maxwell Anderson play about the trials and tribulations of a young married couple which has been released for TV. It is far and away the best treatment the play has received. The romance will make you laugh, cry and remember.
- Saturday's Heroes (1937)**** Van Heflin, Marian Marsh. Football star becomes head coach and fights for honesty in sports. Average melodrama.
- Savage Drums (1951)**** Sabu, Lita Baron. Returning to his native island at his brother's death, a prince finds it overrun with Commies. Mediocre action drama.
- Savage Frontier (1953)**1/2** Good Allan Lane western.
- Savage Horde (1950)**1/2** William Elliott, Adrian Booth. Outlaw escaping from the cavalry takes sides in a range war. Western has enough action to keep it on the move.
- Saxon Charm, The (1948)**1/2** Robert Montgomery, Audrey Totter, Susan Hayward. Montgomery is superb in this character study of a vicious Broadway producer. Story is at times hard to believe, but sustains interest throughout.
- Say It in French (1938)**1/2** Ray Milland, Irene Hervey. Silly little romantic farce. Plot is loaded with contrived complications like the bride and groom who decide to keep their marriage secret until the groom announces his engagement to another girl. Inoffensive, however, and occasionally amusing.
- Scandal, Inc. (1956)**1/2** Robert Hutton, Claire Kelly. Movie star fights a smear by a scandal magazine. Well-meant but inept melodrama.
- Scandal Sheet (1931)**** George Bancroft, Kay Francis. Ruthless newspaper editor discovers his wife having an affair with another man. Fair melodrama.
- Scandal Street (1938)**** Lew Ayres, Louise Campbell. Routine "B" drama about malicious gossip and its evil overtones.
- Scandal in Paris, A (1946)***** George Sanders, Signe Hasso, Akim Tamiroff. The story of Vidocq, the thief and blackguard who cleverly talks his way into becoming Prefect of Police. Tasty costume melodrama, intelligently directed, well written and acted.
- Scar, The (1948)***** Paul Henreid, Joan Bennett. A gangster gets a new face, and a girl makes a new personality to go along with it, but too late, for he must pay the penalty. Suspenseful melodrama.
- Scarf, The (1951)**1/2** John Ireland, Mercedes McCambridge, Emyln Williams. A girl who's been around aids an escaped inmate of a sanitarium, where he had been placed unjustly for murdering his wife. Generally undistinguished mystery melodrama.
- Scarlet Dawn (1932)**** Douglas Fairbanks Jr., Nancy Carroll. Mediocre action romance set against the Russian Revolution.
- Scarlet Empress, The (1934)**** Marlene Dietrich, Sam Jaffe. Dietrich is Catherine the Great in this stilted, corny, overacted story of the notorious woman.
- Scarlet Pimpernel, The (British, 1935)**1/2** Leslie Howard, Merle Oberon, Raymond Massey. An underground hero masquerades as a

- fop in the familiar adventure story.
- Scarlet River** (1933)** Okay Tom Keene western.
- Scarlet Spear, The** (1954)* $\frac{1}{2}$ John Bentley, Martha Hyer. Low budget quickie shot in Africa about a man chasing a native through the jungle trying to talk him out of murder.
- Scarlet Thread, The** (British, 1950)** Kathleen Byron, Laurence Harvey. Robbers raid a jeweler's shop, hide out in a small college town, where one of them falls in love. Passable melodrama.
- Scatterbrain** (1940)** Judy Canova, Alan Mowbray. A hillbilly girl is accidentally brought to Hollywood and becomes a sensation. Pleasing comedy with music.
- Scotch on the Rocks.** (British, 1954)**** Ronald Squire, Kathleen Ryan. Natives of a small island in the Hebrides cause a Parliamentary investigation when they refuse to pay their taxes. Amusing comedy.
- Scotland Yard** (1941)** $\frac{1}{2}$ Nancy Kelly, Edmund Gwenn. Illogical but often interesting drama about a thief who is shot up in the war and gets a new face and some new problems.
- Scotland Yard Inspector** (British, 1952)** Caesar Romero, Lois Maxwell. American author in London helps a girl find the murderer of her brother. Fair crime melodrama.
- Scotland Yard Investigator** (1945)** Erich von Stroheim, C. Aubrey Smith. The head of an art gallery tries to retrieve the fabulous Mona Lisa, stolen by a fanatic art collector. Mediocre crime melodrama.
- Scoundrel, The** (1935)*** Noel Coward, Julie Haydon. Mr. Coward is perfect in this witty tale of a deceased scoundrel who returns to earth in the hope of finding somebody who wept at his death.
- Scream in the Dark, A** (1943)** Robert Lowery, Marie McDonald. A reporter opens a detective agency and his first case concerns a missing wife. Fair mystery.
- Scudda-Hoo! Scudda-Hay!** (1948)** $\frac{1}{2}$ Lon McCallister, June Haver, Walter Brennan. Story of a farm boy who gets hold of a pair of mules and then trains them to be the best team around in inoffensive entertainment.
- Sea Devils** (1937)** $\frac{1}{2}$ Victor McLaglen, Preston Foster, Ida Lupino. Members of the Coast Guard risk their lives performing duties to protect steamer lines. Acceptable service melodrama has some good moments.
- Sea Hawk** (1940)*** Errol Flynn, Claude Rains. Try and stop your youngsters from watching this salty tale of a sea-going Robin Hood. Don't leave the set too fast yourself because you're liable to enjoy this lusty sea story. Mike Curtiz gives it pace, Flynn gives it dash and Claude Rains and Flora Robson add dignity.
- Sea Hornet** (1951)*** Rod Cameron, Adele Mara. Deep sea diver suspects his buddy was murdered by gold seekers. Action drama moves at a good rate.
- Sealed Cargo** (1951)*** Dana Andrews, Carla Balenda, Claude Rains. Fishing vessel rescues the captain of a Danish ship, who is really the commander of a mother ship for Nazi subs. Exciting, suspenseful melodrama.
- Sealed Lips** (1941)** William Gargan, June Clyde. An investigator checks the possibility that a prison inmate is posing as someone else. Routine detective yarn, mild interest.
- Sealed Verdict** (1948)** $\frac{1}{2}$ Ray Milland, Florence Marly. American major who prosecutes war criminals falls in love with an imprisoned man's sweetheart. Poor fiction.
- Sea of Grass, The** (1946)** $\frac{1}{2}$ Spencer Tracy, Katharine Hepburn, Robert Walker. The cast fights hard but this western about a man who sees New Mexico turning into a dust bowl and fights to save the grass is disappointing. It never stay with any of its many themes long enough to sustain interest and is certainly unworthy of the Tracy-Hepburn combo.
- Sea of Lost Ships** (1953)** John Derek, Wanda Hendrix, Walter Brennan. Two boys who love the same girl enter the Coast Guard Academy together. Overly familiar service drama with little to distinguish it.
- Sea Racketeers** (1937)* Weldon Heyburn, Jeanne Madden. Coast Guardsmen smash a gambling ship used as headquarters for fur thieves. Pretty weak melodrama.
- Search, The** (1947)**** Montgomery Clift, Aline MacMahon. Moving sensitive story of a war orphan found in the ruins of post-war Europe. You're made of steel if this one doesn't move you. The cast is superb.
- Search for Beauty** (1934)** $\frac{1}{2}$ Buster Crabbe, Ida Lupino. Comedy about

"health" magazines has some good moments and its satirical message has some meaning even today.

Searching Wind, The (1916)** Robert Young, Sylvia Sidney. Lillian Hellman's story of a career diplomat who has never taken a firm stand on anything is potentially good drama but never quite makes it.

Sea Wolf (1941)** Edward G. Robinson, John Garfield, Ida Lupino. Captain Quegg of "Caine Mutiny" was normal compared to Jack London's "Wolf" Larsen. This movie is too involved with the mental motivations of Larsen's action but the cast manages to make it a dynamic adventure of the sea.

Second Chance (1953)** $\frac{1}{2}$ Robert Mitchum, Linda Darnell, Jack Palance. American in South America tries to forget an unfortunate experience in the ring, helps a lady in distress. Occasionally suspenseful melodrama.

Second Chorus (1940)** Fred Astaire, Paulette Goddard, Burgess Meredith. Two hot trumpeters try to keep their band together and vie for the affections of the same girl. Pleasant musical, but not Astaire's best.

Second Face, The (1950)** Ella Raines, Bruce Bennett. A girl who has an inferiority complex because of homeliness has a chance to bloom as a glamor girl. Interesting drama, well played.

Second Fiddle (1939)** $\frac{1}{2}$ Sonja Henle, Tyrone Power. An ordinary Irving Berlin score plus a contrived plot about a girl being built for Hollywood stardom combine to make a promising film musical into a pot of mediocrity.

Second Honeymoon (1937)** $\frac{1}{2}$ Tyrone Power, Loretta Young. It was reasonably bold then but an ex-husband wooing his remarried wife is not novel today. Comedy has its moments but it's hard to believe that a millionaire playboy who can have his pick of girls would spend so much time chasing his ex-wife.

Second Wife (1930)* Conrad Nagel, Lila Lee. Father of a ten-year-old has trouble with the child when he remarries. Dated drama.

Second Wife (1936)** Gertrude Michael, Walter Abel. Father of a ten-year-old remarries and his trouble with readjustment of the child. Ordinary drama.

Second Woman, The (1949)** Robert Young, Betsy Drake. The whole

community suspects a man of being responsible for the death of his fiancée, but his new love proves them wrong. Good psychological suspense melodrama.

Secret Agent of Japan, The (1942)** $\frac{1}{2}$ Preston Foster, Lynn Bari. Made after Pearl Harbor, this "B" film tries to exploit the attack by concerning itself with pre-Pearl Harbor espionage in the Pacific.

Secret Beyond the Door (1947)** Joan Bennett, Michael Redgrave. A wife suspects that her husband is becoming insane, seeks to find the reason before she is a corpse. Far-fetched melodrama, lacking suspense.

Secret Bride (1935)** Barbara Stanwyck, Warren William. Scandal, murder and all the repercussions that accompany such dastardly acts make this story of a governor and his daughter lively and interesting.

Secret Call, The (1931)** $\frac{1}{2}$ Richard Arlen, Peggy Shannon. Drama of political graft and its implications is just a fizz by our standards.

Secret Command (1943)** Pat O'Brien, Carole Landis. A two-fisted gent puts a stop to sabotage in the California shipyards. Actionful melodrama, well above average.

Secret Heart, The (1916)** $\frac{1}{2}$ Claudette Colbert, Walter Pidgeon, June Allyson. Cast helps but there's no spark to this dreary psychological study of a girl who worships her dead father and hates her lovely stepmother. Some of the ladies may like this.

Secret of Dr. Kildare, The (1939)** Lew Ayres, Lionel Barrymore, Laraine Day. Certainly not one of the best in this series. Kildare continues his long Hollywood internship, Barrymore is still the barking "heart of gold" Gillespie and Laraine continues as Kildare's pretty combination nurse-sweetheart.

Secret of Madame Blanche, The (1932)** Irene Dunne, Lionel Atwill, Jean Parker. Irene confesses to a murder she knows her son committed and we have another of those martyred-ladies stories so popular 25 years ago.

Secret of the Blue Room, The (1933)** Paul Lukas, Onslow Stevens, Gloria Stuart. Three men, all suitors for the hand of the same girl, volunteer to sleep in a haunted room. Mildly interesting mystery.

Secret of the Chateau (1934)** Claire Dodd, Jack LaRue. The at-

tempt to sell a rare Bible leads to murder. Old-fashioned detective thriller, some good moments.

Secret of the Whistler (1947)**
Richard Dix, Leslie Brooks. Fair "B" thriller about an artist who's waiting for his sick, rich wife to die so he can get her loot.

Secret People, The (British, 1952)**
Valentina Cortesa, Audrey Hepburn, Serge Reggiani. Refugee in London meets her former fiancé who persuades her to enter into an espionage plot. Long, leisurely melodrama doesn't have enough spark to lift it above the ordinary.

Secret Service Investigator (1948)***
Lloyd Bridges, Lynne Roberts. An undercover operative gets the goods on a counterfeiting ring. Neat, above average for this type of thing.

Secret Service on the Air (1939)1/2**
Ronald Regan, John Litel. Good action and pace make this Grade B thriller about the alien smuggling racket passable.

Secret Six, The (1930)1/2** Jean Harlow, Wallace Beery, Clark Gable. Gangster film with the distinguished Lewis Stone as the big shot beer baron. Not a great film but interesting as it's early Gable.

Secrets of an Actress (1938)1/2** Kay Francis, George Brent. Familiar tale of a woman in love with a man who isn't her husband.

Secrets of a Secretary (1931)**
Claudette Colbert, Herbert Marshall. Claudette, a former rich girl turned secretary, unwittingly marries a no good swindler in this well played, dated drama.

Secrets of Monte Carlo (1951)** Warren Douglas, Lois Hall. Young man is caught up in an attempt to steal a rajah's jewels. Okay melodrama.

Secrets of Scotland Yard (1944)1/2**
Stephanie Bachelor, Edgar Barrier. A code expert is murdered and his twin brother takes over to find the spy that turned the trick. Ordinary.

Secrets of the Fench Police (1930)*
Frank Morgan, Gwill Andre. Flower girl is forced by hypnosis to pose as a missing princess. Poor melodrama.

Secrets of the Underground (1942)1/2** John Hubbard, Virginia Grey. The D.A.'s office rounds up a gang that has been counterfeiting war stamps. Fast moving melodrama, with some comedy relief aiding considerably.

Secret Venture (British, 1955)**
Kent Taylor, Jane Hylton. Hero

chases after a missing professor with plans for a new jet fuel. Typical spy melodrama.

See Here, Private Hargrove (1943)
*** Robert Walker, Keenan Wynn.

Many an ex-Army man will get plenty of laughs out of this fair adaptation of the famous best seller.

See My Lawyer (1945)1/2** Olsen and Johnson, Grace McDonald. The two comics want to squirm out of a movie contract, hire three young lawyers to help them. Amusing musical nonsense.

Senator Was Indiscreet, The (1947)1/2** William Powell, Ella Raines, Peter Lind Hayes. A bird-brained senator lets a hot political diary get out of his hands, and it may spell doom to his machine. Side-splitting farce comedy, a laugh a second. Biting satire, hilarious dialogue. Don't miss it!

Sensations (1944)** Eleanor Powell, Dennis O'Keefe. Dancing star resorts to novel means to obtain publicity. Mild musical; some good moments.

Sentimental Journey (1946)1/2** John Payne, Maureen O'Hara, William Bendix. Maudlin, sentimental, sloppy tale of a dying woman who adopts a child to keep her husband company when she dies. Soap opera and not even good soap opera.

Sequoia (1934)1/2** Jean Parker, Russell Hardie. Once hailed for its fine wildlife photography this picture is laughable for those of us who have seen Disney's modern efforts in the field. "Sequoia" is now an antiquated museum piece.

Sergeant Madden (1938)** Wallace Beery, Alan Curtis. Corny melodrama about good honest cop who must arrest his not-so-good son, is well played by Beery but it's still a bit too contrived to digest.

Sergeant Mike (1944)** Jeanne Bates, Larry Parks. O.K. for the kids. Routine "B" film shows war dogs being trained and in action.

Sergeant York (1941)**** Gary Cooper, Walter Brennan. Story of World War I's greatest hero is told with simplicity and understanding and emerges as a poignant film. Gary Cooper is perfectly cast as the Tennessee hillbilly who captured over a hundred Germans single-handed.

Set-Up, The (1949)**** Robert Ryan, Audrey Totter. Overaged fighter ignores the crooked gamblers and fights to win. Excellent boxing melodrama, superbly made.

- Seven Days Ashore** (1944)** $\frac{1}{2}$ Wally Brown, Alan Carney. Merchant mariners looking for excitement get involved in romantic complications while on leave. Amusing musical comedy.
- Seven Days' Leave** (1942)** $\frac{1}{2}$ Victor Mature, Lucille Ball. Soldiers on leave discover that one of them will inherit a fortune if he can marry a girl who is already engaged. Mildly amusing musical comedy.
- Seven Days to Noon** (British, 1951)** $\frac{1}{2}$ Barry Jones, Olive Sloane. Tense melodrama about a deranged atomic scientist who threatens to blow up London if they fail to do his bidding. Excellent thriller; suspense on high throughout.
- Seven Keys to Baldpate** (1929)** Richard Dix, Miriam Seegar. Author who wishes to write in peace gets involved with criminals in a deserted New England inn. Old but still pleasing melodrama.
- Seven Keys to Baldpate** (1935)** $\frac{1}{2}$ Gene Raymond, Margaret Callahan. Author looking for peace and quiet gets mixed up with criminals in a deserted New England inn. Pleasant little melodrama.
- Seven Keys to Baldpate** (1947)** Philip Terry, Jacqueline White. Author wishing to write a mystery story in peace finds strange doings in a snowbound New England inn. Weakest of the three versions of this melodrama.
- Seven Miles from Alcatraz** (1942)** James Craig, Bonita Granville. Escaped prisoner winds up at a deserted lighthouse, where he repents and turns the tables on criminals. Average melodrama.
- Seven Sweethearts** (1942)*** Kathryn Grayson, Van Heflin. Cute, occasionally entertaining musical about seven lovely girls of Dutch ancestry living in Michigan with their daddy, S. Z. (Cuddles) Sakall. A bit too cute.
- Seventeen** (1940)** $\frac{1}{2}$ Jackie Cooper, Betty Field. Well-played modern (1940) version of Booth Tarkington's story of a teen-age boys' crush on a new girl in town. Much of the flavor has disappeared with the years, but modern teen-agers may enjoy it.
- Seventh Cross, The** (1944)** $\frac{1}{2}$ Spencer Tracy, Signe Hasso, Hume Cronyn. This is a truly exciting chase melodrama about an anti-Nazi who escapes from a concentration camp in 1936 and attempts to get out of the country. Beautifully acted.
- Seventh Heaven** (1937)** $\frac{1}{2}$ Simone Simon, James Stewart. Corny, inept sound version of the 1927 silent classic. Story of love in a Paris garret is a complete bore.
- Seventh Veil, The** (British, 1945)**** James Mason, Ann Todd. A girl runs away from her demanding uncle to experience many loves as she becomes a concert pianist. Fine romantic drama shows care in all departments.
- 70,000 Witnesses** (1932)** Phillips Holmes, Dorothy Jordan. A gridiron whodunit based on a popular juvenile thriller of the time.
- Seventh Victim** (1943)** $\frac{1}{2}$ Kim Hunter, Tom Conway. Girl in New York looking for her sister finds a mysterious cult of devil worshippers. Suspenseful, eerie, but overly complicated thriller.
- Seven Were Saved** (1947)** Russell Hayden, Catherine Craig. Army plane, including a Japanese prisoner of war on board, is forced down in the Pacific. Undistinguished melodrama.
- Shadowed** (1946)** Anita Louise, Lloyd Corrigan. Businessman stumbles into a counterfeiting ring, who are out to kill him. Average melodrama.
- Shadow Man** (1953)** $\frac{1}{2}$ Caesar Romero. Good direction sparks this British thriller which has some pretty tense moments as London gambling saloon owner, Romero, gets involved with murder, romance, jealousy and Scotland Yard.
- Shadow of a Woman** (1946)** Andrea King, Helmut Dantine. Girl finds out she has married a scoundrel, but is it too late? Routine melodrama.
- Shadow of Doubt** (1934)** Ricardo Cortez, Virginia Bruce, Constance Collier. Miss Collier, not exactly a youngster, helps the usually stupid movie police solve the murder in this one.
- Shadow of the Thin Man** (1941)** $\frac{1}{2}$ William Powell, Myrna Loy. Nick is solving a race track crime and, although it lacks the freshness of the others, it's still entertaining.
- Shadows in the Night** (1944)** Nina Foch, Warner Baxter. A slew of murders but our hero solves them in the nick of time. They almost run out of actors. Fair Crime Doctor film.
- Shadows of Tombstone** (1953)** Okay Rex Allen western.

- Shocking Miss Pilgrim, The** (1917)** Betty Grable, Dick Haymes. Tedious bore about women's suffrage and the first lady secretary set in 1874 Boston. Routine Gershwin score as uninspired as the film.
- Shoe Shine** (Italian, 1917)***1/2 Rinaldo Smordoni, Franco Interlenghi. Two youngsters who want to buy a horse become involved in black-market operations and are sent to reform school. Grim, gripping drama of post-war Italy, superbly directed, written.
- Shoot First** (British, 1954)*** Joel McCrea, Evelyn Keyes. American officer thinks he has killed a man while hunting, but becomes involved in a spy plot while clearing himself. Well-knit thriller enlivened by good comedy sequences.
- Shooting High** (1940)*1/2 Jane Withers, Gene Autry. Great for the kids but all others beware. Autry plays a cowboy movie star and pudgy Jane as a child from a family that's a-feudin' with Gene's. Pitiful film.
- Shooting Straight** (1930)* Richard Dix, Mary Lawlor. A two-fisted gambler is regenerated by love. Poor melodrama.
- Shoot the Works** (1934)** Jack Oakie, Ben Bernie, Arline Judge. Routine comedy about a carnival huckster with big ambitions who falls for a girl and trips over his own arrogance. He makes it big in "radio" and all is well.
- Shop Around the Corner, The** (1939)*** Margaret Sullavan, James Stewart. Mild but amusing comedy of romance in a shop in Budapest. Frank Morgan is the boss while James and Margaret are clerks but best of all that master of comedy, Ernst Lubitsch, directed.
- Shopworn Angel, The** (1937)** Margaret Sullavan, James Stewart, Walter Pidgeon. Sentimental romance with a 1917 setting which is long on corn and short on sense. Another of those "waste of talent" films.
- Shot in the Dark, A** (1941)**1/2 William Lundigan, Nan Wynn, Regis Toomey. Above average murder story with "Climax's" host holding his own with the veteran, Regis Toomey, for acting honors.
- Should Husbands Work** (1939)** The Higgins Family again, with Jimmy Gleason getting tangled in a business merger between two drug companies. In addition to the Gleasons, Marie Wilson is in the cast for laughs. Fair comedy.
- Should Ladies Behave?** (1933)**1/2 Lionel Barrymore, Alice Brady. Some laughter but not enough in this screen adaptation of Paul Osborn's "The Vinegar Tree."
- Showdown, The** (1950)*** William Elliott, Walter Brennan. Former state trooper looking for his brother's killer finds suspects in a gambling house. Western with a slightly different twist is well handled throughout.
- Show Them No Mercy** (1939)*** Cesar Romero, Bruce Cabot, Rochelle Hudson. Exciting drama of four kidnapers who begin to crack from the pressure of a nation wide man hunt. Good story which pulls no punches.
- Sh—The Octopus** (1937)** Hugh Herbert, Allen Jenkins. Scatter-brained spook comedy set in a light-house.
- Side Show** (1931)** Winnie Lightner, Donald Cook. Good comedy relief by Charles Butterworth is the only thing that permits this circus comedy to be called entertainment.
- Side Street** (1929)*1/2 Tom Moore, Matt Moore, Owen Moore. Policeman and an ambulance surgeon are brothers, and are startled to learn the third brother is a racketeer. Dated, trite melodrama.
- Sidewalks of London** (British, 1938)*** Charles Laughton, Vivien Leigh, Rex Harrison. A London street entertainer picks up a waif and sees her go to stardom, sacrificing his love for her to do so. Well acted, but brittle, unconvincing drama with music. Laughton is fine.
- Sierra Sue** (1941)* Dull Gene Autry western.
- Sign of the Cross, The** (1932)***1/2 Fredric March, Claudette Colbert, Charles Laughton. Not DeMille's best but a fine spectacle of decay in the Rome of Nero during the early days of Christianity.
- Sign of the Ram** (1948)**1/2 Susan Peters, Alexander Knox. Invalidated wife rules her family with iron hand, not wishing it to elude her grasp. Well acted but generally average drama.
- Silence** (1931)** Clive Brook, Peggy Shannon. A prisoner tells his story about how he was wrongly imprisoned and, if you can wait till the end, you'll see him freed.
- Silent Barrier See: Great Barrier, The Silent Partner** (1914)*** William Henry, Beverly Loyd. Crime report-

er is on to a big racket, when his informant is murdered and he is tabbed as suspect Number One. Surprisingly good little melodrama, showing excellent touches in dialogue, direction. Above average.

Silk Express (1933)** Neil Hamilton, Allen Jenkins. Routine whodunit set on a train. Guy Kibbee contributes a nice performance in a supporting role.

Silly Billies (1936)½** Bert Wheeler, Robert Woolsey. Two painless dentists run into rough guys in the old west. Amusing slapstick comedy.

Silver City Bonanza (1951)½** Good Rex Allen western.

Silver Cord (1933)½** Irene Dunne, Joel McCrea, Frances Dee. Daughter-in-law seeks to break the hold his mother has over her husband. Interesting, well acted drama.



Al Jolson, in *The Singing Kid*

Silver Dollar (1932)*** Edward G. Robinson, Bebe Daniels. A rousing story of the rise and fall of a man who rose to prominence through silver and fell when William Jennings Bryan's 16-1 plan failed. Up to the end this is an interesting and exciting story but the wind-up is much too pat. A good slice of American history and well worth a look.

Silver Horde (1930)** Evelyn Brent, Louis Wolheim, Joel McCrea, Jean Arthur. Young man in Alaska receives aid from a dance hall girl in overcoming a crooked robber. Old but actionful melodrama.

Silver River (1948)½** Errol Flynn, Ann Sheridan. Run-of-the-mill western which leans on its name actors for support. Errol is a no-good power-hungry louse in this one but the ladies will still like him.

Silver Spurs (1943)*** Excellent Roy Rogers western; loaded with action, better than usual cast. Phyllis Brooks, John Carradine, Jerome Cowan.

Sinbad the Sailor (1947)*½** Douglas Fairbanks Jr., Maureen O'Hara, Anthony Quinn. The seafaring storyteller has adventurous experiences with a secret amulet and a beautiful princess. Ridiculous, but great fun in this swashbuckling costume entertainment.

Since You Went Away (1944)*** Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple. A middle-class American family tries to hold things together through the arduous war and its sacrifices. Long, sentimental, rather silly in these days; but the women should still love it.

Sing and Be Happy (1937)*½ Tony Martin, Leah Ray. If you like Tony Martin, don't watch this film.

Sing and Like It (1934)½** Edward Everett Horton, Zasu Pitts, Ned Sparks. A hard-boiled gangster has his troubles with two women. Amusing comedy.

Singapore (1947)** Fred MacMurray, Ava Gardner. Adventurer returns to Singapore to find his beloved a victim of amnesia, and married. Trite melodrama makes good actors look pretty silly.

Singapore Woman (1941)** Brenda Marshall, David Bruce. Good luck to you on this pitiful little melodrama about the woes of a jinx woman in ever-intriguing Singapore.

Sing, Baby, Sing (1936)*** Alice Faye, Adolphe Menjou, Ritz Brothers. Story of a film star who comes to New York, has one too many, marries a girl and then, when he's sober, tries to run away. Film was apparently lifted from a 1935 incident and a good cast makes it funny.

Singing Cowboy, The (1936)** Okay Gene Autry western.

Singing Guns (1950)** Vaughan Monroe, Ella Raines, Walter Brennan, Ward Bond. Miner whose claims were stolen turns bandit to get them back. Good production, but slow-paced story and below av-

erage performance by Monroe work against this western.

Singing Hill (1941)** Fair Gene Autry western.

Singing Kid (1936)** $\frac{1}{2}$ Al Jolson, Allen Jenkins. When the great Jolson sings the picture is fine. But when he stops, it collapses.

Singing Marine (1937)** Dick Powell, Doris Weston, Hugh Herbert. Sprightly musical about a bashful Marine whose buddies send him to New York City where he wins a talent contest.

Singing Vagabond (1935)** Passable Gene Autry western.

Sing Me a Love Song (1936)** $\frac{1}{2}$ James Melton, Patricia Ellis, Hugh Herbert. Pleasant comedy with Mr. Herbert walking off with all honors. Story is about a department store magnate's romance with a salesgirl but the story doesn't get in Mr. Herbert's way.

Sing, Neighbor, Sing (1944)** Brad Taylor, Ruth Terry. The leader of a radio hillbilly troupe poses as a college professor. Mild rustic comedy.

Sing Your Worries Away (1942)** $\frac{1}{2}$ Bert Lahr, June Havoc. Entertainers get mixed up with some gangsters trying to pull a swindle. Amusing musical comedy.

Sing You Sinners, (1938)** $\frac{1}{2}$ Bing Crosby, Fred MacMurray, Donald O'Connor. Solid entertainment as Bing cavorts around as a wastrel who strikes it rich at the track. "I've Got a Pocket Full of Dreams" is from this film and, although there's not too much music, Crosby fans should love it.

Sin of Esther Waters, **The See: Esther Waters**

Sin Ship (1931)** $\frac{1}{2}$ Louis Wolheim, Mary Astor. Girl is trapped on the high seas with a brutal captain. Weak melodrama.

Sinners in the Sun (1932)** Chester Morris, Carole Lombard. Poor boy and girl struggle to get better things in life, then find the simple things are best. Fairish drama.

Sinner's Holiday (1947)** George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field. Three relatives answer the call of an aged lady to appear for Christmas dinner. Mish-mash of comedy, drama, hokum. (Formerly "Christmas Eve").

Sinner Take All (1936)** $\frac{1}{2}$ Bruce Cabot, Margaret Lindsay. Better than average mystery with New York penthouse setting. Small part

of a reporter is played by none other than TV's Dorothy Kilgallen.

Sins of Jezebel (1954)** Paulette Goddard, George Nader. The Biblical queen brings false gods to her husband's people, who revolt against her. Stilted drama, good cast wasted.

Sins of Man (1936)** Jean Hersholt, Don Ameche. Tragic story of a European church sexton's life is superbly acted and produced. This is a tear jerker of the first order with sorrow following Mr. Hersholt to the last reel. Ameche's first film and a good start.

Sin Takes a Holiday (1931)** $\frac{1}{2}$ Constance Bennett, Basil Rathbone. Woman separated from her husband finds romance in Paris. Antiquated drama.

Sioux City Sue (1946)** Mild Gene Autry western.

Siren of Atlantis (1948)* Foreign Legionnaires Pierre Aumont and Dennis O'Keefe stumble onto a mythical kingdom ruled by beautiful but deadly Maria Montez, who eliminates her lovers after she's through with them. Far-fetched, badly acted adventure.



Katharine Hepburn

Sis Hopkins (1941)** $\frac{1}{2}$ Judy Canova, Susan Hayward. Country girl wins out over snooty cats at a girls' school. Amusing comedy.

Sister Kenny (1946)** $\frac{1}{2}$ Rosalind Russell, Alexander Knox, Dean Jagger. Story of the famous nurse and her fight against infantile paralysis. Frequently stirring drama, excellently acted.

- Sisters, The** (1938)*** Errol Flynn, Bette Davis. Good drama about a woman married to a newspaperman who can't seem to get going in spite of his talent. San Francisco background at the time of the earthquake gives hero and heroine even more trouble.
- Sit Tight** (1931)** Joe E. Brown. Joe as a flag pole sitter. Dated but amusing comedy.
- Sitting Bull** (1954)**½ Dale Robertson, Mary Murphy. Ridiculous inaccurate tale of Sitting Bull and Custer is loaded with phony action and O. K. for the kids.
- Sitting on the Moon** (1935)** Roger Pryor, Grace Bradley. Trouble over a song leads to romance in this pleasant comedy with good tunes.
- Sitting Pretty** (1933)*** Ginger Rogers, Jack Oakie, Jack Haley. Pleasant 1933 musical about a couple of song writers who seek fame in Hollywood. Top song: "Did You Ever See a Dream Walking?"
- Sitting Pretty** (1948)***½ Clifton Webb, Maureen O'Hara, Robert Young. First and best of the hilarious Mr. Belvedere group. In this one, the amazing genius becomes a baby sitter in order to observe people and write a novel.
- Six Day Bike Rider** (1934)***½ Joe E. Brown, June Travis. Good Joe E. Brown comedy and the kids will ask you questions about this once popular sport after they see this one.
- Six-Gun Gold** (1941)** Okay Tim Holt western.
- Six of a Kind** (1934)***½ W. C. Fields, Burns & Allen, Charles Ruggles, Mary Boland. A cross-country motor trip becomes a laugh riot in the hands of the leads. Don't miss this one because Fields does his great "pool shooting" routine.
- Six Thousand Enemies** (1938)** Walter Pidgeon, Rita Johnson, Paul Kelly. You've seen this under a million titles but it's in good hands here. D.A. goes to jail (framed, of course) and must serve side by side with the chaps he convicted.
- Sixty Glorious Years** (British, 1938)***½ Anna Neagle, Anton Walbrook. Highlights in the long and glorious reign of Queen Victoria of England. Impressively produced, excellently performed historical drama.
- Skippy** (1931)*** Jackie Cooper, Mitzi Green. Recommended only for kids and nostalgic grownups is this story of the adventures of Percy Crosby's mischievous comic strip character.
- Sky Giant** (1938)*** Richard Dix, Chester Morris, Joan Fontaine. Two daredevil aviators are assigned to map the world from the air. Well made, frequently thrilling melodrama.
- Skylark** (1941)*** Claudette Colbert, Ray Milland, Brian Aherne. Amusing little comedy about a wife who gets the "seven-year itch" and has a brief and enlightening interlude with another man.
- Sky Murder** (1940)**½ Walter Pidgeon, Donald Meek. Nick Carter saves the nation from the fifth column in this episode of dime novel fiction's most heroic detective.
- Sky Parade** (1936)** Jimmie Allen, William Gargan. Juvenile air adventure story should appeal to the younger set.
- Sky Ride** (1932)** Richard Arlen, Jack Oakie, Virginia Bruce. Story of stunt fliers who risk their necks. Routine melodrama, good aerial scenes.
- Sky's the Limit** (1943)*** Fred Astaire, Joan Leslie. War hero spends his leave in New York and falls in love with a girl. Pleasing musical with great Astaire dancing.
- Slave Ship** (1937)*** Warner Baxter, Wallace Beery, Mickey Rooney. Not a classic but a well-played inoffensive adventure story of a mutiny and life aboard a slave ship. Good excitement for the kids.
- Sleepers West** (1941)** Lloyd Nolan, Lynn Bari. Detective Michael Shayne has his hands full as he tries to bring a key witness for a murder trial from Denver to San Francisco.
- Sleeping Car to Trieste** (British, 1948)*** Jean Kent, Albert Lieven. Some spies steal a valuable political diary and take off on the Trieste express, aboard which a famous detective outwits them. Neat spy thriller with some good comedy touches.
- Sleeping Tiger** (British, 1954)***½ Alexis Smith, Dirk Bogarde, Alexander Knox. Psychiatrist brings a criminal to his home for study, but the doctor's wife falls for him. Excellently acted, suspenseful drama, well done throughout.
- Sleep, My Love** (1947)*** Claudette Colbert, Don Ameche, Robert Cummings. A husband who wants his wife out of the way tries to get rid of her by driving her insane. Fa-

- milliar suspense melodrama; well done, but nothing new.
- Sleepy Lagoon** (1943)** $\frac{1}{2}$ Judy Canova, Dennis Day. Judy is elected mayor of Sleepy Lagoon, and proceeds to clean up a bunch of racketeers. Pleasant comedy with music.
- Sleepytime Gal** (1942)** $\frac{1}{2}$ Judy Canova, Jerry Lester. A cake decorator in Miami enters slinging competition, gets mixed up with gangsters. Amusing musical comedy.
- Slightly Dangerous** (1942)** $\frac{1}{2}$ Lana Turner, Robert Young, Walter Brennan. "A" players in a poor "B" picture and the "B's" win. This pitiful nonsense about a poor girl who manages to palm herself off as a millionaire's daughter isn't worth your time.
- Slightly French** (1949)*** Dorothy Lamour, Don Ameche. Film director hires a carnival girl to pose as a new French import. Diverting comedy with good musical numbers, smooth direction.
- Slightly Honorable** (1939)** $\frac{1}{2}$ Pat O'Brien, Broderick Crawford, Ruth Terry, Eve Arden, Edward Arnold, Evelyn Keyes. A murder mystery of the fast and whacky school, as a lawyer tangles with crooked politics and sinister killings. Rapid-paced, with bright dialogue and a great cast, how could it miss?
- Slim** (1937)** $\frac{1}{2}$ Henry Fonda, Pat O'Brien, Margaret Lindsay. Dated but still entertaining film about a farm boy who becomes a telephone lineman.
- Small Back Room, The** (British, 1949)*** David Farrar, Kathleen Byron. A research scientist has problems both in his work and his home life. Expertly produced, interesting drama. Jack Hawkins. (Also called "Hour of Glory").
- Small Town Deb** (1941)** Jane Withers, Jane Darwell. Teen-age wallflower fixes a romance for her older sister. Mild comedy-drama moves slowly.
- Small Town Girl** (1935)** $\frac{1}{2}$ Janet Gaynor, Robert Taylor. Occasionally entertaining comedy-drama about a wealthy young doctor who marries a sweet young thing during a night of madness.
- Small Voice See:** Hideout, The
- Smart Blonde** (1937)** Glenda Farrell, Barton MacLane. Gal reporter beats the police in solving two murders. Average mystery.
- Smartest Girl in Town** (1936)** $\frac{1}{2}$ Photographer's model is pursued by a young millionaire in disguise. Amusing comedy.
- Smart Girls Don't Talk** (1948)** Virginia Mayo, Bruce Bennett, Robert Hutton. Penniless society girl forms an alliance with a crooked gambling house owner. Passing fair melodrama.
- Smart Woman** (1931)* Mary Astor, Robert Ames. Disillusioned wife plans to win back her husband from designing females. Poor comedy-drama.
- Smart Woman** (1948)*** Constance Bennett, Brian Aherne. A lady lawyer has a special prosecutor fall for her. Good melodrama.
- Smarty** (1934)** $\frac{1}{2}$ Joan Blondell, Warren William. Nagging wife divorces her mate and marries her lawyer. Cute comedy.
- Smashing the Money Ring** (1939)** Ronald Reagan, Eddie Foy Jr. Weak entry in the Ronald Reagan, secret service hero, series. This one has a prison background and for the kind of production and writing it received, they should have left it in jail.
- Smashing the Rackets** (1938)*** Chester Morris, Frances Mercer. G-man becomes a prosecutor in the D. A.'s office, where he sets out to clean up the town. Hard, fast gangster melodrama, well done.
- Smashing the Spy Ring** (1938)** Ralph Bellamy, Fay Wray. Secret service man poses as an inventor to break up an espionage ring. Average melodrama.
- Smash-Up** (1947)*** Susan Hayward, Lee Bowman, Eddie Albert. The wife of a successful songwriter finds home life unendurable with fame, takes to drink. Miss Hayward's excellent performance gives this drama distinction.
- Smiling Ghost** (1941)** Alexis Smith, Wayne Morris. Another sliding door mystery-comedy set in a haunted house and if Wayne Morris looked hard enough he might have found the script among the relics.
- Smiling Lieutenant, The** (1931)** $\frac{1}{2}$ Maurice Chevalier, Claudette Colbert. Dated, but still amusing musical about a "forced" marriage between a lieutenant and a princess in old Vienna. Music by Strauss helps hold this museum piece together.
- Smith of Minnesota** (1942)** Bruce Smith, Arline Judge. Scriptwriter visits a football star's home town to gather material for a "different"

- football film. An attempt to be original results in just another mild sports story.
- Smoky (1946)***** Fred MacMurary, Anne Baxter, Burl Ives. Story of a man's love for his horse is wonderful film fare for the youngsters and those who like sentimental outdoor drama. Smoother than '34 version.
- Smooth as Silk (1946)***** Kent Taylor, Virginia Grey. Attorney murders in a jealous rage, then schemes to cover his crime. Well-knit plot, good direction and performances put this "B" into the "A" class.
- Smuggled Cargo (1939)**** Rochelle Hudson, Barry Barnes. Trouble in California, when the fruit crop faces a killing frost. Okay action melodrama.
- Smugglers, The (British, 1947)**** Michael Redgrave, Richard Attenborough. A young lad is instrumental in rounding up a gang of smugglers, of which his guardian is the boss. Costume melodrama moves too slowly, and the net result is only fair.
- Snafu (1945)**1/2** Robert Benchley, Conrad Janis. Family is upset when "their boy" comes home a hardened teen-age soldier. Amusing comedy.
- Snake Pit, The (1949)***1/2** Olivia DeHavilland, Mark Stevens, Leo Genn. Not for the squeamish is this brutal adaptation of the best selling book about life in an overcrowded mental hospital. Olivia is wonderful in the lead. Slightly dated in the methods of treatment shown but an excellent film.
- Snowbound (British, 1949)***** Robert Newton, Dennis Price. A movie director undertakes a dangerous mission to recover some gold bullion in the Italian Alps. Good cast, otherwise ordinary thriller.
- Soak the Rich (1936)**1/2** Walter Connolly, Mary Taylor. Satire on the young radicals in our colleges during the 30's has a few good moments but is noteworthy, in view of recent events, for its subject matter.
- So Big (1932)**1/2** Barbara Stanwyck, Bette Davis, George Brent. Simple farm girl sees her children grow to maturity, though facing hardships. Fairly good Ferber drama.
- Society Doctor (1934)**** Chester Morris, Virginia Bruce. Picture about hospital life is overglamorized and contrived. Only thing picture did
- was introduce a promising newcomer named Robert Taylor.
- Society Lawyer (1938)**** Walter Pidgeon, Virginia Bruce, Mr. Pidgeon defends criminals in this one but the script is in need of defense too. Some good acting in this crime story but overall it's a "B" picture.
- So Dark the Night (1946)***** Steven Geray, Micheline Cheirel. Famous detective goes to the country for a rest, runs into a rash of murders. Unusual mystery, something different, and well done.
- So Ends Our Night (1941)****** Fredric March, Margaret Sullavan, Glenn Ford, Frances Dee, Erich von Stroheim. Gripping drama of refugees from the Nazis traveling from country to country without passport. Excellent performances. A fine film.
- So Evil My Love (1948)**1/2** Ray Milland, Ann Todd. Well done, but strangely uninteresting drama of love, murder and blackmail in Victorian England.
- Soldier and the Lady See: Adventures of Michael Strogoff**
- Solitaire Man (1933)***** Herbert Marshall, Mary Boland. Entertaining comedy-drama about a smooth, charming crook and his adventures aboard a London-Paris plane.
- So Long at the Fair (British, 1949)***** Jean Simmons, Dirk Bogarde. In Paris with her brother for the Exposition, a young girl is thrown in panic when he disappears, and everyone who has seen him denies his existence. Interesting melodrama keeps the attention.
- Some Like it Hot (1939)**** Bob Hope, Shirley Ross. Ex-carnival barker has a hard time keeping his girl. Pretty mild comedy, but there's a good musical number or two.
- Someone to Remember (1943)***** Mabel Paige, John Craven. Old woman whose son has disappeared years ago becomes a foster mother to some college boys. Touching, well acted drama, recommended.
- Something for the Boys (1944)***** Vivian Blaine, Phil Silvers, Carmen Miranda. Tuneful, loud musical loaded with feminine pulchritude and set in a home for war wives. Phil is at his best in this one and you'll hear a young newcomer named Perry Como sing "I Wish I Didn't Have To Say Good Night."
- Something Money Can't Buy (British, 1952)**1/2** Patricia Roc, Anthony Steel. Discontented young man quits

- his job, and has his wife nearly beat him to breadwinning. Mildly amusing comedy.
- Something to Shout About (1943)** **1/2 Don Ameche, Janet Blair, William Gaxton. Trite backstage plot receives a little support from some Cole Porter music. Best tune: "You'd Be So Nice to Come Home To."
- Somewhere I'll Find You (1942)** **1/2 Clark Gable, Lana Turner. Clark and Lana burn up the screen in a mediocre adventure story which finds them as correspondents running all over the war-torn world.
- Somewhere in the Night (1946)** **1/2 John Hodiak, Nancy Guild. Well done but confusing melodrama about an amnesia victim's search for his identity. This film is so mixed up you may lose yours.
- Son Comes Home, A (1936)** ** Mary Boland, Julie Haydon, Donald Woods. Corny, but touching, tale of a runaway boy who passes himself off as a woman's long lost son.
- Son—Daughter (1932)** **1/2 Helen Hayes, Ramon Novarro. Miss Hayes is superb in this poor mystery about intrigue in San Francisco's Chinatown.
- Son of Arizona (1946)** ** Fair Roy Rogers-Dale Evans western.
- Song and Dance Man (1936)** ** Claire Trevor, Paul Kelly. Loose adaptation of George M. Cohan's play now concerns itself with the problems of the distaff side of a dance team. Below average and dated.
- Song of Bernadette, The (1944)** **** Jennifer Jones, Lee J. Cobb, Vincent Price. Story of a pious peasant girl who was almost destroyed because she saw a vision in a beautiful moving film. It's a bit too long but the message of faith is superbly told and Miss Jones, in her first film, is perfect.
- Song of Love (1947)** *** Katharine Hepburn, Paul Henreid, Robert Walker. Story of Clara Schumann, who helped her composer-husband through his dark periods. Fine music, adequate story, weak performances.
- Song of Mexico (1945)** *1/2 Edgar Barrier, Adele Mara. A tired businessman takes a holiday and finds romance in Mexico. Slim plot tied to entertaining scenes of Mexican tourist attractions, night life.
- Song of Nevada (1944)** **1/2 Okay Roy Rogers western; Dale Evans.
- Song of Russia (1943)** *** Robert Taylor, Susan Peters, John Hodiak. Tchaikovsky's music is the most rewarding point of this violently pro-Russian film. Keep in mind that when it was made Russia was our Ally and you may enjoy the romance of the ballerina and the American musician. This film has received some notoriety from mention at Congressional hearings.
- Song of Songs, The (1933)** **1/2 Marlene Dietrich, Brian Aherne. Romantic melodrama, successful in 1933, does not stand the test of time. Woman loves his artist but is forced to marry his patron. This results in corny dialogue and over-acting. For nostalgia only.
- Song of Texas (1943)** *** High rating Roy Rogers western.
- Song of the City (1936)** *1/2 Margaret Lindsay, Nat Pendleton, Edward Norris. Grade "B" romance story, loaded with action thanks to its San Francisco fishing background.
- Song of the Eagle (1933)** ** Charles Bickford, Richard Arlen. Dated melodrama about a beer tycoon who won't co-operate with bootleggers during prohibition.
- Song of the Islands (1942)** *1/2 Victor Mature, Betty Grable. If you'd like to see Mature put his muscles in an assortment of sweaters and bathing suits or Betty in a grass skirt, you may watch this film. If you want entertainment, keep away.
- Song of the Open Road (1944)** **1/2 Jane Powell, Edgar Bergen. Juvenile movie star runs away and joins youngsters who are saving farm crops. Fairly pleasant musical, with some comedy from Bergen and McCarthy, W. C. Fields.
- Song of the Saddle (1936)** ** Dick Foran, Alma Lloyd. Dick Foran rides again. Plenty of action.
- Song of the Thin Man (1947)** **1/2 William Powell, Myrna Loy. Nick and Nora move in jazz circles as they glibly track down a murderer in this one. Good dialogue but the series has become commonplace and obvious.
- Song to Remember, A (1945)** *** Paul Muni, Cornel Wilde, Merle Oberon. Story of composer Chopin, and of his tragic love for George Sand. Good piano selections played by Jose Iturbi help this lacklustre biographical drama.
- Son of a Sailor (1933)** **1/2 Joe E. Brown. Good Joe E. Brown comedy

- with a nautical setting. Compare some of these to the Abbott & Costello films of the 40's and today's Martin & Lewis films.
- Son of Fury (1942)***** Tyrone Power, George Sanders, Gene Tierney. No message in this 18th century drama but an abundance of action and romance. Ty who's wronged by Uncle George leaves England, goes to a Pacific island, finds Gene and a bucket of pearls. He goes back for his revenge.
- Son of Dracula (1943)**1/2** Lon Chaney, Louise Albritton. A strange fellow known as Count Alucard (that's Dracula spelled backwards), comes to stay at an American manse. Unbelievable horror yarn, but fun anyway.
- Son of Frankenstein (1939)***** Boris Karloff, Basil Rathbone, Bela Lugosi. The new Baron Von Frankenstein learns that his father's monster is running loose, and tries to catch up with the fiend. Lavishly produced, plenty of spine-tingling thrills.
- Son of Kong (1932)***** Robert Armstrong, Helen Mack. Adventurer returns to the island where the mighty King Kong used to dwell, finds another huge gorilla there. Fantastic adventure, a sequel to its famous predecessor, is good fun.
- Son of India (1930)*1/2** Ramon Navarro, Madge Evans, Conrad Nagel. Boston girls must not marry gentlemen from India is the message of this tiresome melodrama. They've even thrown in an elephant for authenticity.
- Son of Lassie (1944)**** Peter Lawford, June Lockhart, Donald Crisp. Unlike its magnificent predecessor ("Lassie Come Home") this is little more than a juvenile adventure which will, of course, also appeal to dog lovers. Collie and his master shot down over Germany during the war and so on to the fadeout.
- Son of Monte Cristo (1940)***** The offspring of Dumas' stalwart hero is portrayed by Louis Hayward, as he foils the dastardly plans of dictator George Sanders and wins the hand of Joan Bennett, whilst dueling all over the place. Entertaining swashbuckling melodrama.
- Son of the Border (1933)**** Okay Tom Keene western.
- Sons of Adventure (1948)**1/2** Russell Hayden as the unsung hero of Hollywood, a movie stunt man, solving a murder mystery at the risk of his life. Lively mystery. Lynne Roberts.
- Sons of the Legion (1938)**1/2** Donald O'Connor, Evelyn Keyes. Pitiful little sentimental tale about a group of Legionnaires' sons who form a club to help other youngsters. Poorly written.
- Sons of the Pioneers (1942)*1/2** Slow Roy Rogers western.
- Sons O' Guns (1936)**1/2** Joe E. Brown, Joan Blondell. Amusing satire on war films which is a pleasant romp for Joe E. and Miss Blondell.
- Sooky (1931)**** Jackie Cooper, Jackie Searl. Sequel to the entertaining "Skippy" is not as good but should still please the kids.
- So Proudly We Hail (1943)***** Claudette Colbert, Paulette Goddard. Picture dedicated to our brave army nurses on Bataan has some effective scenes, but is generally routine drama. In 1943, it was well received because of its timeliness.
- So Red the Rose (1935)**1/2** Margaret Sullavan, Randolph Scott. Well-done Civil War drama has a pro-Southern theme and should appeal to all followers of Robert E. Lee. Even mean Yankees may enjoy the acting and production.
- Sorority House (1939)**1/2** Anne Shirley, James Ellison. College girl discovers the unfairness and brutality of a sorority. Well acted drama.
- Sorry, Wrong Number (1948)***** Barbara Stanwyck, Burt Lancaster. Fairly good suspense drama about a woman who gets a crossed phone wire and thinks she hears her own murder being planned.
- SOS Coast Guard (1937)*** Ralph Byrd, Bela Lugosi. Serviceman foils a wicked scientist who intends to sell a deadly gas to a foreign power. Ridiculous action melodrama, feature version of a serial.
- SOS Tidal Wave (1939)**1/2** Ralph Byrd, Kay Sutton. A television newscaster exposes a phony story that New York is being destroyed by a huge tidal wave. Good trick photography. All right melodrama.
- So This is New York (1948)***** Henry Morgan, Rudy Vallee, Hugh Herbert. Small town family comes to the big city to find a man for sister, manages to turn the city on its ear. Extremely clever, funny comedy, with many original little touches, good performances.
- Soul of a Monster (1941)*** George Macready, Rose Hobart. Terrible

- horror film about a hypnotized doctor. Forget it.
- Souls at Sea** (1937)*** Gary Cooper, George Raft. You've seen this on some excellent TV plays. The famous tale of a seaman who commanded a lifeboat and sacrificed passengers' lives to save others. Not as good as it's been on TV, but still fairly good drama.
- Southerner, The** (1945)***1/2 Zachary Scott, Betty Field, J. Carrol Naish. A tenant farmer struggles to support his family, in spite of opposition from both man and nature. Directed by Jean Renoir, this is a fine study in movie making, with everything just right down to the smallest detail.
- Southern Yankee, A** (1948)*** Red Skelton, Arlene Dahl, Brian Donlevy. Red's fighting the Civil War in this one and his fans will eat it up. He crawls between the lines carrying a two-sided flag for protection in a really hysterical scene.
- South of Caliente** (1951)*** Good Roy Rogers-Dale Evans western.
- South Of Pago Pago** (1940)*1/2 Victor McLaglen, Jon Hall. Sea pirates try to rob the pearls of a tropic isle, but the natives revolt and take care of them. Action is the chief asset of this South Seas melodrama.
- South of Rio** (1949)** Okay Monte Hale western.
- South of Santa Fe** (1942)** Passable Roy Rogers western.
- South of St. Louis** (1949)**1/2 Joel McCrea, Alexis Smith, Zachary Scott, Dorothy Malone. Three ranch partners face post Civil War troubles, become involved in gun running. Adequately presented western.
- South of Suez** (1940)** George Brent, Brenda Marshall. The ending may surprise you but this is just a routine melodrama set against some African backgrounds.
- South Pacific Trail** (1952)**1/2 Neat Rex Allen western.
- South Of The Border** (1939)** Fair Gene Autry western; many songs, little action.
- South Riding** (British, 1938)**1/2 Edna Best, Ralph Richardson. A schoolteacher saves a country squire with domestic, financial problems from ending it all, and he makes a comeback through her love. Slow drama, with some fine performances, occasional gripping moments.
- Southside 1-1000** (1950)**1/2 Don DeFore, Andrea King. A Secret Service agent tracks down a counterfeiting ring and its mysterious leader. Average crime melodrama.
- Southward, Ho!** (1939)** Fair Roy Rogers western.
- Southwest Passage** (1954)**1/2 John Ireland, Joanne Dru, Rod Cameron. Bank robber joins a caravan testing the value of camels in the desert. Fast moving western with some new plot angles.
- So Young, So Bad** (1950)**1/2 Paul Henreid, Catherine McCloud. A doctor assigned to a girls' correctional school discovers inhuman conditions prevailing there, fights them. Fairly good melodrama.
- Spanish Cape Mystery** (1935)*1/2 Donald Cook, Helen Twelvetrees. Murder on an isolated resort, not once but several times; but never fear, Ellery Queen is on hand to spot the solution. Rather grisly mystery; passable.
- Spanish Main, The** (1945)*** Maureen O'Hara, Paul Henreid, Walter Slezak. Dashing adventurer rescues the girl he loves from the clutches of a villainous nobleman. Colorful pirate melodrama has plenty of action.
- Spawn of the North** (1938)*** Henry Fonda, Dorothy Lamour. Good, rousing adventure tale about the days when Russian pirates tried to take over our salmon industry. Well played and loaded with action.
- Speak Easily** (1931)** Buster Keaton, Jimmy Durante. A professor of Greek and his adventures as sponsor of a broken down acting comedy are the subject of this slapstick comedy. As a silent, in the Sennett tradition, it might have been funny.
- Special Agent** (1935)*** Bette Davis, George Brent. Hard hitting, fast moving gangland melodrama. Instead of G-Men they used T-Men for this but that's old-hat to us today. It's a good story though.
- Special Investigator** (1936)**1/2 Richard Dix, Margaret Callahan. Lawyer stops defending public enemies and starts tracking them down when his brother is killed. Lively crime melodrama.
- Specter of the Rose** (1946)*** Judith Anderson, Ivan Kirov. Strange tale of a young ballet dancer who is slowly losing his mind, and of the girl who loves him. Written and directed by Ben Hecht, this is a wordy, theatrical, but often fascinating, offbeat drama.
- Speed** (1935)** James Stewart, Una Merkel, Wendy Barrie. Run-of-the-

- mill melodrama which gets most of its mileage from an automobile factory background. Modern audiences won't swoon when they see the sharp-looking 1936 cars.
- Speed to Spare** (1947)** Richard Arlen, Jean Rogers. An ex-stunt driver finds skullduggery when he works for a highway trucking outfit. Routine action melodrama.
- Spellbinder, The** (1939)** Lee Tracy, Barbara Reed. Lawyer obtains an acquittal for a shady client, who marries the lawyer's daughter as protection. Unpleasant, slow melodrama.
- Spellbound** (1945)*** Gregory Peck, Ingrid Bergman. Lady psychiatrist shields a doctor accused of murder, works to prove his innocence. Suspense drama has its moments, but is rather drawn out, unnecessarily tricky in its direction by Hitchcock.
- Spendthrift** (1936)** $\frac{1}{2}$ Henry Fonda, Pat Paterson. Well played, but severely dated romantic comedy about a broke millionaire who takes a job and falls in love with his servant's daughter.
- Spider, The** (1946)** Richard Conte, Faye Marlowe. Routine, well played Grade B mystery with a private eye running all over the place to clear himself of a murder charge.
- Spider and the Fly, The** (British, 1949)*** Guy Rolfe, Eric Portman, Nadia Gray. During World War I, the French espionage service enlists the aid of a safecracker in obtaining important documents from the enemy. Tense, suspenseful spy melodrama, well done.
- Spider Woman Strikes Back** (1945) $\frac{1}{2}$ Gale Sondergaard, Kirby Grant. Evil Gale Sondergaard pretends to be a blind invalid while concocting bloody schemes. Melodramatic nonsense; only for hardened horror fans.
- Spiral Staircase, The** (1946)*** $\frac{1}{2}$ Dorothy McGuire, George Brent. Mute servant girl in a gloomy household is endangered by a mysterious killer. Breathlessly suspenseful mystery, superbly directed, a real thriller.
- Spitfire** (1934)*** Katharine Hepburn, Robert Young, Ralph Bellamy. Mountain girl falls in love with a married engineer. Fine performances dominate this interesting drama.
- Spitfire** (British, 1934)*** $\frac{1}{2}$ Leslie Howard, David Niven. The story of the invention of the plane that served so well during World War II, and of its inventor. Fine biographical drama.
- Split Second** (1953)*** $\frac{1}{2}$ Stephen McNally, Alexis Smith, Jan Sterling. Escaped prisoners hold hostages in a Nevada atom-bomb testing area. Terrifically suspenseful, taut melodrama, well done. Directed by Dick Powell.
- Spoilers of the Forest** (1957)** Rod Cameron, Vera Ralston, Ray Collins. Lumber foreman saves valuable land from unscrupulous crooks. Routine outdoor melodrama.
- Spoilers of the North** (1947)* Paul Kelly, Evelyn Ankers. A ruthless Alaskan fishing tycoon stops at nothing to bring in a big salmon catch. Shaky action melodrama, with good actors battling the script.
- Spoilers of the Plains** (1951)** $\frac{1}{2}$ Lively Roy Rogers western.
- Sporting Blood** (1930)** $\frac{1}{2}$ Clark Gable, Madge Evans. Racing melodrama concentrates on the thoroughbred involved instead of the humans. In spite of its age, "Sporting Blood" is better than most racing films.
- Sporting Blood** (1939)** Robert Young, Maureen O'Sullivan. (Sterling Metal) Horse racing story is fair but when it leaves the track to concentrate on its silly little plot it becomes real Grade "B."
- Sport Parade** (1932)** Joel McCrea, Marian Marsh. College athlete finds it difficult to capitalize on his fame after graduation. Fair comedy-drama.
- Spring in Park Lane** (British, 1948)*** Anna Neagle, Michael Wilding. Delightful comedy concerning romantic complications and mistaken identity. Witty, fun.
- Spring Madness** (1938)** $\frac{1}{2}$ Maureen O'Sullivan, Lew Ayres. Very entertaining romance with a college background. Burgess Meredith provides some merriment in a supporting role. Good time killer.
- Springtime in the Rockies** (1937)** Fair Gene Autry western.
- Springtime in The Rockies** (1942)** Betty Grable, John Payne, Carmen Miranda. Some petty feuds among dancing partners is the flimsy plot of this second rate musical which can only offer Miss Miranda and Harry James in the way of entertainment.
- Springtime in the Sierras** (1947)*** High rating Roy Rogers western; Jane Frazee, Andy Devine.

- Spy in Black** (British, 1939)*** Conrad Veidt, Valerie Hobson. During World War I, a German submarine commander secretly comes to England to obtain information concerning the position of the British fleet. Suspenseful spy melodrama, well done.
- Spy Ring, The** (1938)** $\frac{1}{2}$ Jane Wyman, Leon Ames, William Hall. Enemy spies try to get the plans for a secret weapon. Eventually, the secret weapon gets them. Unexciting film.
- Spy Ship** (1942)** Craig Stevens, Irene Manning. Inept, spy melodrama with a beautiful girl betraying our cause but all is settled with bullets at the end.
- Square Shooter, The** (1951)** $\frac{1}{2}$ Maxie Rosenbloom, Max Baer. Two-gun "Skipalong" Rosenbloom tames feared outlaw "Butcher" Baer in this western burlesque. Crude slapstick, but funny at times.
- Squaw-Man, The** (1931)*** Warner Baxter, Lupe Velez, Roland Young. Man of the west builds an empire, but has romantic difficulties. Directed with finesse by DeMille, but shows its age.
- Stablemates** (1938)** $\frac{1}{2}$ Wallace Beery, Mickey Rooney. If these two guys can't make you cry, see your doctor. Sentimental tale of an alcoholic veterinarian and the orphan boy who adopts him gets by easily thanks to its stars.
- Stagecoach** (1939)**** Claire Trevor, John Wayne, Thomas Mitchell. The John Ford western classic about a group of assorted passengers on a stage going into Indian country, their reactions under stress. A fine, exciting, dramatic film, one of the best.
- Stagecoach Kid** (1949)** $\frac{1}{2}$ Good Tim Holt western.
- Stage Door** (1937)*** $\frac{1}{2}$ Katharine Hepburn, Ginger Rogers, Adolphe Menjou. The lives and ambitions of a group of stage aspirants who live in a theatrical boarding house. Polished, finely acted comedy-drama.
- Stage Door Canteen** (1943)** William Terry, Cheryl Walker. Many "guest" stars. Romantic drama of a soldier boy and a canteen hostess, backgrounded by the famous servicemen's center of World War II. Sticky-sweet plot, with brief glimpses of stage and screen greats helping some.
- Stage Mother** (1933)** Franchot Tone, Maureen O'Sullivan, Alice Brady. Story of a woman who forces her daughter into a stage career to satisfy her own desires is slow moving and heavy in spite of the dramatic potential of the subject. Some of the ladies may like it.
- Stage Struck** (1936)** Dick Powell, Joan Blondell. Plotless, run-of-the-mill musical with a show business theme.
- Stage to Chino** (1940)*** Excellent George O'Brien western, above average.
- Stairway to Heaven** (British, 1946)*** David Niven, Kim Hunter, Roger Livesey, Raymond Massey. A pilot who miraculously escapes from a downed bomber soon finds himself in a battle with the Beyond. Technically efficient drama goes overboard on allegory, with uneven results.
- Stallion Road** (1947)** Ronald Reagan, Alexis Smith. Ron is a veterinarian and Alexis a lovely rancher in this dull romantic drama which offers nothing more than some good looking horses.
- Stamboul Quest** (1933)** $\frac{1}{2}$ Myrna Loy, George Brent. Good spy drama set in Turkey before the U.S. entry into World War I. Myrna Loy is a very good spy and Brent is an American medical student.
- Stampede** (1948)** $\frac{1}{2}$ Rod Cameron, Gale Storm. No holds barred in open range warfare between cattle kings. Fast western contains plenty of good action.
- Stand By for Action** (1942)** $\frac{1}{2}$ Robert Taylor, Brian Donlevy, Walter Brennan. The snooty wartime Naval officer in conflict with the regular Navy man, the sinking of a Jap ship, some salty humor create an occasionally entertaining but generally tiresome film.
- Stand In** (1937)*** Leslie Howard, Joan Blondell, Humphrey Bogart. Screwball satire on Hollywood, as a stuffy banker takes over a movie company, is made into a man by a lady "stand in" for the temperamental star. Rather amusing comedy.
- Standing Room Only** (1944)** $\frac{1}{2}$ Fred MacMurray, Paulette Goddard. A secretary books herself and boss on as servants in a Washington home to avoid the hotel room shortage. Funny when it was topical but only mildly amusing today.
- Stand Up and Fight** (1938)** Robert Taylor, Wallace Beery. There's plenty of fighting in this adventure film. Taylor, the railroad man, is constantly fighting with Beery.

whose stagecoach line he's putting out of business.

Stanley and Livingstone (1939)*1/2** Spencer Tracy, Nancy Kelly, Walter Brennan. Interesting, well played story of a newsman's search through Africa for a missionary he believed to be alive. Tracy is, as usual, superb and the film is top entertainment.

Star, The (1953)*** Bette Davis, Sterling Hayden. A fading movie queen finds love and marries, but still desires a come-back. Well-fashioned look at Hollywood backstage. Good performances.

Star Dust (1940)1/2** Linda Darnell, John Payne, Roland Young. Story of young hopefuls trying to break through in Hollywood is mildly entertaining.



The Three Stooges, in
Start Cheering

Stardust on the Stage (1942)* Weak Gene Autry western.

Star for a Night (1936)** Jane Darwell, Claire Trevor. Mushy story of a blind European woman who comes to the U.S. because she has believed her children's letters about their success. You can guess the rest.

Star Maker, The (1939)1/2** Bing Crosby, Louise Campbell. Musical supposedly based on Gus Edwards' life is loaded with youngsters but not much talent or entertainment is contributed by the kids. Bing sings a few old favorites, but the film is routine.

Star of Midnight (1935)**** William Powell, Ginger Rogers. Suave criminal lawyer becomes involved in the

disappearance of a beautiful actress and a murder. Excellent comedy-mystery, glossily made, delightfully acted, suspenseful and wholly satisfying.

Stars Look Down, The (British, 1940)**** Margaret Lockwood, Michael Redgrave. Dramatic tale of the life of Welsh coal miners, the ensuing tragedy. Grimly realistic, finely directed by Carol Reed, well acted.

Star-Spangled Rhythm (1942)*** All-Star Cast. Gigantic variety is loaded with talent, but most of their ammunition is blank. Flimsy plot has little to do with film, but Victor Moore is good as the studio gate keeper who's supposed to be an executive.

Stars Over Broadway (1935)*** Pat O'Brien, James Melton. Story of a singer and his hungry agent brought Melton's fine tenor voice to the screen for the first time. His singing, Pat's acting and a fair story make this a good film.

Star Witness (1931)*** Walter Huston. Good story about intimidation of witnesses at gangster trials. Walter Huston is wonderful as the D.A.

Start Cheering (1937)1/2** Jimmy Durante, Walter Connolly, Three Stooges. Movie star turns down Hollywood for a college education. Mildly amusing musical comedy.

State's Attorney (1932)1/2** John Barrymore, Helen Twelvetrees, William Boyd. Prosecutor engages in some high-handed legal proceedings to get the goods on crooks. Barrymore's acting puts this above the average.

State Secret (British, 1951)**** Douglas Fairbanks Jr., Glynis Johns, Jack Hawkins. Noted surgeon is tricked into aiding the head of a European police state, flees with the secret police not far behind. Excellent suspense thriller played lightly; laughs, thrills, and fun.

Station West (1948)*** Dick Powell, Jane Greer. Army officer goes undercover to trap a gang of hi-jackers and murderers. Good western has enough action, is well acted.

St. Benny the Dip (1951)*** Dick Haymes, Nina Foch, Roland Young. Three con men hide from the police in a mission, where they are duly reformed. Rather pleasant comedy-drama, nice entertainment.

Steel Against the Sky (1941)** Alexis Smith, Lloyd Nolan. Bridge builders

- form the adventure background for this minor, inconsequential melodrama.
- Steel Cage** (1954)*¹/₂ John Ireland, Paul Kelly. San Quentin warden tells three tales of prison life. Looks as if this was originally three TV shorts; mediocre melodrama.
- Steel Helmet, The** (1951)**¹/₂ Gene Evans, Robert Hutton. It's nip-and-tuck with the Reds for a UN platoon in the early days of Korea. War melodrama packs quite a punch; grim, hard-boiled, one of the better films of its type.
- Steel Key, The** (British, 1952)**¹/₂ Terence Morgan, Joan Rice. Two scientists working on a secret process for hardening steel die suddenly, and a private investigator tracks down the reason behind it all. Good melodrama moves at a fast pace.
- Steel Lady** (1953)**¹/₂ Rod Cameron, Tab Hunter. Oil seekers lost in the Sahara uncover a German tank and try to make for safety. Fair melodrama.
- Steel Trap, The** (1952)**¹/₂ Joseph Cotten, Teresa Wright. A banker steals five hundred thousand dollars on a Friday afternoon, and frantically tries to return it by Monday. Suspenseful melodrama, keeps one guessing, excited.
- Step By Step** (1946)** Lawrence Tierney, Anne Jeffreys. Returned Marine exposes Nazi spies still operating in America. Average melodrama.
- Step Lively** (1944)**¹/₂ Frank Sinatra, George Murphy, Gloria DeHaven. Fast-thinking theatrical producer gets his show on despite financial problems. Lively, enjoyable musical.
- Step Lively, Jeeves** (1937)*¹/₂ Arthur Treacher, Patricia Ellis. P. G. Wodehouse's comic butler is expertly played by Treacher but the contrived plot and inept dialogue are pitiful.
- Steppin' In Society** (1945)** Edward Everett Horton, Ruth Terry. A judge on vacation runs across some criminals who mistake him for a tough guy. He reforms them. Mildly amusing comedy.
- Stingaree** (1934)** Richard Dix, Irene Dunne. In Australia of the 1870s, a bandit with an ear for music starts a girl on a singing career. Unconvincing, muddled costume melodrama.
- St. Louis Blues** (1939)**¹/₂ Lloyd Nolan, Dorothy Lamour. Routine musical about a singer who ends up working on a showboat. A few good specialty numbers.
- St. Louis Kid** (1934)**¹/₂ James Cagney, Patricia Ellis. Jimmy is driving a milk truck and he's caught up in some sort of strike but with fists flying he saves the day. Jimmy was a lot of fun back in the 30's and it's a tribute to his skill to say that the novelty has never worn off.
- Stolen Face** (British, 1952)**¹/₂ Paul Henreid, Elizabeth Scott. A plastic surgeon molds the face of a convict into a replica of his lost love. Interesting drama.
- Stolen Harmony** (1935)*¹/₂ George Raft, Ben Bernie. Ex-con joins band, dances a bit but then there's some shooting and G-Men. Routine bore.
- Stolen Heaven** (1938)**¹/₂ Gene Raymond, Lewis Stone, Olympe Bradna. Jewel thieves aid an aging concert pianist in making a comeback. This picture jumps from melodrama to comedy to sentiment without pausing to catch its breath. Enough of it is good, however, to add up to fair entertainment.
- Stolen Holiday** (1937)** Claude Rains, Kay Francis. Mannequin is tricked by a crook into conspiring in a swindle. Draggy drama.
- Stolen Life** (1946)**¹/₂ Bette Davis, Glenn Ford. Bette plays twins for part of this film. In the second half she has only one role thanks to a murder. She kills her sister over jealousy and then steals her twin's identity. If that sounds silly, it is!
- Stop, Look and Love** (1939)**¹/₂ William Frawley, Jean Rogers. Above average Grade B comedy about family life with Lucy's neighbor, Bill Frawley, scoring as l'op.
- Stork Club, The** (1948)**¹/₂ Barry Fitzgerald, Betty Hutton. Hat check girl befriends penniless bum who is, naturally, a billionaire. Silly fable is saved by some nice performances.
- Storm at Daybreak** (1932)** Kay Francis, Nils Asther, Walter Huston. The assassination which set off the first World War is used for background but if you look under the lettuce you'll find just another run-of-the-mill love story.
- Storm in a Teacup** (British, 1937)**¹/₂ Vivien Leigh, Rex Harrison. Candidate for election in a Scottish town is hurt by an accident with a dog, that is played upon by a young reporter into a national incident. Clever, amusing comedy. Cecil Parker is fine as the pompous politician.

- Storm Over Bengal (1938)**** Patric Knowles, Rochelle Hudson. British aviator discovers a secret radio station in India used to incite the natives to warfare. Average action story.
- Storm Over Lisbon (1945)**** Richard Arlen, Vera Ralston, Erich von Stroheim. Spies and counterspies in a Lisbon night club during the late war. Good cast wasted on an ordinary story.
- Storm Over Wyoming (1949)**** Fair Tim Holt western.
- Stormy Weather (1943)***** Lena Horne, Bill Robinson, Fats Waller, Dooley Wilson. All-Negro musical has as silly a plot as most musicals but the individual performers do so well that the film provides some sock numbers.
- Story of Alexander Graham Bell, The (1939)***/2** Don Ameche, Loretta Young, Henry Fonda. Warm, moving story of the man who gave us the telephone. The ending is a bit ridiculous but most of the film, which traces Bell's early disappointments and failures, is top entertainment.
- Story of Dr. Wassell, The (1944)***/2** Gary Cooper, Laraine Day, Signe Hasso. True story of an old doctor who rescued some men from the Japs in Java has been turned into a pulp fiction tale with few facts and little interest.
- Story of G.I. Joe, The (1944)****/2** Burgess Meredith, Robert Mitchum. Incidents in the life of famed war correspondent Ernie Pyle, during the bloody Italian campaign. Fine performances, good drama.
- Story of Seabiscuit (1949)***/2** Lon McCallister, Shirley Temple, Barry Fitzgerald. Biography of famous horse is just an excuse for a run-of-the-mill racing picture. Fitzgerald is good as the trainer and there are a few fine racing scenes.
- Story of Temple Drake, The (1933)**** Miriam Hopkins, Jack LaRue. Overacted, dated but still fascinating screen adaptation of Faulkner's "sanctuary" story of a southern girl from a fine old family who is compromised by a hoodlum. In spite of her hate, she's attracted to him.
- Story of Vernon and Irene Castle (1939)***** Fred Astaire, Ginger Rogers. The life and successes of the famous dance team early in the century. Not up to Astaire-Rogers standard, but still entertaining biographical musical.
- Stowaway (1936)***** Shirley Temple, Alice Faye, Robert Young. One of Shirley's best is this tale of a slain Chinese missionary's daughter who stows away on a playboy's yacht and succeeds in solving all problems.
- Straight from the Shoulder (1936)**** Ralph Bellamy, David Holt, Katherine Locke. When thugs are about to kill a man who has identified them as bank robbers, his son steps in and saves the day. Passable melodrama.
- Straight Is the Way (1934)*1/2** Franchot Tone, Gladys George. If you can swallow Franchot Tone as a young Jewish gangster you may actually enjoy this frail melodrama.
- Straight, Place and Show (1938)**1/2** Ritz Brothers, Ethel Merman. Story of three guys who run a kiddie's pony ride and suddenly find themselves with a race horse is not too funny.
- Stranded (1939)**1/2** Kay Francis, George Brent. Entertaining, unimportant story of a girl who works for Traveler's Aid and a guy who's building a bridge. All one can say is that it's a better picture than it should be after that synopsis.
- Strange Adventure (1956)**** Joan Evans, Ben Cooper, Marla English. Hot-rodder becomes involved in an armored car robbery. Routine melodrama.
- Strange Alibi (1941)**** Arthur Kennedy, Joan Perry. The strange alibi of the title is clever—it's a corpse—but the balance of this contrivance is pretty dead too.
- Strange Bargain (1949)**** Jeffrey Lynn, Martha Scott. Bookkeeper becomes involved in an insurance swindle and murder. Standard mystery melodrama.
- Strange Cargo (1939)***** Clark Gable, Joan Crawford. Good exciting story of escape from a penal island in the tropics which almost loses itself in obscure symbolism. If you watch this try and figure out what kind of character Ian Hunter is playing.
- Strange Case of Clara Deane (1932)**1/2** Wynne Gibson, Frances Dee. Woman is done wrong in love, and suffers and suffers. Teary mother-love drama gets a bit thick.
- Strange Case of Martha Ivers, The (1946)***/2** Barbara Stanwyck, Van Heflin, Kirk Douglas. Cold, diabolical study of unscrupulous people and their motivations. With a murder as background, this is an absorbing film.

- Strange Conquest** (1946)** Jano Wyatt, Peter Cookson. When a doctor dies in the jungle from fever, his associate assumes his identity. Undistinguished melodrama.
- Strange Death of Adolf Hitler** (1943)** Ludwig Donath, George Dolenz. Facial double for Hitler is forced by the Gestapo to pose as Der Fuhrer. Doesn't mean much now, but still an intriguing idea.
- Strange Holiday** (1945)** Claude Rains, Martin Kosleck. A man returns from summer vacation to find his country taken over by a foreign power. Jumbled drama, well-intentioned but inept. Written and directed by Arch Oboler.
- Strange Interlude** (1932)*** Clark Gable, Norma Shearer. O'Neill's five-hour play is still good drama in the short movie version. Miss Shearer is excellent as the woman who secretly has a child by another man because she knows there is insanity in her husband's family. Gable is, of course, the other man.
- Strange Love of Molly Louvain** (1932)**^{1/2} Ann Dvorak, Lee Tracy. Molly goes through enough in this one to last a soap opera heroine at least two years. She has a child out of wedlock, becomes a killer's paramour and many other enticing incidents. It sounds provocative but it's really ordinary.
- Stranger, The** (1916)**^{1/2} Edward G. Robinson, Orson Welles, Loretta Young. Professor in a small college town is respected by the citizens but in reality is a top-ranking Nazi. Suspenseful, gripping melodrama, directed with a fine flair by Welles.
- Stranger at My Door** (1956)*** Macdonald Carey, Patricia Medina, Skip Homeier. Notorious outlaw takes refuge in a preacher's home, who tries to reform him. Offbeat western is well done.
- Stranger in Between, The** (British, 1952)*** Dirk Bogarde, Jon Whiteley, Elizabeth Sellars. Runaway finds a body and is taken captive by the murderer. Suspenseful, well acted melodrama.
- Stranger in Town, A** (1913)**^{1/2} Frank Morgan, Richard Carlson. Vacationing incognito, a Supreme Court justice exposes a small-town political ring. Pleasant comedy-drama.
- Stranger in Town** (1932)** Ann Dvorak, Chic Sale. Chic Sale comedy has moments but they're few and far between thanks to a story that can't make up its mind between pleasant homespun humor and bad slapstick.
- Stranger on Horseback** (1955)*** Joel McCrea, Miroslava, Kevin McCarthy. Fightin' judge cleans up a territory run by one man. Colorful, speedy western, well-done.
- Stranger on the Prowl** (Italian, 1953)**^{1/2} Paul Muni, Joan Lorring. Fugitive from murder is joined by a small boy in his flight from the police. Grim drama, occasionally interesting.
- Stranger on the Third Floor** (1940)*** Peter Lorre, John McGuire, Margaret Tallichet. Reporter is convinced a condemned man is innocent of murder, especially when the same pattern of crime reoccurs. Carefully produced, suspenseful thriller.
- Strangers, The** (Italian, 1954)**^{1/2} Ingrid Bergman, George Sanders. An English couple in Italy, rapidly approaching the point of divorce through incompatibility, experiences a miracle that bring them closer together. Despite the presence of the two stars, Rossellini direction, this drama remains vague, rather cold.
- Strangers All** (1935)** May Robson, Preston Foster. A mother struggles to bring up her four children properly. Ordinary drama.
- Strangers in Love** (1932)** Fredric March, Kay Francis. Dated comedy-drama about a man who impersonates his wealthy twin brother to try and gain a fortune.
- Strangers in the Night** (1944)*** William Terry, Virginia Grey. A returning soldier visits the home of the girl who has been writing him letters overseas, finds mysterious goings-on. Good suspense melodrama.
- Strangers May Kiss** (1930)** Norma Shearer, Robert Montgomery. Tire-some story of a marriage between a fast living journalist and a woman who loves him.
- Stranger's Return, The** (1932)*** Lionel Barrymore, Miriam Hopkins, Franchot Tone. Story of a family dynasty on an Iowa farm and the attempts to destroy itself from within is beautifully played and written. Slightly dated in technique but worth a look just to see Mr. Barrymore at work.
- Strange Triangle** (1946)** Signe Hasso. Uninspired melodrama about a wicked woman.
- Strange Woman, The** (1946)**^{1/2} Hedy Lamarr, George Sanders, Gene Lockhart, Louis Hayward. The story of Jenny Hager, a femme fatale who

- ruins the lives of many men, and who found love too late. Hard-breathing, out-dated costume drama.
- Strawberry Blonde** (1941)*** Rita Hayworth, James Cagney, Olivia DeHavilland. Cagney supports this little comedy about New York in the gay 90's. Jim's all over the picture so, in spite of a frail story, you may enjoy yourself.
- Street Corner See: Both Sides of the Law**
- Street Girl** (1929)* Jack Oakie, Betty Compson. Poor girl becomes an entertainer on the East Side in a cafe. Outdated musical.
- Street of Chance** (1942)*** Burgess Meredith, Claire Trevor. Amnesia victim regains his memory to find he is wanted for murder. Compact mystery melodrama boasts an excellent cast, good script.
- Street of Memories** (1940)* $\frac{1}{2}$ Lynne Roberts, Guy Kibbee. Confused Grade "B" drama about an unemployed vagrant who gets bumped on the head and remembers who he is. Who cares?
- Street of Women** (1932)* $\frac{1}{2}$ Kay Francis, Roland Young. Adult woman has a time straightening out her love affairs. Dull drama.
- Street Scene** (1931)*** $\frac{1}{2}$ Elmer Rice's picture of life in the tenement district, adapted from the famous Broadway play by King Vidor, with Sylvia Sydney. Still a powerful, finely made drama.
- Street with No Name, The** (1948)*** $\frac{1}{2}$ Mark Stevens, Richard Widmark, Lloyd Nolan. Another of those exciting semi-documentary films dealing with the FBI. Nothing unusual about the plot of an agent infiltrating the gang but beautifully done.
- Streets of Laredo** (1949)*** William Holden, Macdonald Carey, William Bendix. Two outlaws who have gone straight met up with their former partner after many years, who is still on the wrong side of the law. Good western with more plot than usual.
- Streets of San Francisco** (1949)** Robert Armstrong, Mae Clarke. Police officer tries to make a gangster's boy tell where his dad has hidden the stolen loot. Average crime melodrama.
- Strictly Dynamite** (1934)** $\frac{1}{2}$ Jimmy Durante, Lupe Velez, Norman Foster. Radio comic hires a young man who wishes to write poetry as a gagman. Mildly amusing comedy.
- Strictly Personal** (1933)** Marjorie Rambeau, Louis Calhern. Splendidly played but minor film about a lonely hearts club and a crook who uses it to pick his robbery victims.
- Strike It Rich** (1948)** Rod Cameron, Bonita Granville, Don Castle. Fortunes rise and topple with the adventures of two oil drillers looking for the big gusher in Texas. Fair action melodrama.
- Strike Up the Band** (1940)** $\frac{1}{2}$ Mickey Rooney, Judy Garland. All Rooney plus a dash of Garland in this overplotted musical which comes gloriously to life when the stars perform.
- Stronger Than Desire** (1938)** Walter Pidgeon, Virginia Bruce. A cheating wife, blackmail, murder and a big courtroom finale add up to almost nothing in this contrived drama. Pidgeon does make a good lawyer.
- Student Tour** (1934)* $\frac{1}{2}$ Jimmy Durante, Charles Butterworth. They've surrounded Jimmy with pretty girls for this weak comedy but nothing else. If you must watch it, play a game with yourself and try to spot Betty Grable.
- Submarine Alert** (1943)* $\frac{1}{2}$ Richard Arlen, Wendy Barrie. Quickie war film about a radio technician who unwittingly goes to work for enemy agents. Plays like poor pulp fiction.
- Submarine D-1** (1937)*** Pat O'Brien, George Brent, Wayne Morris. The boys go underwater for this one but it's the familiar story in spite of the nautical setting. Good adventure but the documentary portion is dated.
- Submarine Patrol** (1938)*** $\frac{1}{2}$ Richard Greene, Nancy Kelly, Preston Foster. Exciting tale of a World War I tub of a sub-chaser is good fare thanks to John Ford's direction. Nancy Kelly's screen debut and she makes the most of her role.
- Submarine Raiders** (1942)** $\frac{1}{2}$ John Howard, Marguerite Chapman. Exciting, above average "B," supposedly dramatizing some of the events that took place in the Pacific—December 6-7, 1941.
- Success at Any Price** (1934)** $\frac{1}{2}$ Douglas Fairbanks Jr., Genevieve Tobin. Power-mad man achieves success only at the expense of his sweetheart and his friends. Interesting drama.
- Successful Calamity** (1932)*** George Arliss, Mary Astor. Dated but well played comedy about a millionaire

- who feigns poverty to bring his family closer together. Arliss is a delight as the financier.
- Sudden Fear** (1954)*** Joan Crawford, Jack Palance. Wealthy lady playwright marries a worthless actor who plans to murder her. Well acted, smoothly produced suspense thriller.
- Suddenly** (1954)*** $\frac{1}{2}$ Frank Sinatra, Sterling Hayden. A hired killer hits a small town bent on assassination. Sinatra's bravado performance as the cold-blooded thug, plus crisp direction, make this thriller above average.
- Suddenly It's Spring** (1947)* $\frac{1}{2}$ Fred MacMurray, Paulette Goddard. Forced, contrived comedy about a lawyer who wants to divorce his wife. She doesn't want to divorce him, and away we go.
- Sued for Libel** (1939)** $\frac{1}{2}$ Kent Taylor, Linda Hayes. Radio reporter broadcasts a gossip item that causes a libel suit, but it proved to be true later. Well placed melodrama holds the interest.
- Suez** (1938)*** Tyrone Power, Loretta Young, Annabella. Well photographed and lavish film which is supposed to tell the true story of how the Suez Canal was built. If it had done that, it might have been a great film instead of another contrived epic.
- Suicide Fleet** (1931)** Bill Boyd, Ginger Rogers, Robert Armstrong. Two brawling Navy men take risks when not battling for the same girl. Typical service story.
- Sullivans, The** (1944)**** Anne Baxter, Thomas Mitchell. The story of the five heroic brothers who died gallantly in Naval service during World War II. Well-made drama pulls the heartstrings in professional fashion.
- Sullivan's Travels** (1942)*** $\frac{1}{2}$ Joel McCrea, Veronica Lake. Story of a movie director who wants to make a dramatic film so he sets out to learn about life. Preston Sturges makes this a fascinating adventure in off-beat screen entertainment.
- Summer Holiday** (1947)*** $\frac{1}{2}$ Mickey Rooney, Gloria DeHaven. Musical version of O'Neill's "Ah Wilderness" loses much of the original's quality and receives no aid from a commonplace score.
- Summer Storm** (1941)*** Linda Darnell, George Sanders. A girl whose charm is fatal to men finally has it
- prove tragic to herself. Strong, well made drama. Good performances.
- Summertime** (1935)*** $\frac{1}{2}$ Katharine Hepburn, Rossano Brazzi. Romantic story, set in Venice, about an old maid and an Italian merchant. It's the kind of film you have to be in the mood for or you'll find its beauty and romance boring.
- Sun Comes Up, The** (1948)** Jeanette MacDonald, Lloyd Nolan. Woman who loses her son falls in love with an orphan boy. Lassie is around to add an extra tear to your moist eyes.
- Sunday Punch** (1941)* $\frac{1}{2}$ William Lundigan, Jean Rogers, Dan Dailey. Should he be a boxer or a psychiatrist is the laughable question confronting the hero of this trash.
- Sundown** (1941)*** $\frac{1}{2}$ Gene Tierney, Bruce Cabot, George Sanders. The British in Africa receive the aid of a jungle girl in defeating the attempts of the Nazis to take over. Well-produced but second-rate melodrama.
- Sundown in Santa Fe** (1948)** $\frac{1}{2}$ Fast Allan Lane western.
- Sundowners, The** (1951)*** $\frac{1}{2}$ Robert Preston, John Barrymore Jr. A renegade gunman rides in to cause trouble for a boy and his partner. Top-notch western, well written, acted.
- Sundown Jim** (1942)* $\frac{1}{2}$ John Kimbrough, Virginia Gilmore. Routine action-packed western about the marshal against the whole town.
- Sunset in El Dorado** (1945)** $\frac{1}{2}$ Neat Roy Rogers western—Dale Evans, "Gabby" Hayes.
- Sunset in the West** (1950)** Pleasing Roy Rogers western.
- Sunset in Wyoming** (1941)** Mild Gene Autry western.
- Sunset on the Desert** (1942)** Okay Roy Rogers western.
- Sunset Pass** (1946)** Fair James Warren western.
- Sunset Serenade** (1942)** Fair Roy Rogers western.
- Sun Sets at Dawn** (1950)** $\frac{1}{2}$ Sally Parr, Philip Shawn. A man is about to be executed for a crime he didn't commit. Competent melodrama carries its share of suspense.
- Sun Shines Bright** (1953)**** Charles Winninger, Arleen Whelan, John Russell. Small town judge has a hard time running for re-election. Superb piece of Americana directed by John Ford—one of his best films.
- Sun Valley Serenade** (1941)*** Sonja Henie, John Payne. Pleasant, entertaining musical set in the fabulous

Idaho resort. You'll see and hear the late great Glenn Miller's band and its manager in the film is Milton Berle.

Supernatural (1933)** Carole Lombard, Randolph Scott. Stupid drama about an executed murderess who makes her avenging spirit take possession of a nice girl.

Supersleuth (1937)*** Jack Oakie, Ann Sothern. Big-headed film detective is faced with the task of solving a real mystery. Boisterous comedy-mystery is good fun.

Surrender (1950)** John Carroll, Vera Ralston, Walter Brennan. Wicked woman breaks a lot of hearts and finally implicates a saloon owner in a murder. Costume drama gets the cornball treatment, making it slightly ludicrous.



Cary Grant, Jean Harlow, in *Suzy*

Susan and God (1939)** $\frac{1}{2}$ Joan Crawford, Fredric March, Ruth Hussey. Play which starred the great Gertrude Lawrence almost falls apart on the screen. Women will probably enjoy this story of a woman so wrapped up in religion she almost loses her family.

Susannah of the Mounties (1939)** Shirley Temple, Randolph Scott. In return for Mountie Scott raising orphan Shirley she saves the Mounties from the Indians in this dreary juvenile film.

Susan Lennox (1931)** $\frac{1}{2}$ Greta Garbo, Clark Gable, Jean Hersholt. Story of a sweet girl who goes down the primrose path offers nothing but the usual excellent Garbo perform-

ance. It's an episodic film, poorly directed and written.

Susanna Pass (1949)** $\frac{1}{2}$ Pleasant Roy Rogers-Dale Evans western.

Suspect, The (1945)** $\frac{1}{2}$ Charles Laughton, Ella Raines. Middle-aged man married to a shrew falls in love with a younger woman and plans to do away with his wife. Superbly acted, suspenseful drama.

Suspense (1946)*** Belita, Barry Sullivan, Albert Dekker. Small-time sharpie is hired by an ice palace, gets big ideas and plans to kill the owner to get his dough and his wife. Strong melodrama, a good job in all departments.

Suspicion (1941)** $\frac{1}{2}$ Joan Fontaine, Cary Grant. Sly English girl marries a charming gentleman, then begins to suspect him of murderous intent. Thrilling Hitchcock melodrama, excellently acted, many suspenseful moments.

Suzy (1935)** Jean Harlow, Cary Grant, Franchot Tone. Don't let the cast mislead you—this is an awful film in spite of them. Miss Harlow is pursuing Cary who wants other women and Franchot is her dead hubby who isn't dead. Set in France and England during 1914 so there's a few spies around too.

Svengali (1931)** $\frac{1}{2}$ John Barrymore. A film classic of the Du Maurier story thanks to the presence in the title role of Barrymore. The story which has been done in a hundred forms under different titles is far from gripping but Barrymore's Svengali is like none you've ever seen.

Swanee River (1939)** $\frac{1}{2}$ Don Ameche, Al Jolson, Andrea Leeds. Stephen Foster's music is a pleasure to listen to but this contrived "biography" is just too much hokum.

Swampfire (1946)* $\frac{1}{2}$ Johnny Weissmuller, Virginia Grey, Buster Crabbe. An ex-Coast Guardsman thinks he has lost his nerve, but regains his courage in the Louisiana bayous. So-so action melodrama.

Swamp Water (1941)** $\frac{1}{2}$ Walter Brennan, Walter Huston. Well acted drama of a fugitive hiding out in Georgia's Okefenokee Swamp. Acting does not make up for the confused script.

Sweater Girl (1942)* $\frac{1}{2}$ Eddie Bracken, June Preisser. College kids putting on musical get involved with murder in this inept film whose only claim to fame was song, "I don't Want to Walk Without You."

- Sweepstakes** (1931)** Eddie Quillan, Marian Nixon, James Gleason. A famous jockey wins his races by chanting to his horse. Fair sports comedy.
- Sweepstakes Winner** (1939)** Marie Wilson, Allen Jenkins. Silly, pointless, forced comedy about a beautiful but dumb sweepstakes winner who buys a horse.
- Sweet Adeline** (1935)*** Irene Dunne, Louis Calhern, Donald Woods. Not-so-gay 90's musical with a delightful score by Jerome Kern and Oscar Hammerstein. With a good story this would have been an excellent picture but it isn't so blessed.
- Sweet and Low Down** (1944)*¹/₂ Benny Goodman, Lynn Bari, Jack Oakie. When the Goodman band plays this Grade B film is O.K. but unfortunately, there are many moments when they don't play.
- Sweethearts** (1938)*** Jeanette MacDonald, Nelson Eddy, Frank Morgan. Victor Herbert's music, MacDonald and Eddy in modern clothes for a change plus a fine supporting cast make this good musical entertainment.
- Sweethearts on Parade** (1953)** Ray Middleton, Lucille Norman. Proprietress of a music school sees her ex-husband return to town heading a carnival show. Leisurely turn of the century musical, might please the oldsters.
- Sweet Music** (1935)**¹/₂ Rudy Vallee. Ann Dvorak. Rudy Vallee was a great crooner when this was made and he does a nice job with his songs. Plotwise it's the old show business plot with nothing added for seasoning.
- Sweet Rosie D'Grady** (1943)*** Betty Grable, Robert Young. One of our World War II pin-up queens proves why in this foolish 1890 musical designed to show Betty's legs—which it does.
- Swing Fever** (1943)* Marilyn Maxwell, Lena Horne, Kay Kyser. Absolute waste of time about a musician with a gift of hypnosis.
- Swing High, Swing Low** (1937)**¹/₂ Carole Lombard, Fred MacMurray. Well played but dated musical, loosely based on the play "Burlesque." Boy and girl are headed for the top, he gets a swelled head, hits the skids but all goes well by final fadeout.
- Swingin' on a Rainbow** (1944)**¹/₂ Jane Frazee, Brad Taylor. Little girl from the sticks does some fancy impersonations to land a radio singing job. Pleasant musical.
- Swing Shift Maisie** (1943)** Ann Sothern, James Craig. Another in this pointless series has Maisie in a defense plant. She saves a girl from suicide and the girl rewards Maisie by having her accused of sabotage. Silly little nonsense.
- Swing Time** (1936)**¹/₂ Fred Astaire, Ginger Rogers. Dancer with a yen for gambling has trouble saving money to marry, and when he does, he has fallen for another girl. Astaire-Rogers dancing is tops, and the slight story doesn't get in the way too much.
- Swing Your Lady** (1938)**¹/₂ Humphrey Bogart, Nat Pendleton. Hillbilly comedy about some city slickers who come to a small town to engage the local strong man in a bout. Strong man is strong woman and the combatants fall in love.
- Swing Your Partner** (1943)*¹/₂ Dale Evans, Vera Vague. Peppy employees of a dairy turn the old goat who owns the place into a human being. Cornball musical might appeal to the kiddies.
- Swiss Family Robinson** (1940)*** The classic of a family marooned on an uninhabited island who find a peaceful existence away from the troubles of the civilized world. Thomas Mitchell, Freddie Bartholomew, Tim Holt. Tastefully produced, well acted.
- Sword of Monte Cristo, The** (1951)** George Montgomery, Paula Corday. A girl who has the sword upon which is inscribed the key to Monte Cristo's treasure is aided by an Army captain in foiling a villainous prime minister. Humdrum costume melodramatics, the same old sword-play.
- Sworn Enemy** (1936)**¹/₂ Robert Young, Florence Rice, Joseph Calleia. Mr. Calleia's portrayal of a gangster makes this melodrama worthwhile. An exciting climax helps offset some of the script's cliches.
- Sylvia Scarlett** (1936)*** Katharine Hepburn, Cary Grant, Brian Aherne. Young girl becomes involved with smugglers. Entertaining costume comedy-drama.
- Symphony of Six Million** (1932)*** Irene Dunne, Ricardo Cortez. Slum doctor prefers to help the needy rather than himself. Well made, interesting drama of tenement life.

- Syncopation** (1942)** Adolphe Menjou, Bonita Granville, Jackie Cooper. Story of the beginnings of jazz, and of a young trumpeter who wanted to make good. Good jazz music partially makes up for unsure story.
- Tahiti Honey** (1943)**½ Simone Simon, Dennis O'Keefe. A French lass is "adopted" by an orchestra trying to make the big time, and she becomes their vocalist. Amusing comedy with music.
- Tail Spin** (1939)** Alice Faye, Nancy Kelly, Constance Bennett. This film about ladies who love to fly their own planes is just one big sentimental crash.
- Take a Chance** (1933)** James Dunn, Lillian Bond, Buddy Rogers. Two tent-show crooks try to build up a girl for Broadway stardom. Mild musical.
- Take a Letter, Darling** (1942)**½ Rosalind Russell, Fred MacMurray. Miss Russell makes something out of nothing in this frail comedy about a lady executive who hires a male secretary-escort and, of course, they fall in love.
- Take It Big** (1944)** Jack Haley, Harriet Hilliard. The wrong end of a night club horse act inherits a western dude ranch. So-so musical comedy. Ozzie Nelson.
- Take It or Leave It** (1944)*½ Phil Baker. Remember that popular quiz that gave away as much as 64 bucks? Well, this hodge-podge of old film clips is supposed to capitalize on the program's popularity. Definitely dated.
- Take Me Out to the Ball Game** (1948)**½ Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett. Promising musical about the early days of baseball falters because of forced comedy and a weak script. Cast is also hampered by a commonplace score. Of course Miss Williams finds a pool where she can do a water ballet.
- Take My Life** (British, 1947)** Hugh Williams, Greta Gynt. Opera star's husband is arrested for the murder of a former sweetheart; she sets out to prove his innocence. Well-made murder mystery is above average for this sort of thing.
- Tale of Five Women** (British, 1950)** Bonar Colleano, Gina Lollobrigida, Eva Bartok. Magazine writer helps a man who has lost his memory regain his past by taking him to Europe. Interesting melodrama, well acted.
- Tale of Two Cities** (1935)*** Ronald Colman, Edna May Oliver. Dickens' novel of the French Revolution becomes a screen classic and a "must see" for all. It's true to the book and a fine cast brings the characters to life. Don't miss it.
- Tales of Hoffmann, The** (British, 1951)** Robert Rounseville, Moira Shearer. The Offenbach opera is presented in its entirety; the story of the student who has strange adventures. Brilliant production and singers, but yet a highly stylized affair that is not for every taste.
- Tales of Manhattan** (1942)** Charles Boyer, Ginger Rogers, Rita Hayworth, Henry Fonda. An all-star cast in a series of unrelated dramas around a dress shirt. Vignettes range from superb to mediocre. An interesting film.
- Talk of the Town** (1942)***½ Cary Grant, Jean Arthur, Ronald Colman. Delightful comedy, loaded with social implications, about an outspoken man wrongly accused of murder. Excellent performances and direction.
- Tall, Dark and Handsome** (1941)**½ Cesar Romero, Virginia Gilmore, Milton Berle. Highly amusing comedy about a soft-hearted gangster, the orphaned son of a deceased mobster and an assortment of crazy characters. Good fun.
- Tall in the Saddle** (1944)** John Wayne, Ella Raines. Woman-hating cowboy takes over as ranch foreman only to find the new owners are a spinster and her young niece. Entertaining, fast paced western.
- Tall Lie, The** (1952)**½ Paul Henreid, Kathleen Hughes. A college professor exposes the brutality and foul play behind the respected school fraternity. Hard-hitting melodrama, well directed (by Henreid), well acted. Strong stuff.
- Tall Texan, The** (1953)** Lloyd Bridges, Marie Windsor. A group of assorted people band together on the desert to seek hidden gold which is cached in an Indian burial ground. Suspenseful western, off the beaten track. Lee J. Cobb, Luther Adler.
- Tall Timber** (1937)** George O'Brien, Beatrice Roberts, Ward Bond. Playboy goes to his logging camp to straighten out trouble there, exposes foreman as a crook. Pleasant, at times very funny action comedy.
- Taming Sutton's Gal** (1957)*½ John Lupton, Gloria Talbott. Backwoods hunter runs afoul of the amorous

wife of a moonshiner. Low grade cornball melodrama.

Tampico (1944)** Edward G. Robinson, Victor McLaglen, Lynn Bari. Routine war drama about espionage in the merchant marine. Not too much but almost passable, thanks to Robinson.

Target (1952)** 1/2 Good Tim Holt western.

Tarnished (1950)** 1/2 Arthur Franz, Dorothy Patrick. Trouble maker returns home a Marine hero, but the townsfolk refuse to trust him. Interesting melodrama.

Tarnished Angel (1938)** Sally Eilers, Lee Bowman, Ann Miller. Night club hostess disguises herself as an evangelist, discovers her fake "cures" get results. Unconvincing drama.

Tarnished Lady (1931)* 1/2 Tallulah Bankhead, Clive Brook. Tallulah's talking screen debut did her personal credit but film about a woman married to a bankrupt broker is a pitiful mess.

Tars and Spars (1946)** 1/2 Sid Caesar, Alfred Drake, Janet Blair. In spite of Caesar and Drake, this is a bore. However, you will see one of Sid's funniest routines, and it almost makes the film worth sitting through.

Tarzan, the Ape Man (1931)** 1/2 Johnny Weissmuller, Maureen O'Sullivan. This was the daddy of all Tarzan pictures and, as such, is worth your attention.

Task Force (1949)** Gary Cooper, Walter Brennan, Jane Wyatt. Story of development of naval aviation and aircraft carriers is too long but contains some interesting scenes and good acting.

Tattooed Stranger (1950)** 1/2 John Miles, Patricia White. Detectives hunt a mysterious killer in New York. Well done low-budget crime melodrama.

Taxi (1932)** 1/2 James Cagney, Loretta Young. Mr. Cagney's performance as a scrapping cab driver entangled in a feud between two cab companies is worth watching. The picture itself isn't much.

Tear Gas Squad (1940)** John Payne, Dennis Morgan. Formula police tale with the rookie and his sergeant chasing the same wench. Best thing about this bomb is when Dennis chirps a few Irish songs.

Teckman Mystery, The (British, 1954)** Margaret Leighton, John Justin. Author writing a biography

of an airman who crashed is convinced there is something mysterious about the death. Good mystery holds the attention.

Television Spy (1939)** William Henry, Judith Barrett. Spies go after a TV invention capable of transmitting for two thousand miles. Fair melodrama.

Tell It to a Star (1945)** Ruth Terry, Robert Livingston. A fast-talking phony walks into a resort and gets a pretty girl her big singing chance. Mildly amusing musical comedy.

Tell No Tales (1938)** 1/2 Melvyn Douglas, Louise Platt, Gene Lockhart. Well paced mystery with a newspaper editor serving as Sherlock. Good direction holds this a degree above the commonplace.

Tembo (1951)** Howard Hill. Interesting African jungle safari with the usual amount of wild animals, natives and a few thrills. Mr. Hill skillfully uses his trusty bow and arrow in the face of all dangers as he hunts a tribe of leopard men. Also produced and directed by our modern Robin Hood.

Ten Cents a Dance (1945)* 1/2 Jane Frazee, Jimmy Lloyd. Outside of the title song there's not much to recommend this film about dance hall girls with hearts of gold.

Tender Comrade (1944)** 1/2 Ginger Rogers, Robert Ryan. Young wife carries on bravely while her husband goes off to war. Drama pushed the sticky sentiment too much.

Tenderfoot, The (1932)** 1/2 Joe E. Brown, Ginger Rogers. Very good Joe E. Brown comedy with Joe as a cowboy who angles a Broadway show.

Ten Gentlemen from West Point (1942)** Laird Cregar, George Montgomery, Maureen O'Hara. Good juvenile drama of the beginning of the U.S.M.A. at West Point. Not true but an exciting adventure story in spite of itself.

Tennessee Johnson (1942)** 1/2 Van Heflin, Lionel Barrymore, Ruth Hussey. Interesting biography of the man who became President when Lincoln was shot and missed being impeached by two votes. Van Heflin is superb in the title role.

Tenth Avenue Angel (1948)* Margaret O'Brien, Angela Lansbury, George Murphy. Little girl plays Cupid to her aunt and an ex-convict. Poor slushy drama.

Tenth Avenue Kid (1938)* 1/2 Bruce Cabot, Tommy Ryan. A tough cop

- takes a gangster's son under his wing, and gets more trouble than he bargained for. Trite drama.
- Terror Aboard** (1933)** Charlie Ruggles, John Halliday. Yachtsman decides to murder his entire party to escape imprisonment. Fair melodrama.
- Terror at Midnight** (1956)** Scott Brady, Joan Vohs. Cop's fiancée causes him plenty of trouble. Routine melodrama.
- Test Pilot** (1937)** Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore. Story of men who risk their lives testing aircraft should be remade today with jets. You'll find the planes funny but good acting makes this a pretty rousing drama.
- Texans, The** (1938)** Joan Bennett, Randolph Scott. Pretentious class "A" western has little more to offer than a low budget quickie except for a name cast. Story of Texas after the Civil War hasn't got too much action or entertainment value.
- Texas** (1941)** William Holden, Glenn Ford, Claire Trevor. Two wandering cowpokes take different trails; one with a pretty ranch girl, the other with an outlaw band. Fine lusty western, with some hilarious comedy sequences, good actors.
- Texas Lawmen** (1951)** Average Johnny Mack Brown western.
- Texas Rangers, The** (1936)** Fred MacMurray, Jack Oakie. Tale of the hard-riding rangers has plenty of action but a routine story.
- Texas Rangers Ride Again** (1940)** John Howard, Ellen Drew, Akim Tamiroff. Rangers join a gang to get the goods on cattle rustlers. Ordinary western with a good cast.
- Thanks a Million** (1935)** Fred Allen, Dick Powell, Ann Dvorak. Dated but often amusing musical about a crooner who runs for governor. Fred Allen steals the picture as the campaign manager.
- Thanks for Everything** (1932)** Jack Haley, Jack Oakie, Adolphe Menjou. Very cute comedy about an advertising agency that discovers the perfect average American. Haley is perfect in the role. Film is similar in plot to "Magic Town." (See: "Magic Town")
- Thanks for the Memory** (1938)** Bob Hope, Shirley Ross. Bob came into his own in this flimsy but delightful comedy about a marital squabble and the efforts of the couple's friends to patch things up.
- Thank You, Jeeves** (1936)**^{1/2} Arthur Treacher, David Niven. You'll love Mr. Treacher as P. G. Wodehouse's butler and David Niven as his tolerant employer. Plot of the film is horribly routine.
- Thank Your Lucky Stars** (1943)** Eddie Cantor and All-Star Cast. Silly film containing all the Warner Bros. stars of 1943. A few good songs including "They're Either Too Young or Too Old." Recommended for star gazers.
- That Brennan Girl** (1946)* James Dunn, Mona Freeman. A girl wise beyond her years learns that there is no easy way to make a living. Dreary, rambling drama.
- That Certain Woman** (1937)** Bette Davis, Henry Fonda. Maudlin, sentimental drama of a woman trying desperately to live down her past. Too heavy for modern taste.
- That Girl from Paris** (1937)** Lily Pons, Gene Raymond. Opera star flees from an unwanted marriage, follows a band to America. Nice musical comedy with fine singing by Miss Pons.
- That Hagen Girl** (1947)** Ronald Reagan, Shirley Temple. Pictures like this trash must be the reason Shirley is so happily retired. Here she's adopted, supposedly illegitimate, plagued by gossip but Ron comes to her rescue. Just in time for the obvious fade-out.
- That Hamilton Woman** (1941)** Vivien Leigh, Laurence Olivier. The romantic story of the love of Lord Nelson, British Naval hero, for the beautiful Lady Hamilton, with its tragic outcomings. Two fine stars in a long, but interesting costume drama.
- That Lady in Ermine** (1918)** Betty Grable, Cesar Romero, Douglas Fairbanks Jr. A mish-mash of dreams and ancestors stepping out of their portraits makes for an entertaining little sophisticated musical comedy.
- That Man from Tangier** (1954)**^{1/2} Nils Asther, Nancy Coleman, Roland Young. Adventurer cools off a spoiled rich girl. Weak comedy with below par production values.
- That Man's Here Again** (1937)** Hugh Herbert. Harmless comedy about an apartment dweller who fosters a romance between an elevator operator and a chambermaid.
- That Night in Rio** (1941)**^{1/2} Alice Faye, Don Ameche, Carmen Miranda. Lavish but routine screen mu-

- sical employing the old mistaken identity plot to no advantage. Carmen is great in her numbers but the film isn't much.
- That Other Woman** (1942)** Lynn Bari. Ordinary comedy, obvious from the title.
- That's My Girl** (1947)** Lynne Roberts, Donald Barry. A lady investigator takes over a floundering burlesque show and turns it into a success. Mild musical comedy.
- That's My Man** (1947)**^{1/2} Don Ameche, Catherine McLeod. Gambler starts with a colt and a girl, becomes wealthy stable owner but a flop as a husband. Lengthy racing drama, heavy with sentiment, has good acting to see it through.
- That's Right—You're Wrong** (1939)**^{1/2} Kay Kyser, Lucille Ball, Dennis O'Keefe. Kyser's orchestra goes to Hollywood to make a picture, where the moguls try to change him. Amusing musical.
- That Uncertain Feeling** (1941)*** Merle Oberon, Melvyn Douglas, Burgess Meredith. When the wife falls for a screwball concert pianist, the husband decides it's high time he put his foot down. Delightful sophisticated comedy, directed by Ernst Lubitsch. Grand fun.
- That Way With Women** (1947)** Dane Clark, Martha Vickers. Remake of Arliss' "The Millionaire" which has also been released for TV contains none of the flavor or charm of the original.
- That Wonderful Urge** (1948)**^{1/2} Tyrone Power, Gene Tierney. Remake of Mr. Power's 1937 vehicle is a flimsy, passable comedy. (See: "Love Is News")
- Their Big Moment** (1934)** Zasu Pitts, Slim Summerville. Two vaudeville magicians expose a scheming physician who has dominated a widow. Mild comedy.
- There Goes My Girl** (1937)*** Gene Raymond, Ann Sothern. Boy and girl reporters love each other, but are bitter rivals when a murder story breaks. Well done comedy, light and amusing.
- There Goes My Heart** (1939)**^{1/2} Fredric March, Virginia Bruce. Spoiled heiress skips home and becomes a salesgirl, where a reporter discovers her secret. Pleasant, amusing comedy.
- There Goes the Groom** (1937)**^{1/2} Burgess Meredith, Ann Sothern. Man blessed with sudden riches marries, and has in-law trouble. Diverting comedy.
- There's Always a Woman** (1938)*** Joan Blondell, Melvyn Douglas. Private eye returns to the D. A.'s office and gives his agency to his wife; then they find themselves working on the same murder case. Entertaining comedy-mystery.
- There's Magic in Music** (1941)**^{1/2} Allan Jones, Susanna Foster. Piti-ful little film about an ex-burlesque performer who goes to a summer camp dedicated to music. Very bad film.
- These Glamour Girls** (1938)*** Lana Turner, Lew Ayres, Anita Louise. Good satirical comedy about college life although the film's social implications have lost their bite. You'll still enjoy seeing a sexy Lana make fools out of a pack of debutantes.
- They All Come Out** (1938)** Rita Johnson, Tom Neal. Prison film is semi-documentary and, although paved with good intentions, emerges as a slow moving, actionless drama.
- They All Kissed the Bride** (1942)**^{1/2} Joan Crawford, Melvyn Douglas. Career girl learns the importance of love in this familiar, but mildly amusing film.
- They Call It Sin** (1932)** Loretta Young, George Brent, Una Merkel. Poorly written, tired story about a Kansas girl who comes to New York and falls into the clutches of a "bad" man.
- They Came to Blow Up America** (1943)** George Sanders, Anna Sten. Routine wartime spy film made on a "B" budget with a "B" plot. Generates a little corny excitement.
- They Dare Not Love** (1941)**^{1/2} George Brent, Martha Scott. Austrian prince becomes a playboy until he is reminded of his duty, and makes a sacrifice to help fight the Nazis. Dull, wooden melodrama, below par.
- They Died with Their Boots On** (1941)*** Errol Flynn, Olivia DeHavilland. It's Custer and the famous battle of Little Big Horn with enough expense for every male extra in Hollywood to get shot. Not too accurate, of course, but a good western.
- They Drive by Night** (1940)*** George Raft, Humphrey Bogart, Ann Sheridan, Ida Lupino. This story of the trucking business starts out in high but runs out of gas in the middle. Story of the competition in

the trucking business is told with plenty of action and excitement but they had to bring in a silly murder trial and spoil the whole thing.

They Gave Him a Gun (1936)*1/2 Spencer Tracy, Gladys George, Franchot Tone. Soldier likes guns so when he gets out he becomes a gangster. Silly, contrived, corny melodrama, unworthy of its cast.

They Knew What They Wanted (1940)***/2 Charles Laughton, Carole Lombard. Italian grape-grower takes a lonely waitress as a bride, with tragedy following. Powerful, finely acted drama.

They Made Her a Spy (1939)** Sally Eilers, Allan Lane. Young woman joins the Intelligence Bureau to avenge her brother's death. Average melodrama.

They Made Me a Criminal (1939)*** John Garfield, Ann Sheridan. Dead End Kids. Mr. Garfield's dynamic, yet sensitive, portrayal of a fugitive boxer who thinks he has murdered a man is so stirring that it lifts this commonplace story to the level of entertainment.

They Made Me a Killer (1946)**/2 Robert Lowery, Barbara Britton. Young man is forced to join some bank robbers, but finally outwits them. Fast moving melodrama with plenty of action.

They Met in Argentina (1940)*1/2 Maureen O'Hara, James Ellison. Young American engineer falls for a Latin heiress, who is loved by a sportsman. Dull, inept musical.

They Met in a Taxi (1936)** Fay Wray, Chester Morris. Mannequin accused of stealing a necklace receives aid from an honest cab driver. Mild comedy-drama.

They Met in Bombay (1940)**/2 Clark Gable, Rosalind Russell. Routine adventure story about a couple of jewel thieves who fall in love and in order to clear his name before the fadeout he joins forces with the English in a battle against the Japs. Confusing? Just another film.

They Wanted to Marry (1937)** Gordon Jones, Betty Furness. Cameraman with ideas gets involved with the father of the girl he wants to marry. Mild comedy.

They Were Expendable (1945)***/2 John Wayne, Robert Montgomery. Good, exciting adventure story dedicated to the Navy men who fought Japanese vessels in small PT boats.

A top drawer war picture if your taste still runs that way.

They Were Not Divided (British, 1950)**/2 Edward Underdown, Ralph Clanton. Following the lives of three men, an Irishman, American, and Englishman, in the Welsh Guards during World War II. War drama never quite comes to grips with the situation; some good moments, not enough.

They Were Sisters (British, 1946)*** James Mason, Phyllis Calvert. The love affairs and marital mishaps of three devoted sisters are related. Well acted drama.

They Were So Young (1955)*** Scott Brady, Johanna Matz. Innocent girls are sent to South America as entertainers and killed if they resist. Rather lurid but well-made melodrama with a good cast. Produced in Germany.

They Who Dare (British, 1954)*** Dirk Bogarde, Akim Tamiroff. Six Englishmen and four Greek soldiers are assigned to blow up air fields in Rhodes when Allied communication lines are being hampered. Well made, frequently exciting drama of World War II.

They Won't Believe Me (1947)***/2 Robert Young, Susan Hayward. Man intending to kill his wife doesn't succeed, but through a quirk of fate goes on trial anyway. Absorbing ironic melodrama.

They Won't Forget (1937)**** Claude Rains, Allan Joslyn. An exceptional drama about a prosecutor in a southern town who turns a murder case into a political stepping stone. Good writing, superb acting and Mervyn Leroy's expert direction make this a compelling film.

Thief, The (1952)*** Ray Milland, Rita Gam. Story of how a Communist spy is forced to kill an FBI agent, and how his conscience causes him to give himself up. Unusual is that there is no dialogue; the only sounds are the musical score, and background noises. As such, a novelty; otherwise, the effect is forced, the melodrama routine.

Thief of Bagdad, The (British, 1940)** Sabu, Conrad Veidt, June Duprez. The Arabian Nights tale about the wily thief who outwits the wicked Grand Vizier of Bagdad with the aid of a powerful genie. All quite unbelievable, but entertaining if one goes for this sort of thing.

Thieves Fall Out (1941)** Eddie Albert, Joan Leslie. Young businessman runs afoul of a racketeer. Mild comedy.

Thieves Holiday See: Scandal In Paris, A

Thing, The (1951)*** Kenneth Tobey, Margaret Sheridan. Scientific research station in the Arctic comes across a monster from another world. Sufficiently thrilling fantastic melodrama.

Things to Come (British, 1936)** Raymond Massey, Ralph Richardson. The H. G. Wells fantasy about the destructive world war that wiped out life as we know it, but which paved the way for a better world. Imaginative, absorbing, elaborately produced.

Thin Ice (1939)** Sonja Henie, Tyrone Power. Fast moving, entertaining musical fantasy about the romance of a skating instructor and a prince. Plenty of Sonja's skating and generally a good film.

Thin Man, The (1933)** Myrna Loy, William Powell. Daddy of a long line of films concerning the adventures of the Dashiell Hammett character is fast, funny, well played and good entertainment.

Thin Man Goes Home, The (1941)** Myrna Loy, William Powell. Series returns after a four-year hiatus and is way off standard. There's a murder, some good dialogue but it's sadly lacking in the usual fast paced witticisms.

Third Finger Left Hand (1940)** Melvyn Douglas, Myrna Loy. Not funny in spite of good acting is this sophisticated comedy about a cold cookie who falls for a guy but plays hard to get.

The 3rd Man (British, 1949)**** Joseph Cotten, Valli, Orson Welles, Trevor Howard. Masterpiece about an American writer in Vienna, who discovers his old friend may not be dead after all, but at the head of a vicious black market organization. One of the best post-war thrillers, written by Graham Greene, directed by Carol Reed. And that zither music!

13 Hours by Air (1936)** Fred MacMurray, Joan Bennett. Forced landing on New York-California run introduces audience to "usual" crowd of thieves and eccentrics found on fiction planes.

Thirteenth Guest, The (1932)** Ginger Rogers before she met Fred Astaire. In fact, Ginger seems to be

a murder victim in the first reel—or is she? That's what puzzles investigator Lyle Talbot. Fair mystery.

13 Rue Madeleine (1947)** James Cagney, Annabella. Fair semi-documentary spy story which gets confused in the middle and never seems to straighten out. If you'll accept American agent Cagney posing as a Frenchman, you may like this.

Thirteen Women (1932)** Irene Dunne, Ricardo Cortez, Myrna Loy. Woman seeks revenge upon a group of college friends. Unusual, interesting melodrama.

39 Steps, The (British, 1935)**** Robert Donat, Madeleine Carroll. A young man is accidentally thrown into a spy plot, races through England and Scotland with both the police and spies at his heels. A



William Powell, Myrna Loy. In **The Thin Man**

thriller classic! Excellent chase melodrama, one of Alfred Hitchcock's best.

Thirty Day Princess (1934)** Sylvia Sydney, Cary Grant. Well played but uninspired comedy about a show girl who becomes ruler of a mythical kingdom.

Thirty Seconds Over Tokyo (1944)** Van Johnson, Spencer Tracy. An excellent war film which chronicles the story of our first raid on Japan. Slightly dated but still good entertainment.

36 Hours to Live (1936)** Brian Donlevy, Gloria Stuart. What happens when Public Enemy No. 1 wins the sweepstakes is the subject of

this occasionally entertaining film. **This Above All** (1942)*** Tyrone Power, Joan Fontaine. Eric Knight's novel of the romance between a disillusioned British soldier and a patriotic girl is a powerful love story minus many of the book's values. Superbly directed, it is a bit too slow moving to hold sustained interest. Dated because of subject matter.

This Day and Age (1933)** Charles Bickford, Judith Allen. Tasteless melodrama about youngsters who capture a racketeer, take justice in their own hands and torture a confession from him.



Veronica Lake, Laird Cregar, in **This Gun for Hire**

This Gun for Hire (1942)***½ Alan Ladd, Veronica Lake. Ladd's portrayal of a killer in this film made him a star. It's an exciting, tense tale of a hired killer who is double-crossed and seeks revenge.

This Happy Breed (British, 1945), **** Robert Newton, Celia Johnson. Noel Coward's panoramic story of a family and of the house in which they live through two wars. Fine drama captures the spirit of England itself; exemplary in all departments.

This Is My Affair (1937)** Robert Taylor, Barbara Stanwyck. Fairly colorful fiction about a secret service agent sent out by President McKinley to break up a gang of bank robbers. Well produced and exciting.

This Is My Love (1954)** Linda Darnell, Dan Duryea, Faith Dom-

ergue. Woman tries to win a man who has fallen for her married younger sister. Trite drama never reaches the heights intended.

This Is the Night (1932)**½ Charlie Ruggles, Roland Young, Thelma Todd. Genteel wolf finds one woman who is too much for him. Entertaining comedy, a bit on the risqué side.

This Land Is Mine (1943)***½ Charles Laughton, Maureen O'Hara, George Sanders. A timid school-teacher becomes a hero when his country is overrun by Nazis. Fine performance by Laughton in this compelling drama.

This Man Is Mine (1934)**½ Irene Dunne, Ralph Bellamy. Woman deliberately throws her husband into the arms of another woman, to test him. Fairly good romance.

This Man Is News (British, 1938) **½ Barry Barnes, Valerie Hobson, Alastair Sim. Reporter invents a story of a gangland killing, becomes a suspect when it really happens. Okay crime melodrama with good performances.

This Man's Navy (1915)** Wallace Beery, Tom Drake, Jan Clayton. Veteran officer in the balloon service "adopts" a lad and urges him to make good in the Navy. Familiar but well done melodrama. Good direction, performances.

This Marriage Business (1938)** Victor Moore, Allan Lane. Small town marriage clerk gains prominence and runs for mayor against crooks. Undistinguished comedy.

This Modern Age (1931)** Joan Crawford, Neil Hamilton. Crawford is good but the silly script has turned yellow from age. The title refers to things that are no longer modern like drinking in excess which is no longer funny.

This Side of Heaven (1933)** Lionel Barrymore, Fay Bainter. Interesting, warm drama about two days in the lives of a family where the mother has sold a book to the movies and the father expects to be arrested for embezzlement.

This Thing Called Love (1941)** Rosalind Russell, Melvyn Douglas. Newlyweds agree to a three-month platonic arrangement to test their marriage. Nicely played, amusing adult comedy.

This Time for Keeps (1947)**½ Esther Williams, Jimmy Durante. (Over The Waves) Esther is always something in a bathing suit, add

Lauritz Melchior, Durante and Johnny Johnston warbling a few tunes and you should have a good show. Unfortunately there's a pitiful plot and childish dialogue.

This Was a Woman (British, 1948)
** Sonia Dresdel, Walter Fitzgerald. An overly ambitious wife manages to break up the entire family and ruin her own happiness. Overlong drama, some fair scenes.

This Way Please (1937)** Betty Grable, Buddy Rogers, Fibber McGee & Molly. Grade "B" film is loaded with vaudeville acts and has a few bright moments. Incidentally, Mary Livingstone is in this one without Jack Benny.

This Woman Is Mine (1941)** Franchot Tone, Carol Bruce, John Carroll. Two men love a girl stowaway on a fur trading ship. Elaborately produced, but dull, slow costume drama, without enough action.

Thoroughbreds (1944)** Tom Neal, Adela Mara. A cavalry sergeant turns his old Army horse into a winner. Usual racing melodrama.

Thoroughbreds Don't Cry (1937)** $\frac{1}{2}$ Mickey Rooney, Judy Garland, Sophie Tucker. Fairly good race track drama thanks to Rooney's expert playing of a jockey. Take a peek if you'd like to see some real early Judy Garland. Good for the kids.

Those Endearing Young Charms (1945)** Robert Young, Laraine Day. Air Corps mechanic and a department store employee carry on a romance. Comedy misfires for the most part; mild.

Those High Grey Walls (1939)** $\frac{1}{2}$ Walter Connolly, Iris Meredith. Doctor sent to prison for a mercy killing tries to adjust himself to convict life. Passable prison drama.

Those Were the Days (1940)** $\frac{1}{2}$ Bill Holden, Bonita Granville, Ezra Stone. Silly, but often amusing comedy about college back in the horse and buggy days.

Thousands Cheer (1943)** Kathlyn Grayson, Gene Kelly, plus an all-star cast. Everybody who worked at MGM performs in this musical with an Army background. This is one of those rare occasions when a picture with an "all-star" cast really proves to be solid entertainment. It may strike you as dated because the whole film was aimed at a wartime audience.

Thou Shalt Not Kill (1939)** $\frac{1}{2}$ Charles Bickford, Owen Davis Jr.

A priest attempts to save an innocent man from a murder charge. Uneven drama has good performances to help.

Threat, The (1949)** Charles McGraw, Michael O'Shea, Virginia Grey. An escaped killer plans to avenge himself on those who sent him up. Fast, violent melodrama.

Three Blind Mice (1938)** $\frac{1}{2}$ Loretta Young, Joel McCrea, David Niven. Pretty good comedy with the all too familiar plot about three girls who try to marry millionaires.

Three Cases of Murder (British, 1954)** $\frac{1}{2}$ Orson Welles, Alan Badel, Elizabeth Sellars. A trio of separate tales: (1) Ghostly doings in an art gallery. (2) Two suspects when a girl is murdered. (3) A powerful lord is plagued by the memory of a House member he has publicly humiliated. The first and third are excellently done. The second, just an average murder mystery. All in all, above average.

Three Cheers for the Irish (1940)** $\frac{1}{2}$ Thomas Mitchell, Dennis Morgan. Entertaining little film about an Irish cop who is honored after his retirement from the force by being elected alderman. Hold on to your hats—Dennis Morgan plays a Scotsman.

Three Comrades (1937)** $\frac{1}{2}$ Robert Taylor, Robert Young, Margaret Sullavan, Franchot Tone, Erich Remarque's novel about post war (1) Germany is turned into a sensitive film. Not much on plot but deep in mood and character study. Margaret Sullavan is superb as a girl in love with an unsettled, sick veteran of the losing side.

Three Cornered Moon (1933)** $\frac{1}{2}$ Claudette Colbert, Richard Arlen, Mary Boland. Amusing little comedy about a Brooklyn family. Interesting characters and some cute situations.

Three Daring Daughters (1948)** $\frac{1}{2}$ Jeanette MacDonald, Jane Powell, Jose Iturbi, Edward Arnold. Daughters of a lady magazine editor have trouble adjusting themselves to her new husband. Long, mildly amusing musical.

Three Desperate Men (1951)** $\frac{1}{2}$ Preston Foster, Jim Davis. Two deputies ride to save their brother from unjust punishment, but circumstances force all three outside the law. Above average western drama with good characterizations.

- Three Faces West** (1940)*** John Wayne, Sigrid Gurie, Charles Coburn. Refugee doctor and his daughter join Dakota farmers who are refugees themselves, from the dust bowl country, in a trek to Oregon for more fertile land. Competent, well-handled drama.
- Three for Bedroom C** (1952)** Gloria Swanson, James Warren, Fred Clark. A glamorous screen star romances a scientist aboard a trans-continental train. Labored comedy never is as funny as it should be.
- Three Girls About Town** (1941)**1/2 Joan Blondell, Binnie Barnes, Janet Blair. Three wise girls try to hide a body found in a hotel, to save the hotel's reputation. Senseless but amusing farce.
- Three Girls Lost** (1931)** Loretta Young, John Wayne. Three small town girls come to the big city. One becomes a rich man's mistress and the other two work for a living. Complications arise but the working girls emerge happy.
- Three Godfathers** (1948)*** John Wayne, Pedro Armendariz, Harry Carey, Jr. Remake of tale about western outlaws fleeing across the desert who find an abandoned child has the magic touch of John Ford's direction. Picture is entertaining, well acted and directed although not too expertly written.
- Three Godfathers** (1935)** Chester Morris, Lewis Stone. (Miracle in the Desert) Later version of this story, about three outlaws in the middle of the desert who adopt an orphaned child, is better. Tear jerker of the first order.
- Three Hearts for Julia** (1942)** Ann Sothern, Melvyn Douglas. Well played, nonsensical farce about a man courting his wife while they're getting a divorce. Not too funny although the performers try hard.
- Three Husbands** (1950)*** Emlyn Williams, Eve Arden, Vanessa Brown. A recently deceased playboy leaves a note saying he was intimate with one of three wives, and their husbands intend to find out which one. Bright, well acted sophisticated comedy.
- Three Is a Family** (1944)*** Everything happens in the household of Fay Bainter and Charlie Ruggles, the home being a melange of married couples, babies, daughter Marjorie Reynolds, many laughs.
- Three Little Girls in Blue** (1946)*** June Haver, Vivian Blaine, Vera Ellen. A tuneful score, attractive cast and a good production make up for the flimsy tale of the girls in search of millionaires. Celeste Holm makes her screen debut and walks off with the acting honors.
- Three Little Sisters** (1944)** They are Mary Lee, Ruth Terry, and Cheryl Walker, who straighten out their romantic problems with songs and dances. William Terry is the chief support in this mild but trite musical comedy.
- Three Live Ghosts** (1935)** Richard Arlen, Dudley Digges, Cecelia Parker. Three returning soldiers, presumed dead, have a fine time when they discover they're "ghosts." Mild comedy.
- Three Loves Has Nancy** (1938)**1/2 Janet Gaynor, Robert Montgomery, Franchot Tone. Two bachelor friends and a girl between them is the focal of this pleasant, well written and played little comedy.
- Three Married Men** (1936)**1/2 Roscoe Karns, Mary Brian, Lynne Overman. Despite the fact that the two families object, boy and girl become bride and groom. Amusing comedy with some good dialogue.
- Three Men in White** (1943)** Lionel Barrymore, Van Johnson, Ava Gardner. Routine Dr. Gillespie film with the old boy looking for an assistant and trying to decide between Key Luke and Van.
- Three Men on a Horse** (1936)***1/2 Sam Levene, Joan Blondell, Frank McHugh. One of our modern comedy classics. Story of the mild-mannered chap who can pick winners and the characters who try and use him is always good for laughs. Played to the hilt by an expert cast.
- Three Musketeers** (1935)*** Walter Abel, Paul Lukas. Dumas' classic of the dashing D'Artagnan who joins the King's Musketeers. Acceptable version of famous adventure tale.
- Three Musketeers, The** (1939)** Don Ameche, Ritz Brothers. Dumas' famous adventure novel, faithfully adapted except that the Ritzes appear in the title role. Mixture isn't good comedy or drama.
- Three Musketeers, The** (1948)*** Lana Turner, Gene Kelly, June Allyson. Dumas' classic as presented here is little more than a good juvenile action film set in France at the time of Louis XIII.
- Three on a Match** (1933)**1/2 Joan Blondell, Bette Davis, Warren Wil-

liam, Ann Dvorak. Three schoolmates take different paths—one a chorine, one a stenographer, the third a millionaire's wife. Interesting melodrama.

Three Outlaws (1956)** Neville Brand, Bruce Bennett, Alan Hale. Three outlaws plan to go straight after one last job, but their plans go awry. Fair western with a slightly different plot.

Three Sons (1939)** $\frac{1}{2}$ Edward Ellis, William Gargan. Department store owner has high hopes for his three sons, but is disappointed in them. Fairly interesting drama.

Three Sons O'Guns (1941)** Wayne Morris, Irene Rich, Susan Peters. Comedy-drama about a widow and her three no-good sons can't decide between comedy and drama and ends up falling in a pit between the two.

Three Steps North (Italian, 1951)*** Lloyd Bridges, Lea Padovani. Ex-GI returns to Italy to claim hidden loot. Well acted, interesting melodrama. English dialogue.

Three Steps to Murder (British, 1954)** Tom Conway, Naomi Chance. Suave private investigator on the trail of missing gems solves some murders in a dress salon. Trite, mediocre mystery.

Three Strangers (1946)*** Sydney Greenstreet, Geraldine Fitzgerald, Peter Lorre. Interesting, well played but contrived melodrama about three strangers who become partners on a sweepstake ticket and the intrigue of their individual lives.

Three Wise Fools (1945)** Margaret O'Brien, Lionel Barrymore. Story of a girl who believes in Leprechauns, has been ruined by an overly sentimental plot and a lot of hackneyed dialogue.

Three Wise Guys, The (1935)** $\frac{1}{2}$ Robert Young, Betty Furness. Occasionally entertaining adaptation of a Damon Runyon story. Lovable Raymond Walburn steals the picture as a Runyonesque con man.

Thrill of a Lifetime (1937)** $\frac{1}{2}$ Yacht Club Boys, Judy Canova, Ben Blue. A lot of specialty numbers sandwiched in with a commonplace story. A very routine film. Betty Grable is in it, but we'll forgive her.

Thrill of a Romance (1945)** Van Johnson, Esther Williams. Air Corps hero romances a pretty swimming instructor at a mountain resort. Cloying, top-heavy musical comedy.

Thumbs Up (1943)** Brenda Joyce, Richard Fraser. An American enter-

tainer finds love and patriotism in wartime England. Trite drama with music. Some good singing from Gertrude Niesen helps.

Thunder Afloat (1939)** $\frac{1}{2}$ Wallace Beery, Chester Morris. Good comedy-drama about World War I campaign against subs by Naval Reserve. Basic plot is old-hat but Beery is fun to watch.

Thunder Below (1932)** Tallulah Bankhead, Charles Bickford. Drawn out tragic romance is well acted but a bit overdone for modern taste.

Thunder Birds (1952)** Gene Tierney, Preston Foster. Film about training young men to fly is dated and a run-of-the-mill drama by any standards.

Thunderbirds (1952)** John Derek, John Barrymore Jr., Mona Freeman. National Guard unit trains for the oncoming war. Routine service drama offers nothing new.

Thunderhead (1945)** $\frac{1}{2}$ Roddy McDowell, Preston Foster. Good juvenile film about a boy and a horse. A fair outdoor adventure with little of the fine qualities of "My Friend Flicka."

Thundering Caravan (1952)** Fair Allan Lane western

Thunder in God's Country (1951)** $\frac{1}{2}$ Neat Rex Allen western.

Thundering Hoofs (1941)** Average Tim Holt western.

Thunder in the East See: Battle, The
Thunder in the Valley (1947)** $\frac{1}{2}$ Lon McCallister, Edmund Gwenn, Peggy Ann Garner. Good juvenile drama about a boy's love for his dog.

Thunder Mountain (1947)** $\frac{1}{2}$ Good Tim Holt western.

Thunder Over Arizona (1956)** Skip Homeier, Kristine Miller. Cowboy exposes a corrupt mayor trying to grab a silver mine. Humdrum western.

Thunder Over Tangiers (British, 1957)** Robert Hutton, Lisa Gastoni. Man takes the wrong overcoat and is plunged into conflict with international crooks. Ordinary melodrama.

Thunder Pass (1954)** $\frac{1}{2}$ Dane Clark, Dorothy Patrick. Cavalry captain attempts to lead settlers to safety before the Indians go on the war-path. Generally okay outdoor action melodrama keeps moving at a good rate.

Thunder Rock (British, 1942)**** Michael Redgrave, Lilli Palmer, James Mason. The keeper of an isolated

- lighthouse hates his fellow man, but is persuaded to return to society by spirits from the past. Thoughtful, excellently acted drama.
- Ticket to Paradise (1936)**** Roger Pryor, Wendy Barrie. A young financier loses his memory and becomes another person entirely. Mild romantic comedy.
- Tiger's Claw (Swedish, 1956)*** Harry Piel, Friedel Hardt. Tiger in a girl's animal act takes a hearty dislike to her new husband. Inept, far-fetched circus drama. English-dubbed.
- Tiger Shark (1932)***** Edward G. Robinson, Richard Arlen, J. Carroll Naish. Robinson is superb as a fisherman who loses a hand in a battle with a shark and is afraid that St. Peter won't open the gates for him because he's not whole. The romance of the ugly, rough fisherman with the lovely Quita and how he eventually loses her is well told and moving. Background fishing scenes are good.
- Tiger Woman, The (1945)***** Adele Mara, Kane Richmond. A wicked woman who'll stop at nothing, including murder, is finally tripped up. Good suspense melodrama.
- Tight Little Island (British, 1949)****** Basil Radford, Joan Greenwood. Scottish isle low on the spirits takes drastic steps when a cargo of whisky is marooned off their shore. Hilariously funny romp is short fun.
- Tight Shoes (1941)***/2** Broderick Crawford, John Howard, Binnie Barnes. A gangster gets a shoe clerk started on his way in a political career. Surprisingly funny Damon Runyon comedy has a fast pace, good situations.
- Tillie and Gus (1933)***** W. C. Fields, Alison Skipworth. A great team, perfectly cast as crooked gamblers, in a generally routine film. See it because Fields was one of America's greatest artists in the field of comedy.
- Till the Clouds Roll By (1946)***** June Allyson, Frank Sinatra, Judy Garland, Van Johnson. Fictionalized biography of composer Jerome Kern is a mushy mess but his delightful music makes most of the film a treat.
- Till the End of Time (1946)***/2** Dorothy McGuire, Guy Madison, Robert Mitchum, Bill Williams. Returned GI tries to readjust himself to civilian life, finds he has changed, falls for a flyer's widow. Potent, excellently produced drama.
- Till We Meet Again (1936)**** Herbert Marsall, Gertrude Michael. World War I spy story with former lovers meeting as spies on the opposite side of the fence.
- Till We Meet Again (1940)***** Merle Oberon, George Brent. Remake of "One Way Passage." Story of the criminal and the dying girl is still passable if you like to cry.
- Till We Meet Again (1944)**** Ray Milland, Barbara Britton. Confused war drama about a novice nun who poses as a downed American flyer's wife to help him escape to England.
- Timber (1942)***/2** Dan Dailey, Andy Devine, Leo Carrillo. FBI man investigates sabotage in a lumber camp. Fast moving action melodrama.
- Timberjack (1955)**** Sterling Hayden, Vera Ralston, David Brian. Man fights crooks who try to take over his lumber mill. Stereotyped action melodrama, nothing new.
- Timber Queen (1944)**** Richard Arlen, Mary Beth Hughes, June Havoc. Army flyer on leave helps the widow of a friend make a go of her timberland. Ordinary melodrama.
- Timber Stampede (1939)**** Fair George O'Brien western.
- Time, Gentlemen, Please (British, 1953)***/2** Eddie Byrne, Hermione Baddeley. The town loafer combats stuffy regulations in his own way, and winds up in clover. Pleasant comedy.
- Time Is My Enemy (British, 1957) ***/2** Dennis Price, Renee Asherson. Criminal tries to blackmail his former wife, with murder the result. Interesting melodrama.
- Time of Your Life, The (1949)****** James Cagney, Wayne Morris. A little New York saloon, and the characters who frequent it. From William Saroyan's prize-winning play. Broderick Crawford. Expertly handled.
- Time Out for Romance (1937)*/2** Claire Trevor, Michael Whalen. Mild little Grade B comedy about the runaway heiress who falls for the nice guy.
- Time Out of Mind (1947)**** Phyllis Calvert, Ella Raines, Robert Hutton. Servant girl loves the son of a wealthy ship owner, sees him enter into an unhappy marriage. Gloomy, turgid costume drama.
- Times Square Lady (1934)***/2** Robert Taylor, Virginia Bruce. Miss Bruce, an innocent lovely from the midwest, inherits countless holdings

in New York and comes east to take over. What follows is fast moving, passable entertainment.

Times Square Playboy (1936)** Warren William, June Travis, Gene Lockhart. Tiresome rehash of a 1928 George M. Cohan play.

Time, the Place and the Girl, The (1946)** $\frac{1}{2}$ Jack Carson, Janis Paige, Dennis Morgan. The score is passable but the backstage plot creaks in this puny little musical.

Time to Kill (1942)** Lloyd Nolan, Heather Angel. Detective Michael Shayne on the trail of rare coin counterfeiters. Routine film is supported by Nolan's characterization.

Timothy's Quest (1926)** $\frac{1}{2}$ Dickie Moore, Virginia Weidler. Soapy tale of a pair of orphans seeking a home and love.

Tin Pan Alley (1940)** $\frac{1}{2}$ Alice Faye, Betty Grable, Jack Oakie. Tuneful, entertaining film musical following the adventures of song pluggers and composers from 1915-1918. Not a great film but good fun to watch.

Tip Off (1931)** Eddie Quillan, Ginger Rogers. Radio store employee accidentally saves another man from being put on the spot by a crooked fight promoter. Mild comedy-drama.

Tip-Off Girls (1938)** Lloyd Nolan, Mary Carlisle. Well done "B" melodrama about police efforts to break up a hi-jacking gang.

Titfield Thunderbolt, The (British, 1953)** $\frac{1}{2}$ Stanley Holloway, George Relph. Villagers resent the closing of their railway line by the government, take over the train themselves. Rollicking, completely delightful comedy, great fun.

T-Men (1947)** $\frac{1}{2}$ Dennis O'Keefe, Alfred Ryder. Documentary-type story of how Treasury agents broke up a gang of counterfeiters. Excellent; one of the best of its kind, with special mention for a tight script. Anthony Mann's lucid direction, John Alton's superb photography.

Toast of New York (1937)** $\frac{1}{2}$ Edward Arnold, Cary Grant, Frances Farmer. Story of Jim Fiske, who rose from peddler to a Wall Street tycoon. Interesting biographical drama, well made.

Tobacco Road (1941)** $\frac{1}{2}$ Charlie Grapewin, Marjorie Rambeau. Long-run Broadway play has been cleaned up for the screen and emerges as a fair tragi-comedy of moral de-

pravity in the impoverished Georgia farmland.

To Beat the Band (1935)** $\frac{1}{2}$ Roger Pryor, Hugh Herbert, Helen Broderick. Bachelor is left 59 million dollars, has trouble collecting. Average musical comedy.

To Be or Not to Be (1942)** $\frac{1}{2}$ Jack Benny, Carole Lombard. A troupe of actors in Poland do their bit to outwit the Nazis when they march in. Excellent comedy-drama, skillful light handling of a difficult comedy theme. Directed by Ernst Lubitsch.

Tobor the Great (1954)** $\frac{1}{2}$ Charles Drake, Karin Booth, Billy Chapin. Enemy agents try to get plans for a new kind of robot. Silly science-fiction.



Humphrey Bogart, Lauren Bacall.
in *To Have and Have Not*

Today We Live (1932)** Joan Crawford, Gary Cooper, Franchot Tone. This adaptation of a William Faulkner war story is so loaded with individual heroism and sacrifice that it will strike modern audiences as stupid.

To Each His Own (1946)** $\frac{1}{2}$ Olivia DeHavilland, John Lund. Top rating for women! Splendidly acted tear jerker about the unwed mother who watches her son grow up from afar.

Together Again (1944)** $\frac{1}{2}$ Charles Boyer, Irene Dunne. Straight-laced lady mayor of a small Vermont town falls for a dashing New York sculptor. Amusing, well-acted romantic comedy.

To Have and Have Not (1944)** $\frac{1}{2}$ Humphrey Bogart, Lauren Bacall.

- This is when the two lovebirds met and the picture has a good romance and plenty of intrigue to boot. **Bogey** is a fisherman in this one and between fishing for Nazis he manages to hook Lauren. Supposedly from a Hemingway story but not too accurately.
- Tokyo File 212** (1951)*** Robert Peyton, Florence Marly. Army Intelligence officer mops up Communist sabotage in post-war Japan. Fast-moving melodrama aided by on-the-spot backgrounds.
- Tokyo Rose** (1946)** Byron Barr, Lotus Long. A GI attempts the capture of the Japanese radio propagandist. Humdrum melodrama.
- To Mary with Love** (1936)** $\frac{1}{2}$ Warner Baxter, Myrna Loy. Story of the turbulent 1920's and the early 1930's is interesting but the romantic plot they've framed in it is trite.
- Tom Brown's School Days** (See: *Adventures At Rugby*) Cedric Hardwicke, Jimmy Lydon, Freddie Bartholomew.
- Tom Brown's School Days** (British, 1953)** $\frac{1}{2}$ Robert Newton, Diana Wynyard. The adventures of a lad at an exclusive boys' school. Well-done version of classic story.
- Tombstone, the Town Too Tough to Die** (1942)*** Richard Dix, Frances Gifford. Routine western rises way above the average thanks to slick production. Story of Wyatt Earp (again), and the infamous duel with the outlaws at Tombstone, Arizona.
- To the Ends of the Earth** (1948)**** Dick Powell, Signe Hasso. Government agent chases a narcotic ring around the world. Intricate plotting keeps interest on high in this thrilling melodrama. Excellent.
- Tom, Dick and Harry** (1941)**** Ginger Rogers, George Murphy, Burgess Meredith, Alan Marshal. Telephone operator dreams what life would be like with three eligible suitors. Completely charming, novel comedy, excellent.
- Tomorrow and Tomorrow** (1932)** Ruth Chatterton, Paul Lukas. Corny melodrama should appeal to soap opera fans. Married woman has a child by another man. Years pass and all paths cross for a tearful finale.
- Tomorrow Is Forever** (1946)** $\frac{1}{2}$ Claudette Colbert, Orson Welles, George Brent. Twenty years after he supposedly was killed, a disfigured and crippled chemist comes back to his wife, who remarried. Well-pro-
- duced but slow drama with an Enoch Arden theme.
- Tomorrow the World** (1944)**** Fredric March, Betty Field. An American family adopts a German boy, discovers the Nazi influence has warped the child's mind. Excellent drama, thoughtful, gripping.
- Tom Sawyer, Detective** (1939)** $\frac{1}{2}$ Billy Cook, Donald O'Connor. Grade "B" juvenile adventure loosely based on a Mark Twain story. O.K. for the kids.
- Tonight and Every Night** (1945)** $\frac{1}{2}$ Rita Hayworth, Lee Bowman, Janet Blair. London theatre keeps open and doesn't miss a performance even during the darkest days of World War II. Well made musical drama, with fine production numbers.
- Tonight at 8:30** (British, 1952)** $\frac{1}{2}$ Valerie Hobson, Nigel Patrick, Stanley Holloway. Three of Noel Coward's short plays, all comic gems, from lusty to sophisticated. Worthwhile.
- Tonight Is Ours** (1933)** $\frac{1}{2}$ Claudette Colbert, Fredric March. Noel Coward comedy about a princess who marries a commoner has some good moments but is generally disappointing.
- Tonight We Raid Calais** (1943)** $\frac{1}{2}$ Annabella, John Sutton, Lee J. Cobb. Another of those wartime espionage films. This one is the well-acted, improbable tale of a British agent in France to find a factory the RAF wants to bomb.
- Tony Draws a Horse** (British, 1951)** $\frac{1}{2}$ Anne Crawford, Cecil Parker. A psychiatrist and his wife disagree over the treatment of their son, and as a result a happy marriage is nearly terminated. Mildly amusing comedy has some good moments.
- Too Busy to Work** (1939)** Jed Prouty, Spring Byington, Joan Davis. Good "Jones Family" comedy thanks to Joan Davis' appearance as cousin Lolly who's supposed to take care of the kids.
- Too Hot to Handle** (1938)** $\frac{1}{2}$ Clark Gable, Myrna Loy, Walter Pidgeon. Rival newsreel companies vie with each other for hot news. Big, exciting action melodrama, a most enjoyable show.
- Too Late for Tears** (1949)** $\frac{1}{2}$ Elizabeth Scott, Don DeFore, Dan Durycya. Money-mad woman enters a plot with a crook, with murder resulting. Fairly suspenseful melodrama.

- Too Many Cooks (1931)**** Bert Wheeler, Dorothy Lee. Family takes an active interest in the courting affairs of young people. Mild comedy.
- Too Many Girls (1940)***** Lucille Ball, Richard Carlson, Ann Miller, Desi Arnaz, Eddie Bracken. Small college with ten co-eds to every boy wants badly to win a football game. Entertaining musical comedy.
- Too Many Husbands (1940)***** Jean Arthur, Fred MacMurray, Melvyn Douglas. About to marry again, a woman finds her first husband, believed dead, has returned. Pleasing sophisticated comedy.
- Too Many Parents (1936)*1/2** Buster Phelps, George Ernest. Boy is sent to military school so dad can be rid of him. Unhappy lad tries to kill himself but pop has change of heart and rescues him.
- Too Many Wives (1937)**** Anne Shirley, John Morley. Penniless young man seeks a job and the hand of a society girl. Mild comedy.
- Too Much Harmony (1933)**1/2** Bing Crosby, Jack Oakie, Judith Allen. Pleasant, inconsequential little musical about the loves of an amiable young star.
- Too Young to Know (1945)*1/2** Joan Leslie, Robert Hutton. A horror about an Air Force officer who returns from the wars and learns his wife has given their child away.
- Top Banana (1954)***** Phil Silvers, Rose Marie. A loud burlesque comic becomes a TV star and aids a young romance. From the Broadway stage hit, filmed as it was presented, this has nothing production-wise, but Silvers' yeoman service turns it into a funny show.
- Top of the Form (British, 1953)**1/2** Ronald Shiner, Jacqueline Pierreux. A race track tipster becomes the head of a boys' school by accident. Mildly amusing comedy.
- Top of the World (1955)**1/2** Dale Robertson, Evelyn Keyes, Frank Lovejoy. Jet pilot is assigned to an Alaskan observation unit. Typical service melodrama, enlivened by some good scenes in the frozen North.
- Topper (1937)***1/2** Cary Grant, Roland Young, Constance Bennett. Of how George and Marian Kirby became involved in their ghostly escapades. Grand fantastic comedy, the original in the "Topper" series.
- Topper Returns (1941)****** Roland Young, Joan Blondell, "Rochester," Dennis O'Keefe. Mr. Cosmo Topper and his ghostly friends are involved in a spooky murder mystery. The best of the Toppers. Hilarious, loaded with laughs, thrills, tip-top performers!
- Topper Takes a Trip (1938)***1/2** Roland Young, Constance Bennett. Mr. Topper goes to the Riviera for a holiday, only to find the spirit of Marian Kirby in hot pursuit. Amusing comedy.
- Torch, The (1950)**** Paulette Goddard, Pedro Armendariz. A revolutionary officer falls for the daughter of nobility in the town he has captured. Weak drama, beautiful photography.
- Torch Singer (1933)**** Claudette Colbert, Ricardo Cortez. Dismal soap opera about the rise of a woman to radio stardom, complicated by her search for her husband and child.
- Torchy Blane in Chinatown (1939)**1/2** Glenda Farrell, Barton MacLane. If you like this girl reporter involved in murder business, this one is better than average. Glenda Farrell plays the role to perfection.
- Torchy Blane in Panama (1938)**** Lola Lane, Paul Kelly. Girl reporter solves crime.
- Torchy Gets Her Man (1938)**** Glenda Farrell, Barton MacLane. Girl reporter steals scoop from her detective boy friend but they join forces in time to catch the bad men.
- Torchy Plays with Dynamite (1939)**1/2** Jane Wyman, Allen Jenkins. The dynamite in this epic is really the script and it blows up right in Torchy's face. The glib dialogue and smooth acting manage to repair the holes in the script.
- Torchy Runs for Mayor (1939)**1/2** Glenda Farrell, Barton MacLane. Torchy is actually elected in this fast-moving one hour of good Grade B film entertainment.
- Tornado (1942)*1/2** Chester Morris, Nancy Kelly, Marie McDonald. A coal miner tries to better his position in life, finds that there are heels at the top, too. Unpleasant melodrama lacks sympathetic characters.
- Torrid Zone (1940)***** Pat O'Brien, Ann Sheridan, James Cagney. Good racy dialogue and the acting of the principals combine to make this a torrid picture. Jim is a no-good, Pat is his foreman and Ann gives out with plenty of oomph as a night club girl.

- Tortilla Flat** (1941)*** Spencer Tracy, Hedy Lamarr, John Garfield. Steinbeck's delightful study about the tramps of unknown origin who populate sections of the California coast has been made into an intriguing though talky film. Definitely a cut above commercial screen fare.
- To the Shore of Tripoli** (1942)** $\frac{1}{2}$ John Payne, Maureen O'Hara, Randolph Scott. A bunch of trite situations makes up this uninspired tribute to the Corps. Payne is the ever present youngster who has no use for the tradition until the final fade-out. Deals with training—not war.
- To the Victor** (1948)** $\frac{1}{2}$ Dennis Morgan, Viveca Lindfors. This film tries to say something but the message gets stuck in its throat. This romance of a black marketeer and a French girl collaborator in post-war Paris never gets off the ground.
- Touchdown** (1931)** Richard Arlen, Jack Oakie. College football coach gets too ambitious, mixed up with crooks. Average melodrama.
- Touchdown Army** (1938)** $\frac{1}{2}$ Mary Carlisle, Bob Cummings. Reasonably entertaining football comedy which is more of a spoof of routine grid-iron tales than anything else.
- Tough Guy** (1935)** $\frac{1}{2}$ Jackie Cooper, Joseph Calleia, Rin Tin Tin, Jr. A runaway boy and his dog get mixed up with a gangster in this fairly entertaining, sentimental adventure story.
- Toughest Man Alive** (1955)** $\frac{1}{2}$ Dane Clark, Lita Milan. Government agent poses as a gun runner to break up a smuggling ring. Fast moving melodrama.
- Toughest Man in Arizona** (1952)** $\frac{1}{2}$ Vaughan Monroe, Joan Leslie. U. S. marshal falls for a girl while bringing in an outlaw. Pleasant western has enough ingredients to satisfy.
- Tournament Tempo** (1946)** $\frac{1}{2}$ Allan Lane, Jean Rogers. A hot-headed hockey star listens to a pretty press agent and becomes a movie actor, much to his regret. Pleasing comedy with good hockey scenes.
- Tovarich** (1937)*** $\frac{1}{2}$ Claudette Colbert, Charles Boyer, Basil Rathbone. Top drawer comedy about two royal paupers who are carrying 40 billion francs for the czar but would rather starve than spend it. Translated from Jacques Deval's play by Robert E. Sherwood.
- Toy Wife, The** (1937)** $\frac{1}{2}$ Luise Rainer, Melvyn Douglas. A complete mess is this melodramatic bore about the ups and downs of a southern belle with a Viennese accent.
- Trader Horn** (1930)** $\frac{1}{2}$ Harry Carey, Edwina Booth. This exciting jungle thriller scared the daylighters out of 1930 audiences. You may find it funny but it was a step forward in realistic movie making.
- Trade Winds** (1938)*** Fredric March, Joan Bennett. Chasing a beautiful murder suspect around the globe, a detective falls in love with her. Entertaining.
- Tragedy at Midnight, A** (1942)** John Howard, Margaret Lindsay. Crime busting radio reporter finds a corpse in wife's bed. Fair mystery, played for laughs.
- Trail Guide** (1952)** Okay Tim Holt western.
- Trailin' West** (1936)** Dick Foran, Paula Stone. Usual Dick Foran action-packed western nonsense. This one has a Civil War setting.
- Trail of Robin Hood** (1950)** $\frac{1}{2}$ Neat Roy Rogers western, with added cowboy stars appearing as "guests."
- Trail of the Lonesome Pine, The** (1936)** Fred MacMurray, Henry Fonda, Sylvia Sydney. Routine western about feuding and fighting in the backwoods when the railroad first came through. Picture caused excitement in 1936 because it was in color.
- Trail of the Vigilantes** (1941)**** Franchot Tone, Broderick Crawford, Peggy Moran. Easterner is sent west to break up an outlaw gang. Excellent western, with emphasis on some hilarious comedy.
- Trail Street** (1947)** Randolph Scott, Anne Jeffreys, Robert Ryan. Lawless town is the one thumb of a cattleman until Bat Masterson shows up to help the farmers. Uninspired western.
- Trail to San Antone** (1947)** Okay Gene Autry western.
- Train of Events** (British, 1949)** $\frac{1}{2}$ Valerie Hobson, John Clements, Joan Dowling. Various groups of persons aboard a train have their problems, which are resolved in one way or another when the train is involved in an accident. Episodic film manages to hold the attention, with one story line being extremely humorous, another intensely dramatic.
- Train to Alcatraz** (1948)** $\frac{1}{2}$ Donald Barry, Janet Martin. Criminals aboard a prison train receive outside help in an attempted escape. Fairly exciting melodrama.

Traitor Within, The (1943)** $\frac{1}{2}$ Donald Barry, Jean Parker. A small town is rocked when the record of a war veteran is questioned. Interesting little melodrama.

Tramp, Tramp, Tramp (1942)* $\frac{1}{2}$ Jackie Gleason, Florence Rice. War-time comedy about a pair of 4-F barbers is silly and forced. See Jackie though and satisfy your curiosity.

Trapped (1949)*** $\frac{1}{2}$ Barbara Payton, Lloyd Bridges, John Hoyt. Men release a counterfeiter from jail, hoping he will lead them to a big money ring. Excellent documentary-type crime melodrama rates with the best of them.

Travelling Husbands (1931)* $\frac{1}{2}$ Constance Cummings, Hugh Herbert, Evelyn Brent. Travelling salesman gets into a wad of trouble in a playful mood away from home. Weak comedy.

Travelling Saleslady (1935)** $\frac{1}{2}$ Joan Blondell, Glenda Farrell, Hugh Herbert. The leading lady is selling whisky-flavored toothpaste in this cute unpretentious comedy.

Treachery Rides the Range (1936)** Dick Foran, Paula Stone. Go get 'em Dick and the singing cowboy rides again.

Treasure Island (1934)*** Wallace Beery, Jackie Cooper. The kids will love this version of the Stevenson book and you will find a lot of nostalgia in it. Not as exciting as the original story but well-acted and directed.

Treasure of Ruby Hill (1955)** Zachary Scott, Carole Mathews. Rancher steps in the middle of a fight to control range land. Undistinguished western.

Treasure of Sierra Madre (1947)*** Humphrey Bogart, Walter Huston. Greed, one of man's basic emotions, is graphically portrayed in this magnificent film. Directed by John Huston, story of an unholy partnership of men in search of gold is a "must see" for everyone.

Tree Grows in Brooklyn, A (1945)*** $\frac{1}{2}$ Dorothy McGuire, Joan Blondell, James Dunn. Betty Smith's sensitive story of people brought up in Brooklyn is captured on the screen by fine performances and Elia Kazan's directorial skill. Tenement life in a big city has never been more convincingly done but, overall, it's a little too long and episodic.

Trespasser, The (1947)** Editor Douglas Fowley and sweetie Dale

Evans stumble on to a phony book racket, eventually put a stop to it after dodging some bullets. Passable crime melodrama.

Trial Without Jury (1950)** Robert Rockwell, Audrey Long. Detective investigates the murder of a producer. Uninspired mystery.

Trigger Jr. (1950)** Okay Roy Rogers-Dale Evans western.

Trio (British, 1950)*** $\frac{1}{2}$ Jean Simmons, Nigel Patrick, James Hayter. Three Somerset Maugham tales—about a church verger; an obnoxious shipboard passenger; and romance in a sanatorium. Absorbing compilation, with the first two better than the last.

Triple Justice (1940)** $\frac{1}{2}$ Exciting George O'Brien western.



Walter Huston, Humphrey Bogart, Tim Holt, in *Treasure of Sierra Madre*

Trip to Paris, A (1938)** Jed Prouty, Spring Byington. Routine "Jones Family" film with a projected trip to Europe serving as a frame for their folksy comedy.

Tropical Heat Wave (1952)** Estelita, Robert Hutton. Night club singer helps her boy friend capture some racketeers. Average comedy with music.

Tropic Holiday (1938)** Dorothy Lamour, Ray Milland, Martha Raye. Romantic comedy set in Mexico is weak entertainment. Martha's fans may enjoy her bull fighting scenes.

Trottie True See *Gay Lady, The*
Trouble for Two (1935)*** Robert Montgomery, Rosalind Russell. Good exciting, adventure tale loosely based on Robert Louis Stevenson's

- "Suicide Club." Scene about the club is as chilling a bit of business as you'll ever see and is not suggested as good viewing for the youngsters.
- Trouble in Sundown** (1939)**1/2 Good George O'Brien western.
- Trouble with Women, The** (1947)** Ray Milland, Teresa Wright. Psychology professor has his theories on women tested by an enterprising female reporter in this mild comedy.
- Truck Busters** (1943)** Richard Travis. Fists and trucks in this Grade B melodrama of the trucking industry.
- True Confession** (1937)**1/2 Carole Lombard, Fred MacMurray, John Barrymore. Fast moving, superbly played farce about a girl on trial for murder. Some of it may strike you as dated, but the method has been borrowed for many of our modern film comedies.
- True to Life** (1943)**1/2 Mary Martin, Dick Powell, Victor Moore. Cute little comedy about a soap opera writer who goes to live with a nice family and uses their conversations and actions in his scripts.
- True to the Army** (1942)** Ann Miller, Allan Jones, Judy Canova. Piti-ful little quickie musical offers the luscious Ann Miller's dancing and a nonsensical plot which finds Judy Canova hiding out in an Army camp. Ann's legs are the whole film.
- Trumpet Blows** (1934)** George Raft, Adolphe Menjou. Western, set in Mexico, has some bullfighting scenes but the plot is complicated and uninteresting.
- Truth About Murder** (1946)** Bonita Granville, Morgan Conway. District attorney is faced with prosecuting his best friend for murder. Undistinguished melodrama.
- Try and Get Me** (1950)**1/2 Frank Lovejoy, Lloyd Bridges. Two kidnapers murder their victim, and are themselves victimized by mob violence upon their capture. Dramatic thunderbolt pulls no punches, is morbidly gripping stuff.
- Tugboat Annie** (1932)*** Wallace Beery, Marie Dressler. Enjoy again the antics of Marie Dressler in the title role and Wallace Beery as her husband. It's an acting treat, filled with laughs and sentiment.
- Tugboat Annie Sails Again** (1940)** Jane Wyman, Ronald Reagan. Marjorie Rambeau doesn't inject the life into Annie that Marie Dressler did and the tired, contrived script is no help at all.
- Tulsa** (1949)*** Susan Hayward, Robert Preston. A fiery redhead battles for an oil empire in the early thirties, only to lose it all and become poorer but wiser. Good melodrama of the oil fields, with plenty of action.
- Turnabout** (1940)*** Adolphe Menjou, John Hubbard, Carole Landis. Through a mysterious power, husband and wife have a chance to change sexes, with the natural confusion resulting. Risque comedy has a fair share of laughs, but is definitely not for junior.
- Turn Back the Clock** (1932)*** Lee Tracy, Mae Clarke. A lot of good fun in this comedy about a man who lives part of his life over again. Lee Tracy is wonderful as the "lucky" man.
- Turn of the Moon** (1937)*** Charles Ruggles, Marjorie Gateson. Silly, but entertaining musical about a mild-mannered chap who has waited ten years for his astrologer to tell him that the stars are right for his marriage.
- Turn the Key Softly** (British, 1953)*** Yvonne Mitchell, Joan Collins, Terence Morgan. Concerning the adventure of three women recently released from prison, their attempts to adjust themselves to society. Excellent performances give this drama a lift.
- Tuttles of Tahiti, The** (1942)*** Charles Laughton, Jon Hall, Peggy Drake. The easy-going head of a large tropic family takes life as it comes, as long as it doesn't involve work. Pleasing story of the South Seas, pleasant entertainment.
- Tuxedo Junction** (1941)** The Weaver Family, Frankie Darro. The Weavers move to California, where they manage to rehabilitate some juvenile delinquents. Typical small-town hokum.
- Twelve Crowded Hours** (1939)**1/2 Richard Dix, Lucille Ball. Reporter exposes a policy racket to clear his sweetheart's brother. Fairly good melodrama.
- 20th Century** (1934)*** John Barrymore, Carole Lombard. Zany play by Ben Hecht and Charles MacArthur is a romp for Barrymore. Story of an egotistical producer, a ride on the famous Chicago-New York City train and crazy incidents right and left. Dated by our standards—but fun.

Twenty Million Sweethearts (1934)

***1/2 Ginger Rogers, Dick Powell. It's a backstage radio (remember?) musical with fun for all, good performances and a lively score. Story must have been good—they've been stealing it for 20 years.

Twenty Mule Team (1939)** Wallace Beery, Leo Carrillo, Anne Baxter. Strictly for Beery fans is this slow moving story of a mule skinner who hauls borax out of Death Valley.

Twenty-four Hours (1931)1/2** Clive Brook, Kay Francis, Miriam Hopkins. Story of 24 hours in a man's life involving a tryst and a murder was superb 1931 drama and should be passable today.

20,000 Men a Year (1939)** Randolph Scott, Preston Foster. Dated, corny story about training pilots a year in our colleges. Loaded with cliches.

20,000 Years in Sing Sing (1933)1/2** Spencer Tracy, Bette Davis. Slow moving dreary adaptation of Warden Lawes' book. Of course Tracy is great but the picture is sadly lacking in pace.

Twice Blessed (1945)1/2** Preston Foster, Gail Patrick. Twin girls of different dispositions but similar ambitions try to reunite their divorced parents. Amusing comedy.

Twice Upon a Time (British, 1952)** Elizabeth Allan, Hugh Williams. Complications result when two girls discover they are twin sisters. Mildly amusing comedy-drama.

Twilight in the Sierras (1950)*** Good Roy Rogers-Dale Evans western.

Twilight on the Rio Grande (1947)*1/2 Slow Gene Autry western.

Twilight Women (British, 1952)** Freda Jackson, Rene Ray, Lois Maxwell. A girl done wrong lives at a home for unmarried mothers, run by an unscrupulous woman who sells the babies for adoption when they are born. Unpleasant melodrama, well acted but lurid, distasteful.

Twin Beds (1942)** George Brent, Joan Bennett. Newlyweds move into an apartment and have problems with an amorous neighbor. Fair comedy of the frantie school.

Twinkle In God's Eye (1955)** Mickey Rooney, Coleen Gray, Hugh O'Brian. Parson arrives in a lawless frontier town to build a church. Offbeat role for Rooney, but still a maudlin drama.

Twist of Fate (1954)** Ginger Rogers, Herbert Lom, Stanley Baker.

Ex-actress on the Riviera learns her husband-to-be is a dangerous criminal. Overdone melodrama has Lom's good performance, little else of distinction.

Two Against the World (1932)** Constance Bennett, Neil Hamilton. Trite story about a brother who thinks some bounder has done his sister wrong. After he does what he's supposed to do we have the old trial and all the familiar cliches.

Two Against the World (1936)1/2** Humphrey Bogart. Grade B story about the radio industry. Bogart was a newcomer in this one and he handles himself admirably.

Two Alone (1934)** Jean Parker, Tom Brown. Young couple escape the bondage of a cruel mountain farmer. Average drama.

Two-Faced Woman (1941)*** Greta Garbo, Melvyn Douglas. Fairly amusing comedy with Garbo posing as her own twin sister to test husband Melvyn's love for her.

Two-Fisted (1935)*1/2 Lee Tracy, Roscoe Karns. Pug and his manager become servants and try to straighten out a family's problems. Forced and dated slapstick.

Two for Tonight (1935)1/2** Bing Crosby, Joan Bennett. To prove himself, nonwriter Bing must write a play in one week. His search for a plot is the reason for this film which, like Bing's horses, starts real fast but slows to a walk.

Two Girls and a Sailor (1943)*1/2** Van Johnson, June Allyson, Jimmy Durante, Gloria de Haven. One of those entertaining, first-rate musicals that MGM has become famous for. June and Gloria both love Van and Jimmy is around for plenty of laughs. The music is good too and there's plenty of guest stars.

Two Girls on Broadway (1939)1/2** Lana Turner, Joan Blondell. A 1939 Lana should be enough for you especially in this harmless minor musical about two sisters trying to give up a guy for the other one.

Two Gun Lady (1955)*1/2 Peggy Castle, William Talman. Lady trick-shot artist and an undercover marshal expose a crooked boss. Weak western.

Two Guys from Texas (1948)1/2** Jack Carson, Dennis Morgan, Dorothy Malone. Stranded vaudeville team outwits city thugs down in Texas. Mildly amusing musical comedy.

- Two in a Taxi (1941)**** Anita Louise, Russell Hayden. Cab driver trying to buy a garage agrees to drive a getaway car for crooks. Routine melodrama.
- Two in the Dark (1936)***** Walter Abel, Margot Grahame. Amnesia victim suspected of murder is helped by a girl to clear himself. Suspenseful mystery.
- Two in Revolt (1936)**** John Arledge, Louise Latimer. Thoroughbred horse and a dog help a lad outwit a group of schemers. Mild melodrama.
- Two Kinds of Women (1932)**1/2** Miriam Hopkins, Phillips Holmes. Occasionally entertaining comedy-drama based on a Robert Sherwood play. Mainly about New York, speakeasies and gangsters.
- Two Lost Worlds (1950)**** Laura Elliott, Jim Arness. A colony from Australia lands on a mysterious isle where prehistoric monsters roam. Low grade thriller; if you're a TV movie fan, you'll spot stock footage from "Captain Fury," "One Million B.C." and "Captain Caution" used to stretch the budget.
- Two Mrs. Carrolls (1947)**** Humphrey Bogart, Barbara Stanwyck, Alexis Smith. Story of a nut who likes to bump off his wives after he paints their portraits is so melodramatic it may make you laugh.
- Two Seconds (1932)***** Edward G. Robinson, Preston Foster. Title concerns what a condemned man is thinking during the seconds he is led to the electric chair. A bit too morbid but Mr. Robinson's acting and some wonderful scenes help make this an occasionally fascinating drama.
- Two Sinners (1935)*1/2** Otto Kruger, Martha Sleeper. An ex-convict keeping his past a secret falls in love with a young governess. Weak drama.
- Two Sisters from Boston (1945)***1/2** Kathryn Grayson, June Allyson, Peter Lawford. A lot to like in this cute musical set at the turn of the century about two well-bred Boston girls who go to work in a joint on New York's Bowery. Jimmy Durante steals the show as owner of the tavern.
- Two Smart People (1946)*1/2** Lucille Ball, John Hodiak. Crime pays until just about the end of this miserable hokum about some thieves and a friendly detective.
- Two Thoroughbreds (1939)**** Jimmy Lydon, Joan Brodel (Leslie). Boy's love for a horse sees him through all trouble. Mild drama.
- Two Thousand Women (British, 1943)***1/2** Phyllis Calvert, Flora Robson. Nazis interne British women, but they turn the tables and secretly help downed RAF fliers to escape occupied territory. Suspenseful melodrama, mixing humor and thrills in a skillful blend.
- Two Tickets to Broadway (1951)**1/2** Janet Leigh, Tony Martin, Ann Miller, Eddie Bracken. Small-town girl and a singer arrange a hoax to get them on a TV show. Fairly pleasing musical comedy.
- Two Wise Maids (1937)*1/2** The title refers to spinsters Alison Skipworth and Polly Moran, who manage to cause trouble for all concerned in this comedy with Donald Cook, Hope Manning, Maxie Rosenbloom.
- Two Yanks in Trinidad (1942)***** Pat O'Brien, Brian Donlevy, Janet Blair. Two racketeers enlist in the Army, get patriotism when Pearl Harbor happens. Breezy comedy-drama has some bright dialogue, amusing situations.
- Two Years Before the Mast (1946)***** Alan Ladd, William Bendix, Brian Donlevy. A shanghaied crew on a trip around the Horn in the 1880's is the salty background for this famous tale of the sea. Although it has some fine scenes, it never comes close to joining the list of film classics set in the sea.
- Two-Man Submarine (1944)**** Ann Savage, Tom Neal. Dated, but fast-moving juvenile "B" film about a scientist working on developing the new drug, penicillin, out in the Pacific while knocking off Japs just to keep in trim.
- Tycoon (1947)***** John Wayne, Laraine Day. Young railroad builder meets with many obstructions before he achieves his goal. Way too long, otherwise nicely made, well acted melodrama.
- Typhoon (1940)*1/2** Dorothy Lamour, Robert Preston. The typhoon itself is pretty interesting, but the film is not. Shipwrecked young girl grows up and falls in love with a shipwrecked bum. Very poor story with performances to match the script.
- U-Boat '29** See: Spy in Black
- U-Boat Prisoner (1944)**** Bruce Bennett, Erik Rolf. Seaman poses as a Nazi spy, is picked up by a sub with some famous scientists being transported to Germany. Fair war melodrama.

- Unashamed** (1931)** Helen Twelvetrees, Lewis Stone. Hackneyed melodrama about a young chap who murders the scoundrel who did his sister wrong. Good acting but that's about all.
- Uncertain Glory** (1944)** $\frac{1}{2}$ Errol Flynn, Paul Lukas. Errol is a French crook but he's willing to pretend to be a saboteur and die if it will help France. If that doesn't sound convincing it's because the picture is trite and hackneyed. Paul Lukas is superb as a detective.
- Uncle Harry** (1945)*** George Sanders, Ella Raines. Henpecked by his two sisters, a man takes drastic steps when they begin to interfere with his romance. Excellent performances and a suspenseful atmosphere atone for the poor conclusion to this drama.
- Uncle Silas See: Inheritance, The**
- Unconquered** (1947)*** Gary Cooper, Paulette Goddard. White man vs. Indian in 1863, tons of action, plenty of movement, and nothing to say are the total assets of this mammoth DeMille production.
- Under California Skies** (1948)** Okay Roy Rogers western; Jane Frazee, Andy Devine.
- Under Capricorn** (1949)*** Ingrid Bergman, Joseph Cotten, Michael Wilding. Romantic drama set in Australia in 1831 boasts superb acting by Miss Bergman and a fine cast but the script is much too talky.
- Undercover Doctor** (1939)** $\frac{1}{2}$ J. Carrol Naish, Lloyd Nolan, Broderick Crawford. Doctor becomes the personal physician to a gangster. Fast moving crime melodrama.
- Undercover Maisie** (1947)** Ann Sothern, Barry Nelson. Blonde chorus girl becomes an undercover investigator for the police. Average comedy in the series.
- Under-Cover Man** (1932)** George Raft, Nancy Carroll. Tough George joins the gang but he's working for the police in this routine drama.
- Under Cover of Night** (1936)** Edmond Lowe, Florence Rice. Grade B murder story which boasts four murders. Par for the course in low budget films where the cast must be shot to save money.
- Undercover Woman** (1946)** Stephanie Bachelor, Robert Livingston. A female private eye solves some killings at a dude ranch. A detective in skirts is the only novelty here.
- Undercurrent** (1946)** $\frac{1}{2}$ Katharine Hepburn, Robert Taylor, Robert Mitchum. The acting is good but the story of a girl who slowly discovers she has married a villain is not new and, in this case, not too well told.
- Under Eighteen** (1932)** $\frac{1}{2}$ Warren William. A pitiful little movie about an innocent girl who goes out with a man and permits the authors of this triviality to find an hour of complications.
- Under Fiesta Stars** (1941)** $\frac{1}{2}$ Slow Gene Autry western.
- Underground** (1941)*** Jeffrey Lynn, Phillip Dorn. Exciting melodrama about the underground in Nazi Germany. Not a Grade A film but all involved turn in "A" work in this story of people risking their lives to create secret broadcasts under the Germans' noses.
- Underground Agent** (1942)** Bruce Bennett, Leslie Brooks. Troubleshotter breaks up a spy ring tapping phone wires of defense plants. Average melodrama.
- Under Mexicall Stars** (1950)** $\frac{1}{2}$ Better than usual Rex Allen western.
- Under Nevada Skies** (1946)** Okay Roy Rogers-Dale Evans western.
- Under Suspicion** (1937)** $\frac{1}{2}$ Jack Holt, Katherine Demille. Auto magnate invites guests to a weekend lodge, to find out who is trying to kill him. Neat little mystery.
- Under the Tonto Rim** (1947)** $\frac{1}{2}$ Well done Tim Holt western.
- Under Two Flags** (1936)*** Ronald Colman, Claudette Colbert, Rosalind Russell, Victor McLaglen. Creaky, perennial story of love and adventure in the Foreign Legion gets new life in this film but still falls short of top notch entertainment.
- Under Western Stars** (1938)** Pleasant Roy Rogers western, his first starring feature.
- Under Your Spell** (1936)** Lawrence Tibbett, Wendy Barrie. You have to love Tibbett's voice to survive the dreary parts where he doesn't sing. Dull tale of a singer who wants to get away from it all.
- Underwater** (1955)** $\frac{1}{2}$ Jane Russell, Gilbert Roland, Richard Egan. Two skin-divers brave the perils of the deep to locate sunken treasure. Passable melodrama has good underwater photography.
- Undying Monster, The** (1943)** $\frac{1}{2}$ James Ellison, Heather Angel. Fair horror film about werewolves on the

- loose in England around the turn of the century.
- Unexpected Uncle** (1941)**¹/₂ Charles Coburn, Anne Shirley, James Craig. Old reprobate aids a shopgirl in her romance with a rich man. Mildly amusing comedy.
- Unfaithful** (1931)** Ruth Chatterton, Paul Lukas. A woman sacrifices her reputation to keep her brother's wife from being involved in a scandal. Dated.
- Unfaithfully Yours** (1948)*** Rex Harrison, Linda Darnell. Sophisticated comedy about a symphony conductor who suspects his wife's fidelity. Where the script falters Mr. Harrison jumps in and saves it.
- Unfinished Dance, The** (1947)**¹/₂ Cyd Charisse, Danny Thomas, Margaret O'Brien. Some nice ballet sequences for fans of the dance but story of a little girl who worships a ballerina and tries to stop another dancer from taking her place is not convincingly played or written.
- Unforgotten Crime** (1942)**¹/₂ Dennis O'Keefe, Gloria Dickson, Ruth Terry. Radio stunt starts a search for retired crook Jimmie Valentine, leads to murder in a small town. Excellent melodrama, graced by the direction by Bernard Vorhaus, photography by John Alton, a good script and performances. A sleeper.
- Unguarded Hour, The** (1935)** Loretta Young, Franchot Tone. Illogical but often interesting drama of murder, missing witnesses, blackmail and what have you.
- Unholy Four, The** (British, 1954)** Paulette Goddard, William Sylvester. Man who has lost his memory returns home after three years and runs into murder. Confused mystery, no more than fair.
- Unholy Partners** (1941)**¹/₂ Edward G. Robinson, Edward Arnold. Well-acted, contrived drama of an editor who is in partnership with a racketeer and decides to expose him in their own paper.
- Unholy Three, The** (1930)** Lon Chaney, Lila Lee. Clever criminal sees the girl he loves fall for another. Dated, but worth-while as the only talking picture Chaney ever made.
- Uninvited, The** (1944)*** Ray Milland, Ruth Hussey. Ghost fans will love this well told chiller about a young couple who buy a house in England that is haunted.
- Union Depot** (1932)**¹/₂ Douglas Fairbanks Jr., Joan Blondell. Con-
- trived, but cleverly so, comedy-drama about the intriguing events that can happen in a railroad depot. A lot of plots plus some fine acting adds up to a very entertaining film.
- Union Pacific** (1939)*** Joel McCrea, Barbara Stanwyck, Akim Tamiroff. Grandiose western directed by DeMille won't be as stupendous on a black and white TV screen, but it's still good entertainment. Saga of linking the east and west by rails has no message, but is well-acted and loaded with action.
- Unknown Guest, The** (1943)**¹/₂ Victor Jory, Pamela Blake. A stranger stops in a small village, and is suspected to be an escaped criminal. Tense, exciting melodrama, well acted, far above average.
- Unmarried** (1939)** Buck Jones, Helen Twelvetrees, Donald O'Connor. Fair "B" drama about a fighter who wants to escape the ring who raises an orphan boy who develops boxing ambitions.
- Unseen, The** (1945)**¹/₂ Joel McCrea, Gail Russell. Exciting chiller-diller about a young girl who comes to a mysterious home to replace a governess who was murdered. Top drawer for fans of this type of fiction.
- Unsuspected, The** (1947)**¹/₂ Joan Caulfield, Claude Rains. Dead girl not really dead comes back so this mystery can run its feature-length course. It's occasionally entertaining but too contrived and foolish to generate real suspense.
- Untamed** (1940)**¹/₂ Ray Milland, Akim Tamiroff, Patricia Morison. Corney, action-packed story of love and sacrifice in the frozen North. Loaded with cliches, but if you don't take it too seriously, it's robust fun.
- Unwritten Code, The** (1944)**¹/₂ Tom Neal, Ann Savage. Wartime tale about a Nazi who kills a British officer and comes to this country posing as the Englishman. Trite propaganda.
- Up Goes Maisie** (1945)** Ann Sothern, George Murphy. Illogical little Maisie adventure which may appeal to Miss Sothern's many fans. Our heroine is working for helicopter designer Murphy in this episode.
- Up in Mabel's Room** (1943)**¹/₂ Dennis O'Keefe, Marjorie Reynolds, Mischa Auer, Charlotte Greenwood. A flustered husband tries to retrieve a memento given innocently to his

old flame. Farce gets pretty funny at times.

Upper World (1934)**^{1/2} Warren William, Ginger Rogers. Interesting but confusing Ben Hecht story about a cop who gets transferred to the sticks for giving a millionaire a ticket and now their paths cross again in murder.

Up Pops the Devil (1931)** Norman Foster, Carole Lombard. Young author finds marriage interfering with his career. Mild comedy-drama.

Up the River (1938)** Preston Foster, Tony Martin. Comedy about a prison football team gets a few laughs but it's a bit too silly for comfort.

Utah (1945)*** Good Roy Rogers western; "Gabby" Hayes, Dale Evans, Grant Withers.

Utah Wagon Train (1951)**^{1/2} Good Rex Allen western.

Vacation from Marriage (1945)*** Robert Donat, Deborah Kerr, Ann Todd. Cute little "sleeper" about a mild little English couple who go into service during the war and have their personalities overhauled. Donat and Kerr are a great help as the couple.

Vacation in Reno (1946)*^{1/2} Jack Haley, Anne Jeffreys. Amateur inventor with a gimmick that locates buried loot is the target of bank robbers. Weak comedy.

Vagabond Lady (1935)**^{1/2} Robert Young, Evelyn Venable. Charmer tames a rich playboy. Pleasant romantic comedy.

Vagabond Lover (1929)* Rudy Vallee, Marie Dressler. The ambitions, discouragements, and final success of a popular crooner. Outdated musical.

Valiant Is the Word for Carrie (1936)**^{1/2} Gladys George, Arline Judge. Miss George is superb in this soapy episodic tale of a former prostitute who reforms, raises a pair of parentless kids but is victimized by gossip.

Valley of Decision, The (1944)*** Greer Garson, Gregory Peck. Story of a girl who became a servant in a Pittsburgh industrialist's home and spent the rest of her life there—as a maid and then married to the son. Not a great film but, thanks to cast and production, top screen entertainment.

Valley of the Eagles (British, 1951)**^{1/2} Jack Warner, John McCallum, Nadia Gray. Young scientist has his invention stolen, follows the culprits

together with a police inspector to the wastes of Lapland. Up-to-par melodrama with some unusual Northern scenes.

Valley of the Giants (1938)**^{1/2} Wayne Morris, Claire Trevor. Outdoor adventure story with all the cliches of a serial. Young timber owner fights the evil lumber baron.

Valley of the Sun (1942)*** Lucille Ball, James Craig, Dean Jagger. Frontiersman finally exposes a crooked Indian agent. Exciting, fast-moving western with a good cast.

Valley of the Zombies (1946)** Robert Livingston, Ian Keith, Adrian Booth. Introducing a creepy gent who says he's back from the dead, and who proceeds to scare the yell out of people. Silly thriller.

Vampire's Ghost, The (1945)** John Abbott, Peggy Stewart. Vampire man comes to a West Coast African village and carries on his murderous activities under the guise of a saloon-keeper. Mediocre horror thriller.

Vanessa (1934)** Helen Hayes, Robert Montgomery. Pictures like this sent the magnificent Miss Hayes back to Broadway. Mushy tale of a girl in love with a man who has to wait until the film is almost over for her husband to die so she can find happiness with her lover.

Vanishing American (1955)** Scott Brady, Audrey Totter. Indian saves a girl's land from being stolen. Slow moving western.

Vanishing Frontier (1932)** Fair Johnny Mack Brown western.

Vanishing Virginian, The (1941)** Frank Morgan, Kathryn Grayson. Sentimental sugary little story which is set back at the beginning of the fight for women's suffrage.

Vanishing Westerner (1950)**^{1/2} Above average Monte Hale western.

Variety Girl (1947)*** All-star cast. Big mass of stars show their mugs and make this thing passable. Crosby and Hope have the best lines.

Variety Time (1948)** M.C. Jack Paar introduces acts from previous RKO films, with Leon Errol, Pat Rooney, etc. Mild vaudeville show.

Varsity Show (1937)** Dick Powell, Fred Waring, Priscilla Lane. An entertaining college musical which is fast moving if nothing else.

Venus Makes Trouble (1937)** James Dunn, Patricia Ellis. Idea man dreams up a super-beauty contest,

- falls for one of the participants. Mild comedy.
- Verdict** (1946)**1/2 Sidney Greenstreet, Peter Lorre. Everybody enjoys the antics of the two masters of intrigue but in this one they're saddled with an inconsequential whodunit and the verdict is guilty.
- Very Honorable Guy** (1934)**1/2 Joe E. Brown, Alice White. Honest gambler sells his body to science, but doesn't want to cash in. Amusing comedy.
- Very Idea** (1929)* Frank Craven, Sally Blane. Rich couple plans to marry the maid and the chauffeur, with the stipulation that their child be turned over to them. Poor comedy-drama.
- Very Thought of You, The** (1944)** Dennis Morgan, Faye Emerson. Tiresome, drawn-out melodrama about a ridiculous family and their objections to wartime marriages. Soapy trash at its best.
- Very Young Lady, A** (1941)** Jane Withers, Nancy Kelly. The young teen-agers may enjoy this one about a girl's crush on her teacher.
- Vice Squad** (1953)**1/2 Edward G. Robinson, Paulette Goddard. A day in the life of a cop, with more plots than you can count on your fingers and toes. Robinson is tough, Goddard is pseudo-sultry, and the result is haphazard. Strictly for the cops-and-robbers crowd.
- Vice Squad, The** (1931)** Paul Lukas, Kay Francis. A shady detective blackmails a man into becoming his personal informer. Interesting because it was the first film where a detective was no good.
- Vicious Circle** (British, 1957)*** John Mills, Noelle Middleton. Surgeon is suspected of murder when a film star is found dead in his flat. Suspenseful, compact mystery with good performances.
- Victoria the Great** (British, 1937)*** Anna Neagle, Anton Walbrook. The story of Britain's mighty queen, of her love for Prince Albert, of her sixty years of reign. Beautifully produced, acted; for the more sober viewer.
- Victory** (1940)*** Fredric March, Betty Field, Cedric Hardwicke. Tense dramatic tale of a recluse who seeks peace on a South Sea island and is invaded by a girl and a band of killers. Superbly acted but, unfortunately, the story disintegrates in the middle of the film.
- Vigilante Hideout** (1950)**1/2 Pleasant Allan Lane western.
- Vigil in the Night** (1940)***1/2 Carole Lombard, Brian Aherne, Anne Shirley. A young nurse in an English hospital makes a fatal mistake, for which her sister takes the blame. Grim but excellently done drama.
- Village, The** (Swiss, 1954)*** John Justin, Eva Dahlbeck. Two teachers at the Pestolizzi school for DP children fall in love, but she is from behind the Iron Curtain. Frequently touching drama, multi-lingual, with some fine performances from the children.
- Village Barn Dance** (1940)**1/2 Richard Cromwell, Doris Day. A young engineer and the citizens of a small town battle a rich old maid when they want to build a big power plant. Neat little country musical comedy.
- Village Tale** (1935)*1/2 Randolph Scott, Kay Johnson. A whispering campaign in a small town starts a series of dramatic happenings. Slow, weak drama.
- Villain Still Pursued Her, The** (1941)** Hiss the villain, cheer the hero, in a burlesque of old-time melodrama with everything from ham acting to custard pie throwing. Alan Mowbray, Buster Keaton, Anita Louise, Richard Cromwell, Billy Gilbert.
- Virginia** (1911)** Madeline Carroll, Fred MacMurray. Drawn-out, lifeless story of a southern gal who returns home and takes root again. There's a lot of nonsense about her northern suitor and fighting the Civil War again, etc. Not much.
- Virginia City** (1940)*** Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart. Just from the cast you know this is a virile, action-packed western and you're right the first time. Loaded with cliches and contrivances, it still comes out entertaining. Not as provocative as the current rage called "adult westerns" but still good.
- Virginian, The** (1946)*** Joel McCrea, Brian Donlevy, Sonny Tufts. Not exactly powerful, but fairly interesting western about the age old "horse opera" struggle between ranchers and rustlers.
- Vivacious Lady** (1938)**1/2 Ginger Rogers, James Stewart. College professor marries a night club singer, then has difficulty having her accepted by his family. Sparkling comedy has many laughs.

Viva Cisco Kid (1940)* $\frac{1}{2}$ Cesar Romero, Jean Rogers. Weak entry in the series is strictly for the youngsters.

Viva Villa! (1933)*** Wallace Beery, Leo Carrillo, Fay Wray. Wild, rousing story of Pancho Villa is well written and exciting but a bit too episodic. Beery is fine as Mexico's renowned Robin Hood.

Vogues (1937)** Warner Baxter, Joan Bennett. The owner of a large fashion establishment falls for a beautiful model, but he's already married. Dull drama tied to splendorous fashion show sequences, big production numbers, all pretty old-hat.

Voice in the Wind (1943)*** Francis Lederer, Sigrid Gurie. Tragic drama of a mentally-shattered refugee pianist who finds his lost love on a tropical isle. Strange, moody, well-acted. Excellent piano interludes. J. Carrol Naish.

Voice of Bugle Ann, The (1935)*** Lionel Barrymore, Maureen O'Sullivan. Mackinlay Kantor's story of a man who killed for love of his dog is sensitively and faithfully brought to the screen. Dog lovers will be moved by it but others may find it hard to believe.

Voice of Merrill See: Murder Will Out

Voice of the Turtle (1947)*** $\frac{1}{2}$ Ronald Reagan, Eleanor Parker. Broadway play about a week-end romance in a New York apartment between a budding actress and a soldier on leave is funny, risqué and amusing. You'll like Eve Arden in a supporting role.

Volcano (Italian, 1953)** Anna Magnani, Rossano Brazzi. Woman with a past returns to her home on a volcanic isle, finds her sister about to marry a rascally diver. Lumbering, cliché-ridden melodrama, and the English dubbing doesn't aid matters any.

Voltaire (1933)*** $\frac{1}{2}$ George Arliss, Margaret Lindsay. Not exactly accurate but thoroughly entertaining portrayal of the great French philosopher and wit. Mr. Arliss has a grand time in the title role and so does the audience.

Wages of Fear (French, 1953)*** $\frac{1}{2}$ Yves Montand, Charles Vanel. A convoy of trucks driven by derelicts transports dangerous nitro over bad roads to try and quell oil well fire. Grim, sordid, suspenseful drama,

finely done, but for strong stomachs. English-dubbed.

Wagonmaster (1950)*** Ben Johnson, Harry Carey Jr., Joanne Dru. Two wandering cowpokes join a wagon train of Mormons across frontier territory to Utah. Leisurely but pleasant John Ford western.

Wagons Roll at Night (1941)** $\frac{1}{2}$ Eddie Albert, Joan Leslie, Anthony Quinn, Humphrey Bogart. Carnival comedy gets a big assist from Albert as a fledgling lion tamer but help from other sources, mainly script, never arrives.



Wallace Beery, in *Viva, Villa!*

Wagons Westward (1940)** Chester Morris, Anita Louise, Buck Jones. Two brothers, twins, work on opposite sides of the law. Fair western.

Wagon Wheels (1934)** Randolph Scott, Gail Patrick. Old hat story of settlers heading west through hostile country. Routine.

Waikiki Wedding (1937)*** Bing Crosby, Shirley Ross, Martha Raye. Pleasant musical about a pineapple queen's experiences in Hawaii. As Bing is the press agent for the pineapples, we get a nice mixture of romance and comedy.

Wake Island (1942)*** Brian Donlevy, William Bendix. Dramatic saga of the glorious but bitter defeat suffered by the Marines of Wake Island early in the war.

Wake of the Red Witch (1946)** $\frac{1}{2}$ John Wayne, Gail Russell, Luther Adler. A few good action scenes in this confused sea story about a ri-

- valley between a ship's owner and its captain over pearls and a gal.
- Wake Up and Dream** (1947)** John Payne, June Haver. Confusing adaptation of a Robert Nathan novel which hardly touches the original. Story of a strange voyage in search of a missing sailor completely fails to come across.
- Wake Up and Live** (1937)*** Walter Winchell, Ben Bernie, Alice Faye. The mock feud of Winchell and Bernie died some years ago with the untimely death of the "old maestro." This film was made to exploit the feud but even now it's a good musical film, with Jack Haley stealing the show as a crooner with mike fright.
- Walk a Crooked Mile** (1948)** $\frac{1}{2}$ Louis Hayward, Dennis O'Keefe. Fine, 100 per cent pure American is stealing atomic secrets for the Russians. Routine, FBI drama.
- Walking Dead, The** (1936)** Boris Karloff, Ricardo Cortez. This was the height of the Karloff-horror era and in this one they resurrect the excellent actor from the dead. We know today that he outlived those roles.
- Walking Down Broadway** (1938)** Claire Trevor, Phyllis Brooks. Drama of the hopes and dreams of six chorus girls is passable Grade B entertainment.
- Walking Hills** (1949)*** Randolph Scott, Ella Raines, John Ireland. Ill-assorted group of adventurers seek a lost gold mine. Better than average western with a good script.
- Walking on Air** (1936)** $\frac{1}{2}$ Gene Raymond, Ann Sothern. Young heiress hires a man to insult her in front of her family so she can marry the chap they object to. Amusing romantic comedy.
- Walk in the Sun** (1945)** $\frac{1}{2}$ Dana Andrews, Richard Conte. War story of a platoon of Texas Division infantrymen in Italy, whose task it is to clear a farmhouse of Germans entrenched there. One of the best World War II dramas. Realistic, well acted. John Ireland.
- Walk Softly, Stranger** (1950)*** Joseph Cotten, Valli. A small-time crook is reformed by the love of a crippled girl. Well written, deftly acted melodrama.
- Wallflower** (1948)*** Robert Hutton, Joyce Reynolds. Pleasant little comedy about a "wallflower" who blossoms out very neatly and gets involved in a scandal. Edward Arnold is particularly good in this one.
- Wall of Death** (British, 1951)** Laurence Harvey, Maxwell Reed. A motorcycle rider and a boxer are both in love with the same girl. Thin plot, some suspenseful motorcycle sequences.
- Walls Came Tumbling Down** (1946)*** Lee Bowman, Marguerite Chapman. Columnist investigates the death of a priest, becomes involved in murder and stolen paintings. Well written, entertaining mystery.
- Walls of Jericho** (1948)** Cornel Wilde, Linda Darnell, Anne Baxter. Story about the life and loves of an ambitious young lawyer in Jericho, Kans., is confusing, overlong and boring.
- Wall Street Cowboy** (1939)* Dull Roy Rogers western.
- Wanderer of the Wasteland** (1945) $\frac{1}{2}$ Dull, actionless James Warren western.
- Wanted for Murder** (British, 1946)** $\frac{1}{2}$ Eric Portman, Roland Culver, Dulcie Gray, Kieron Moore. While Scotland Yard searches for a demented strangler, a girl falls for him. Competent thriller with the music, Portman's acting being noteworthy.
- Wanted: Jane Turner** (1936)** $\frac{1}{2}$ Lee Tracy, Gloria Stuart. The Post Office Department seeks the woman in the case of a daring mailtruck robbery. Interesting crime melodrama.
- War Against Mrs. Hadley, The** (1942)** Edward Arnold, Fay Bainter. Story of a dowager who refuses to help the war effort and her inevitable enlightenment is well played but corny, illogical hokum.
- Warning to Wantons** (British, 1953)** Anne Vernon, Harold Warrender. Young girl sets her hooks for a rich landowner, manages to get into plenty of trouble thereby. Lengthy, antiquated romance drama, saved by good performances.
- War Paint** (1953)*** Robert Stack, Joan Taylor. Cavalry detachment experiences treachery and danger when they try to deliver a peace treaty to an Indian chief. Exciting outdoor drama has plenty of action, a good story.
- War of the Wildcats** (1943)*** John Wayne, Martha Scott. Ex-cowpuncher fights an oil tycoon for the rights to Indian oil lands. Good melodrama of the oil boom days; plenty of action.

- Washington Masquerade (1931)**1/2** Lionel Barrymore. Excellent acting makes this melodrama about bribery and corruption in the Senate entertaining. The ending is too corny to digest.
- Washington Melodrama (1940)**** Frank Morgan, Ann Rutherford. Frank supports this little contrivance about the adventures that befall a kindly old gentleman who's in Washington trying to do some good.
- Watch on the Rhine (1943)****** Paul Lukas, Bette Davis. A sensitive dramatic adaptation of Lillian Hellman's play. Although the war is over there's still a wealth of dramatic power in this story of a German underground leader who brings his family to the U. S. and finds himself almost helplessly trapped by the Nazis while in the U. S.
- Waterfront at Midnight (1948)*1/2** William Gargan, Mary Beth Hughes. Policeman is assigned to rout a syndicate shipping out stolen goods. Dull, below-average melodrama.
- Waterfront Women (British, 1951)** *1/2 Robert Newton, Kathleen Harrison. Family deserter returns many years later to straighten out their problems. Grim, unpleasant, shoddy drama.
- Waterloo Bridge (1939)***** Vivien Leigh, Robert Taylor. The ladies will eat this one up, especially if they haven't seen the 1956 remake. Miss Leigh is superb as the ballet dancer who falls in love with a soldier and turns to the primrose path when she believes him dead. Send the men out for this one.
- Waterloo Road (British, 1945)***** John Mills, Stewart Granger. An Army private leads everyone a merry chase when he goes AWOL after learning his wife has been seeing an oily rogue. Fast, suspenseful comedy-drama, good fun.
- Way Ahead, The (British, 1944)***1/2** David Niven, Stanley Holloway. A group of civilians are drafted into the infantry during World War II, serve bravely in North Africa. Excellently acted, authentic war drama.
- Way Back Home (1932)*1/2** Phillips Lord, Bette Davis. Old farmer presides over the destinies of the people in the town where he lives. Maudlin, dull drama.
- Way of All Flesh, The (1940)**** Akim Tamiroff, Gladys George. Story of a good citizen who makes one minor mistake and is condemned to pay for it for the rest of his life. Morality tale is poorly handled here and falls to pieces.
- Way to Love, The (1933)**** Maurice Chevalier, Ann Dvorak. Moderate Chevalier vehicle about a Frenchman whose ambition is to become a guide in Paris.
- Way Out West (1937)***** Stan Laurel, Oliver Hardy. Stan and Ollie help a girl who is being cheated of her inheritance. Probably the best example of Laurel and Hardy slapstick comedy; as such, highly recommended.
- Weapon, The (British, 1957)**1/2** Steve Cochran, Elizabeth Scott. Boy flees after accidentally shooting a playmate. Fairly suspenseful melodrama.
- We Are Not Alone (1939)***1/2** Paul Muni, Jane Bryan. Beautiful, sensitive adaptation of the James Hilton novel superbly played by Paul Muni, Jane Bryan and Flora Robson. This story, because its prime interest is characters and their motivations, plays more like a fine teleplay than a movie.
- Wedding Present (1936)**** Cary Grant, Joan Bennett. Cary tries to save this nonsense but fails. It's the story of a disappointed suitor who stages a four alarm fire on his true love's wedding day.
- Wednesday's Child (1934)**** Edward Arnold, Karen Morley. The effect of a broken home and divorce is detrimental to a young boy. Ordinary drama.
- Weekend at the Waldorf (1945)***** Ginger Rogers, Lana Turner, Van Johnson, Walter Pidgeon. A lot of good talent in a contrived variation of Vicki Baum's "Grand Hotel" using New York's Waldorf as a setting. It's not offensive, however, and it does offer some good dialogue.
- Weekend for Three (1941)***** Dennis O'Keefe, Jane Wyatt, Philip Reed. Newlyweds are troubled by a weekend guest who is attracted to the wife. Amusing comedy has good dialogue, pleasant players.
- Weekend in Havana (1941)**1/2** Alice Faye, Carmen Miranda, Cesar Romero. Another musical made at the time Latin American music was catching on. Routine, passable musical.
- Weekend Marriage (1932)**** Loretta Young, George Raft. Young married couple finds their job interferes with their happiness. Mild drama.

Wee Willie Winkie (1937)*** Shirley Temple, Victor McLaglen. Shirley practically stops a war in India's Khyber Pass as part of the plot in this overly sentimental tale of garrison life in India. Shirley's fans will love it—others beware.

We Have Our Moments (1937)**½ James Dunn, Sally Eilers, David Niven. Detective saves a school-teacher from a suave crook on a European cruise. Pleasant comedy.

Welrd Woman (1941)**½ Lon Chaney, Evelyn Ankert. Chaney comes home with a tropic bride, raised in the South Seas, and finds himself in trouble with an old girl friend. Okay melodrama, helped by good production.



James Cagney, N. Z. Sakall, Richard Whorf, in *Yankee Doodle Dandy*

Welcome Stranger (1947)***½ Bing Crosby, Barry Fitzgerald. Young, carefree doctor arrives to take over practice of conservative country doctor, and thereby hangs this flimsy story. Performances, however, make it a delightful entertainment.

Well Groomed Bride, The (1946)** Olivia DeHavilland, Ray Milland. Silly little post-war comedy about a bride who wants champagne for her wedding, and a naval officer who needs it to launch a ship. Poor film in spite of the cast.

Well, The (1951)**** Richard Rober, Barry Kelley. Mob violence flares when a child disappears; however, the town bands together when she is discovered trapped in a well. Breathless, gripping drama, excellent in all departments.

Wells Fargo (1937)*** Joel McCrea, Bob Burns, Frances Dee. This is a "super" western about the beginnings of the famous company that transports money. Some good adventure but it's heavy with romance and plot. Western fans might enjoy comparing this to the current cycle of "adult" westerns.

Wells Fargo Gunmaster (1951)**½ Entertaining Allan Lane western.

We're in the Money (1935)** Joan Blondell, Phil Regan, Glenda Farrell, Hugh Herbert. Mr. Herbert's fine comic talent provides the only entertainment in this farl comedy about breach of promise lawsuits.

We're Not Dressing (1934)*** Bing Crosby, Carole Lombard, Burns & Allen. Not much but you'll enjoy it. Bing becomes king of a desert island, which is occupied by the principals. Doesn't take itself seriously and is entertaining. Ethel Merman has a song in this film.

We're Only Human (1936)**½ Preston Foster, Jane Wyatt. Detective loses his job when he lets a bandit escape, but rights himself. Fast moving melodrama.

We're on the Jury (1937)** Victor Moore, Helen Broderick. Society woman and a real estate promoter on a jury help save an innocent woman from the chair. Passable comedy.

We're Rich Again (1934)** Buster Crabbe, Marian Nixon. Demure country girl helps herself by helping others. Mild comedy.

Werewolf of London (1935)**½ Henry Hull, Warner Oland. Leisurely but interesting chiller. A doctor, bitten by a werewolf, turns into a fiend. Good performances by Hull and Oland make this yarn worth staying with, despite the slow spots.

Western Heritage (1948)** Okay Tim Holt western.

Western Jamboree (1938)** Mild Gene Autry western.

Western Pacific Agent (1950)**½ Kent Taylor, Sheila Ryan. Police follow the bloodstained trail of a young punk who goes on a crime wave. Neat action drama, with some good work from Mickey Knox as the hoodlum.

Western Union (1941)*** Randolph Scott, Robert Young, Dean Jagger. A good western based on the laying of the first transcontinental Western Union wire in 1861. This will suffer from its loss of technicolor on TV but it's still good entertainment.

- Westland Case, The** (1937)*** Preston Foster, Frank Jenks. With only a few days left to save an innocent man from the chair, private eye Bill Crane goes into action to find the real murderer. Entertaining, well-done mystery.
- West of Shanghai** (1937)** Boris Karloff, Beverly Roberts. This was about the first time in Mr. Karloff's screen career that he was a hero. Only notable fact about this film.
- West of the Pecos** (1945)** $\frac{1}{2}$ Robert Mitchum, Barbara Hale. Cowboy saves a meat packer's daughter, disguised as a boy, from bandits. Pleasing, well made western.
- West Point of the Air** (1934)** Wallace Beery, Maurcen O'Sullivan, Robert Young. Tribute to the Army Air Service made in 1934 does not offer too much in the way of entertainment to modern audiences. Robert Young, an officer, has his father, a non-com, thrown out of service for striking him. You can guess the rest.
- West Point Widow** (1941)** $\frac{1}{2}$ Anne Shirley, Richard Carlson. Nurse marries an Army football star, but the secret union is in jeopardy when she is about to become a mother. Slight romantic tale receives occasional witty dialogue, pleasing performers.
- West Side Kid, The** (1943)** $\frac{1}{2}$ Donald Barry, Dale Evans. A racketeer is hired by a wealthy man who is tired of living, to murder him, but the thug changes his mind. Pleasant comedy-drama.
- Westward Passage** (1932)** Ann Harding, Laurence Olivier. Young wife divorces a sulky, selfish husband to marry a man who offers her mature love. Fair drama.
- Wetbacks** (1956)** $\frac{1}{2}$ Lloyd Bridges, Nancy Gates. Ex-serviceman is involved in smuggling Mexicans across the border. Inept melodrama.
- Wet Parade, The** (1931)** Walter Huston, Lewis Stone, Jimmy Durante. It's all acting in this story of two alcoholics and their inevitable downfall. Jimmy supplies the comic relief as a prohibition agent.
- We've Never Been Licked** (1943)** Richard Quine, Robert Mitchum, Noah Berry Jr. A lad brought up in Japan overcomes his attachment to that country when war breaks out. Long, rather trite melodrama.
- We Went to College** (1935)** $\frac{1}{2}$ Walter Abel, Una Merkel. A delightful little farce about alumni week in a small college and the incidents around a college reunion. No names in this one but a lot better than many expensive films.
- We Were Dancing** (1941)** Norma Shearer, Melvyn Douglas. Contrived rehash of some Noel Coward one-act plays has flashes of wit, is well played but not entertaining.
- We Who Are About to Die** (1936)*** Preston Foster, John Beal. Factory worker condemned for murder waits in the death house as his friends try to prove him innocent. Suspenseful, well acted prison melodrama.
- We Who Are Young** (1939)** $\frac{1}{2}$ Lana Turner, Gene Lockhart. Minor little nothing about the perils of a young couple, expecting a baby and deeply in debt.
- Wharf Angel** (1934)** Victor McLaglen, Dorothy Dell, Preston Foster. Corny melodrama, set on the barbery coast, about a couple of stokers, one a cop killer, and a saloon singer.
- What a Blonde** (1945)** Leon Errol, Veda Ann Borg. Lingerie salesman is hurt by the war shortages, tries various plans to get material. Lightweight comedy.
- What a Life** (1939)*** Jackie Cooper, Betty Field. The original Henry Aldrich story about the high-school boy who can't stay out of trouble. A chance for all of us to go back nostalgically to our high-school days. Good fun.
- What a Woman** (1943)** $\frac{1}{2}$ Rosalind Russell, Brian Aherne. Career woman is looking for the male lead for a new movie, and picks a college professor, while a reporter makes a play for her. Involved, not always strong comedy.
- What Every Woman Knows** (1934)*** $\frac{1}{2}$ Helen Hayes, Brian Aherne. Helen is still getting mileage out of Sir James Barrie's play and this screen treatment from 1934 is a pleasure to behold. Theme of this story always appeals to women who agree with it whole-heartedly.
- What Next, Corporal Hargrove?** (1945)** $\frac{1}{2}$ Robert Walker, Keenan Wynn. Weak follow-up to the original. This is pure slapstick with Hargrove over in France romancing some French cuties.
- What, No Beer?** (1932)** $\frac{1}{2}$ Buster Keaton, Jimmy Durante. Sloppy comedy about a brewery during

- prohibition offers only a few laughs contributed by Jimmy.
- What Price Hollywood (1932)**** Constance Bennett, Lowell Sherman. Waitress sells a director on the idea that she is a screen prospect. Typical Hollywood melodrama.
- Wheel of Fortune (1941)**** John Wayne, Frances Dee, Edward Ellis. Young attorney sets out to smash a corrupt political machine, even though he loves the big shot's daughter. Good cast, but a weak script makes this just a fair melodrama.
- Wheels of Fate (British, 1953)**** Patric Doonan, Sandra Dorne. No-good stepbrother of a garage owner likes a dance hall singer, resorts to drastic measures to obtain some ready cash. Just routine crime melodrama.
- When a Fellow Needs a Friend (1931)**^{1/2}** Jackie Cooper, Helen Parrish, Chic Sale. Twenty-five years have not helped this mediocre drama about an impoverished old man and his mischievous nephew.
- When Gangland Strikes (1956)**** Raymond Greenleaf, Marjorie Miller. Racketeer tries to blackmail a kindly public prosecutor. Undistinguished melodrama.
- When I Grow Up (1951)**^{1/2}** Robert Preston, Martha Scott, Bobby Driscoll. His parents fail to understand a mischievous youngster, until the grandfather takes a hand and straightens things out. Very good drama of a boy's problems, handled with insight and care.
- When Ladies Meet (1932)**^{1/2}** Robert Montgomery, Ann Harding. (Truth is Stranger) Occasionally amusing, talky comedy about a woman's encounter with her husband's par amour.
- When Ladies Meet (1940)**** Joan Crawford, Robert Taylor. Talky bit of nothing which tries to say that you shouldn't steal another woman's husband. A boring film.
- When My Baby Smiles at Me (1948)**^{1/2}** Betty Grable, Dan Dailey. "Burlesque," the play about a comic and his wife, has been set to music for this routine film. Really not too bad, but so routine.
- When Strangers Marry See: Betrayed**
- When the Bough Breaks (British, 1948)**** Rosamund John, Patricia Roc. Woman fights to regain possession of her illegitimate son, brought up from infancy by another family. Dreary, sluggish drama.
- When Were You Born? (1938)**** Margaret Lindsay, Anna May Wong. Routine mystery with astrology background.
- Where Danger Lives (1950)**** Robert Mitchum, Faith Domergue. Young doctor gets involved with a dangerous woman on the verge of insanity. Overdone melodrama.
- Where Do We Go from Here (1945)**^{1/2}** Fred MacMurray, June Haver. This fantasy deserves an "A" for effort but a "B" for performance. Fred takes us through a cavalcade of American history as a genie grants his request to be in the Army but puts him in the wrong one. Score by Kurt Weill and Ira Gershwin helps.
- Wherever She Goes (Australian, 1951)**^{1/2}** Muriel Steinbeck, Suzanne Parrett. The true story of famed pianist Eileen Joyce, who rose to recognition from a childhood filled with hardship. Despite production shortcomings, a sincere film with fine musical interludes played by Miss Joyce.
- Where Sinners Meet (1934)**** Clive Brook, Diana Wynyard. Married couple gets a chance to think over their union when they see others at their worst. Mild comedy-drama.
- Where There's a Will (British, 1955)**** George Cole, Kathleen Harrison, Leslie Dwyer. A Cockney family inherits a farm, makes it a success despite all sorts of opposition. Thin comedy.
- Where There's Life (1947)**^{1/2}** Bob Hope, Signe Hasso, William Bendix. Disc jockey becomes ruler of foreign kingdom in this zany Hope film that will appeal mainly to Bob's most ardent fans, and the youngsters.
- While New York Sleeps (1938)**^{1/2}** Michael Whalen, Jean Rogers, Chick Chandler. Comedy-drama about reporters who solve crimes is fast-paced, amusing and a cut above most B films.
- While the Patient Slept (1935)**** Aline MacMahon, Guy Kibbee. Moderately entertaining mystery which actually takes place while the patient sleeps.
- Whip Hand (1951)**** Carla Balenda, Elliott Reid. Communists who plot germ warfare are exposed. Average melodrama.

Whiplash (1948)** Dane Clark, Alexis Smith, Zachary Scott. Everything but the kitchen sink in this contrived melodrama about boxing and anything else the writers could use at the moment. Plenty of action but an aimless film.

Whipsaw (1935)** $\frac{1}{2}$ Myrna Loy, Spencer Tracy. Entertaining story of a female thief and the G-Man who, when he goes to arrest her, falls in love instead. Well told and competently acted.

Whispering Footsteps (1943)** $\frac{1}{2}$ John Hubbard, Rita Quigley. A bank clerk fits the description of a mad killer, and his friends turn against him in fear and distrust. Excellent suspense melodrama deserves credit for such a neat job done on a small budget.

Whispering Ghosts (1942)** Milton Berle, Brenda Joyce. Milton gets a few laughs out of this film but not enough for success. He's out to solve a sea captain's murder and recover some buried treasure.

Whispering Smith (1949)** Alan Ladd, Robert Preston, Brenda Marshall. Railroad detective finds his best friend is in with bandits. Good western is nicely made, actionful.

Whistle at Eton Falls (1951)** $\frac{1}{2}$ Lloyd Bridges, Dorothy Gish. Union leader suddenly finds himself as manager of a plant, with the necessity of laying off men. Sincere but talky, rather slow drama.

Whistle Stop (1945)** George Raft, Ava Gardner, Victor McLaglen. His girl endeavors to steer a ne'er-do-well toward a more useful existence, but a villainous night club owner has other ideas. Rather unpleasant, glum melodrama.

Whistler, The (1944)** Richard Dix, J. Carrol Nash. Man hires a murderer to kill him and then changes his mind. Routine yarn.

Whistling in Brooklyn (1943)** $\frac{1}{2}$ Red Skelton, Ann Rutherford. Another in the fairly amusing comic detective series with Red again playing "The Fox." There's a lot of laughs in the scene where Red pitches against the Dodgers.

Whistling in Dixie (1942)** $\frac{1}{2}$ Red Skelton, Ann Rutherford. Red's fans and the kids will like this mystery-comedy set in some old southern mansions and abandoned forts.

Whistling in the Dark (1931)** Ernest Truex, Una Merkel. (Scared) Truex is wonderful in this story of

a man who wants to write mystery stories who unwittingly plays host to a gang of thieves.

Whistling in the Dark (1940)** Red Skelton, Ann Rutherford. Red's first starring film and his fans will have a lot of fun with it. He's in the hands of killers and imprisoned in one of those Hollywood houses complete with sliding doors and hidden passageways.

White Angel, The (1936)** Kay Francis, Ian Hunter. Entertaining but overacted biography of Florence Nightingale. Miss Francis does not make the character human enough to make this a top film.

White Banners (1938)** Claude Rains, Fay Bainter, Jackie Cooper. Miss Bainter's magnificent acting makes something out of this Lloyd C. Douglas morality fable. Very talky.

White Bondage (1937)** $\frac{1}{2}$ Jean Muir, Harry Davenport. Starts out with good intentions as a story of southern sharecroppers but ends up an ordinary action drama.

White Cargo (1942)** Hedy Lamarr, Walter Pidgeon. Boring tale of an Englishman who succumbs to a lovely native girl. Hedy is Tondeloyo and she is gorgeous.

White Cliffs of Dover, The (1943)** Irene Dunne, Van Johnson. Well acted, occasionally slow but moving story of an American girl who marries an English lord in 1914. He dies in 1918 and the story, based on Alice Duer Miller's poem, "The White Cliffs," follows her life in England.

White Cockatoo, The (1935)** Ricardo Cortez, Jean Muir. Whodunit set in a small French town is well acted but very ordinary.

White Fang (1936)** $\frac{1}{2}$ Jean Muir, Michael Whalen. Jack London dog story about gold mines in Alaska is terrible.

White Fire (British, 1953)** Scott Brady, Mary Castle. An American merchant seaman comes to England searching for his missing brother, finds a smuggling ring at the bottom of it. Fair melodrama.

White Heat (1949)** $\frac{1}{2}$ James Cagney, Virginia Mayo, Edmond O'Brien. Exciting, taut, brutal gangster melodrama with Cagney reverting to type as a heartless killer. This is not for the squeamish for it is a realistic study of a hood.

White Hunter (1936)** Warner Baxter, June Lang. Dated African ad-

- venture story finds hunter Warner guiding a safari for his former sweetheart and her mean hubby.
- White Sister, The** (1932)**^{1/2} Helen Hayes, Clark Gable. Screen perennial about a girl who becomes a nun when she fears her lover is dead and then decides to adhere to her vows when he returns is well played in this treatment but it doesn't emerge as a compelling film.
- White Tower** (1950)*** Glenn Ford, Valli, Claude Rains. Six people risk their lives to scale the Swiss Alps. Thrilling mountain climbing melodrama.
- White Unicorn, The See: Bad Sister**
- White Woman** (1933)** Charles Laughton, Carole Lombard. Laughton is the leader of a group of renegades in the jungle and his troubles begin when he marries Carole. Terrible film but Laughton is, as usual, wonderful.
- Who Is Hope Schuyler** (1942)* Joseph Allen Jr., Mary Howard. Horrible mystery film involving a D.A. and a special prosecutor.
- Who Goes There?** See: *Passionate Sentry, The*
- Who Killed Aunt Maggie?** (1940)** John Hubbard, Wendy Barrie. Somebody is trying to eliminate relatives in an old southern mansion. Fair mixture of comedy and mystery.
- Whole Town's Talking, The** (1935)*** Edward G. Robinson, Jean Arthur. Meek, white collar worker is mistaken for Public Enemy No. 1. Excellent 1935 comedy-drama is still fairly entertaining.
- Wicked City, The** (French, 1949)**^{1/2} Maria Montez, Jean Pierre Aumont, Lilli Palmer. Canadian sailor falls for a cabaret girl, who promptly two-times him. Inferior melodrama, ineptly produced. Dubbed-in English.
- Wicked Lady, The** (British, 1946)**^{1/2} Margaret Lockwood, James Mason. Scheming woman takes over all the men who cross her path, eventually joins a highwayman as his aide. Theatrical costume drama is lifted a bit by Mason's tongue-in-cheek portrayal of a bandit.
- Wicked Woman** (1954)*** Beverly Michaels, Richard Egan. Story of a love triangle is sensational, sexy, adult and a bit overdone. For adults only!
- Widow from Chicago** (1930)**^{1/2} Edward G. Robinson, Neil Hamilton. Terrible gangster melodrama about a girl out to avenge her brother's death.
- Wife, Doctor and Nurse** (1937)**^{1/2} Warner Baxter, Loretta Young, Virginia Bruce. The old love triangle comedy draws a few laughs here but the star of the film is Loretta's 1937 wardrobe.
- Wife, Husband and Friend** (1939)**^{1/2} Loretta Young, Warner Baxter. Mildly amusing comedy about a wife who thinks she can sing and a husband who disagrees. Some funny scenes but not enough.
- Wife Versus Secretary** (1935)** Clark Gable, Jean Harlow, Myrna Loy. Title tells the whole story and, if it wasn't for its big name stars, this would have been an ordinary second feature.
- Wild Bill Hickok Rides** (1941)** Bruce Cabot, Constance Bennett. Run-of-the-mill western with a formula plot.
- Wild Blue Yonder** (1951)**^{1/2} Wendell Corey, Vera Ralston, Forrest Tucker. Unpleasant memories of a war raid continue to haunt an Air Force officer. Familiar war drama with a good cast.
- Wild Boys of The Road** (1933)** Frankie Darro, Rochelle Hudson. Drama of young man who took to the road as a result of the depression misses the boat, because it lacks our current screen trend of accenting tragic situations by underplaying them.
- Wild Cargo** (1934)*** Frank Buck's expedition into the Malayan jungle. Exciting documentary.
- Wildcat** (1942)** Richard Arlen, Buster Crabbe. Two rough and ready oil men race to see who can bring in a well first. Usual action melodrama. Arline Judge.
- Wildcat Bus** (1940)** Fay Wray, Charles Lang. Playboy refused a job by a bus line joins crooks operating against the firm. Average melodrama.
- Wild Dakotas** (1956)**^{1/2} Bill Williams, Coleen Gray. Frontiersman tries to prevent an Indian uprising. Low grade western.
- Wild Harvest** (1947)**^{1/2} Alan Ladd, Dorothy Lamour. Horrible film about the adventures of some guys who own wheat harvesters and go around harvesting crops.
- Wild Geese Calling** (1941)**^{1/2} Henry Fonda, Joan Bennett. Set in 1890, this story of a man with the wanderlust is sensitively told but is a dull film. There's opportunity

- for excitement but it fails to materialize.
- Wild Horse Ambush (1951)**** Tame kiddie western with Michael Chapin, Eilene Janssen.
- Wild Man of Borneo, The (1940)*1/2** Frank Morgan, Mary Howard. Weak talky comedy about a phony vaudeville performer's efforts to avoid work and live off others.
- Wild Money (1937)**1/2** Edward Everett Horton, Louise Campbell. Newspaper editor on vacation runs into a kidnap case, finds himself reporter and sleuth at the same time. Pleasant comedy, with a good performance from Horton.
- Wilson (1944)****** Alexander Knox, Geraldine Fitzgerald. Biography of our World War I President is a powerful story, superbly performed and graphically proving his great philosophy and foresight. Film begins with Wilson at Princeton and follows him all the way to his futile attempts to make us part of the League of Nations. A "must."
- Window, The (1949)**1/2** Bobby Driscoll, Arthur Kennedy, Ruth Roman. Child witnesses a murder, but no one will believe him. Terrifically tense, suspenseful melodrama.
- Wine, Woman and Horses (1937)**1/2** Ann Sheridan, Barton MacLane. Story of a no-good gambler who marries a nice girl. Routine drama sparked by good acting on the part of Mr. MacLane.
- Wing and a Prayer (1944)***** Don Ameche, Dana Andrews. Story of Navy pilots aboard a carrier and their wartime heroism is a good action drama, well acted and directed.
- Winged Victory (1914)**1/2** Lon McCallister, Jeanne Crain, Edmond O'Brien. Moss Hart's stirring tribute to the Air Corps is a well done and entertaining film. You'll get a kick out of watching the all-airmen cast (except for the girls) in action. Watch for Peter Lind Hayes, Red Buttons, Gary Merrill, Barry Nelson and Lee J. Cobb.
- Wings and the Woman (British, 1942)***** Anna Neagle, Robert Newton. Story of Jim and Amy Mollison, renowned airplane pilots. Good biographical drama.
- Wings for the Eagle (1942)**** Ann Sheridan, Jack Carson, Dennis Morgan. George Tobias gives a fine performance in this dated, propaganda piece originally designed as a tribute to our war workers.
- Wings Over Honolulu (1937)**** Ray Milland, Wendy Barrie. Wife cannot reconcile herself to her husband's dangerous career as a Navy flyer. Soap operaish romantic drama.
- Wild Horse Ambush (1951)**** Tame kiddie western with Michael Chapin, Eilene Janssen.
- Wings in the Dark (1935)**1/2** Cary Grant, Myrna Loy. Dramatic love story between Cary and Myrna is heightened by their adventures in the air. A bit corny but well acted.
- Wings of the Morning (British, 1936)**1/2** Henry Fonda, Annabella. Gypsies, romance and horsemanship in modern Ireland. Studied, often captivating romantic drama. Songs by the great tenor John McCormick.
- Wings of the Navy (1939)**1/2** Olivia DeHavilland, George Brent. Story of Naval air training was considered exciting in 1939 but today it's merely a curiosity piece which shows how far we've gone in 17 years.
- Wings Over Honolulu (1937)**** Ray Milland, Wendy Barrie. Wife cannot reconcile herself to her husband's dangerous career as a Navy flyer. Soap operaish romantic drama.
- Winner Take All (1939)*1/2** Tony Martin, Gloria Stuart. Tony turns to the fight game and wins his first few bouts, becomes conceited and finally learns his lesson.
- Winner Take All (1932)**1/2** James Cagney, Virginia Bruce. Cagney is a fighter in this one and his biggest battle is with the cliché-ridden script. Jim, in spite of his usual excellence, is knocked out.
- Winning Ticket (1934)**1/2** Leo Carrillo, Ted Healy. Leo wins the sweepstakes but his baby has lost the ticket. There's plenty of laughs in the search and in spite of its burlesque sketch appearance, it's a lot of fun.
- Winslow Boy, The (British, 1949)****** Robert Donat, Margaret Leighton, Cedric Hardwicke. A noted lawyer is engaged to defend a boy accused of stealing at school. Literate, wonderfully well acted drama, excellent. Donat is superb.
- Winter Carnival (1939)**1/2** Ann Sheridan, Richard Carlson. An on-again-off-again romance between a professor and a glamor girl is played against the background of the famous winter carnival at Dartmouth University. Good skiing scenes, not much on story.

Winter Meeting (1948)** $\frac{1}{2}$ Bette Davis. Bette is in love with a man who wants to be a priest but a terribly talky script bogs down a potentially dramatic situation.

Winterset (1936)*** Burgess Meredith, Margo. Twenty years after his father was executed for a crime he didn't commit, his son searches for the real criminal. Fine version of Maxwell Anderson's play; poetic, dramatic, powerful.

Wintertime (1943)** $\frac{1}{2}$ Sonja Henie, Jack Oakie. Sonja's fans may enjoy this musical about a skating star who saves a broken down hotel from bankruptcy. Not much here but Sonja's skating.

Wise Girl (1938)** $\frac{1}{2}$ Miriam Hopkins, Ray Milland. Heiress uses a ruse to obtain custody of her sister's children who are living with a young artist. Amusing comedy.



Spencer Tracy, Katharine Hepburn,
in *Without Love*

Wiser Sex, The (1932)** Claudette Colbert, Melvyn Douglas. Crusading lawyer tries to clean up town but bad men get his cousin in their clutches. Foolish, corny, dated but well played.

Wishing Well (British, 1954)** $\frac{1}{2}$ Brenda De Banzie, Donald Houston. Three women use a wishing well to make their dreams come true. Leisurely little comedy-drama, but well acted.

Witching Hour, The (1934)** $\frac{1}{2}$ Sir Guy Standing, Judith Allen. Creaky courtroom drama is a "must" for students of acting just to see the great English actor turn in a magnificent performance as the defense attorney.

Within These Walls (1945)** Thomas Mitchell, Mary Anderson. Warden has his own son as a prisoner in this slow moving, sentimental drama.

Without Honor (1950)** $\frac{1}{2}$ Laraine Day, Franchot Tone, Bruce Bennett, Dane Clark. A wife lives through an hour of torture when she believes she has murdered a former suitor. Interminably talky, overacted drama.

Without Love (1941)*** Spencer Tracy, Katharine Hepburn. Talky, often amusing comedy about a scientist and a widow who get married just for convenience. You know what happens in the end but the Tracy-Hepburn antics should make the wait pleasant.

Without Orders (1936)** Sally Eilers, Robert Armstrong. Airline pilot has a big responsibility in getting his passengers through safely. Ordinary melodrama.

Without Regret (1935)** Kent Taylor, Elissa Landi. Young man with a short time to live settles some blackmail. Fair drama.

Without Warning (1952)** $\frac{1}{2}$ Adam Williams, Meg Randall. Police search for a mad killer who strangles blondes without reason. Sordid tale is surmounted by fine direction of Arnold Laven, giving this documentary-type melodrama a big lift.

With These Hands (1950)*** Sam Levene, Arlene Francis. Documentary drama showing the rise of living standards in the garment industry, as told by an old employee. Produced by the Garment Workers' Union. Well done.

Witness Chair (1936)** $\frac{1}{2}$ Ann Harding, Walter Abel. Secretary kills her employer and the wrong man is blamed. Fairly interesting melodrama.

Witness to Murder (1954)*** Barbara Stanwyck, Gary Merrill, George Sanders. Well-acted, minor little suspense tale. Barbara sees the murder. George commits it and Gary is the cop.

Witness Vanishes, The (1939)** Wendy Barrie, Edmund Lowe. Lunatic escapes from an asylum, systematically begins murdering the men who put him there. Familiar mystery.

Wives Never Know (1936)** $\frac{1}{2}$ Charles Ruggles, Mary Boland, Adolphe Menjou. Contrived, dated domestic farce about a happy couple's duel with a cynical writer.

Wives Under Suspicion (1938)** $\frac{1}{2}$ Warren William, Gail Patrick. Ruthless D.A. neglects his wife, becomes suspicious when he finds a

murderer's case paralleling his own. Interesting melodrama.

Wolf Man, The (1941)*** Claude Rains, Lon Chaney. Effective horror film. Whenever there is a full moon, mild-mannered Lon Chaney is transformed into a hairy, prowling night-creature. Good acting and direction heighten the suspense.

Wolf of New York (1940)** Edmund Lowe, Rose Hobart. A once-famous criminal lawyer now on the skids reforms and becomes the prosecutor of the crooks he once defended. Okay crime melodrama.

Woman Accused, The (1933)** Nancy Carroll, Cary Grant. Confused murder story about a woman involved in murder who's really a doll. Not much.

Woman Against Woman (1937)* $\frac{1}{2}$ Virginia Bruce, Herbert Marshall, Mary Astor. Herb marries Virginia and his first wife, Mary, tries to win him back. An awful picture which may appeal to some scattered fans of women's pulp magazines.

Woman Between (1931)* $\frac{1}{2}$ Lili Damita, Lester Vail. Woman who has married an elderly financier falls for his son. Weak melodrama.

Woman Doctor (1939)* $\frac{1}{2}$ Frieda Inescort, Henry Wilcoxon. A neglected husband turns to another woman when his doctor-wife devotes too much time to her work. Trite drama.

Woman from Headquarters (1950)** Virginia Huston, Robert Rockwell. Lady cop finds her roommate implicated in a narcotics ring. Routine crime melodrama.

Woman from Monte Carlo (1932)* $\frac{1}{2}$ Walter Huston, Warren William. Lil Dagover. Woman of affairs wrecks her real romance. Stilted drama.

Woman from Tangier (1948)** Adele Jergens, Stephen Dunne. Beautiful dancer is involved by her boss in a plot to steal some money. Routine melodrama.

Woman Hater (British, 1949)** Stewart Granger, Edwige Feuillere. A young baron who doesn't care for the ladies and a movie queen who wants to be alone meet, and naturally fall. Thin, trivial comedy.

Woman in Distress (1937)* $\frac{1}{2}$ Dean Jagger, May Robson. Old lady is discovered to own a valuable painting. Dated, tiring film with a nice performance by Miss Robson.

Woman in the Dark (1952)** Penny Edwards, Ross Elliott. A girl is instrumental in bringing jewel robbers

to justice. Average crime melodrama.

Woman in Question, The (British, 1951)*** Jean Kent, Dirk Bogardo. A questionable fortune teller is found murdered, a police investigation reveals many sides of her character. Neat mystery, more of a character study than a whodunit, with a well-shaded performance by Miss Kent.

Woman in Red (1935)** Barbara Stanwyck, Gene Raymond. Run-of-the-mill mystery containing everything but the kitchen sink.

Woman in the Window, The (1944)*** $\frac{1}{2}$ Edward G. Robinson, Joan Bennett, Raymond Massey, Dan Duryea. His family on holiday, a professor makes a chance acquaintance with a beautiful woman, becomes involved in murder. Despite a weak, silly ending, this remains a superbly thrilling, tense melodrama. Fine Fritz Lang direction, good performances.

Woman I Stole, The (1933)* $\frac{1}{2}$ Jack Holt, Fay Wray. Melodrama about oil barons and an evil woman in their midst is corny, overacted and bad.

Woman of Dolwyn, The (British, 1949)**** The story of the last days of a Welsh village, which is wiped away by flood at the conclusion. Fine cast includes Emylyn Williams (who also wrote and directed), Dame Edith Evans, Richard Burton.

Woman of Experience, A (1931)* $\frac{1}{2}$ Helen Twelvetrees, Lew Cody. Woman wishes to serve her country as a spy, falls for a young Naval officer. Weak melodrama.

Woman of the North Country (1952)** Ruth Hussey, Rod Cameron, John Agar, Gale Storm. Mining engineer battles a ruthless family that controls most of the iron ore in the area. Sluggish costume melodrama.

Woman of the Town, The (1943)*** $\frac{1}{2}$ Claire Trevor, Albert Dekker, Barry Sullivan. The saga of Bat Masterson, frontier marshal whose love for dance hall girl Dora Hand ended tragically when he cleaned up the town. Good western drama with an adult story; well acted.

Woman of the Year (1941)**** Spencer Tracy, Katharine Hepburn. Wonderful comedy about the marriage of a nonchalant sports writer and a charming international reporter. Funny, witty, brilliantly played and a "must" see.

- Woman on Pier 13** (1949)** Laraine Day, Robert Ryan. Communist tries to mend his ways when he sees his mistake. Routine melodrama.
- Woman on the Beach** (1947)*** Joan Bennett, Robert Ryan, Charles Bickford. Naval officer loves the wife of a blind painter, then believes the painter is faking blindness. Suspenseful, well acted melodrama.
- Woman on the Run** (1950)*** Ann Sheridan, Dennis O'Keefe. When her husband witnesses a murder and flees, his wife and the police try to catch up with him before the real killer does. Compact melodrama, suspenseful.
- Woman Rebels, A** (1936)**¹/₂ Katharine Hepburn, Herbert Marshall. Mid-Victorian girl wages a battle for feminine freedom. Mildly pleasing costume drama.
- Woman They Almost Lynched** (1953)** Joan Leslie, John Lund, Brian Donlevy. Genteel girl comes to town during the Civil War and proves she can gun with the best of them. Slow, outmoded costume melodrama.
- Woman's Devotion, A** (1956)** Ralph Meeker, Janice Rule, Paul Henreid. Artist and his wife in Mexico are implicated in murder. Uneven, confused mystery melodrama.
- Woman's Face, A** (1940)** Joan Crawford, Melvyn Douglas. Joan is a bum and potential killer until her scarred face is restored by plastic surgery. Then her personality changes and she saves the day. A clumsy, disjointed thriller.
- Woman's Secret, A** (1949)*** Maureen O'Hara, Melvyn Douglas, Gloria Grahame. Police investigate why a singer should be shot by the woman who made her a success. Interesting melodrama.
- Woman Trap** (1936)** George Murphy, Akim Tamiroff. Good little G-man adventure with Tamiroff exceptional as an undercover agent.
- Woman's Vengeance, A** (1947)***¹/₂ Charles Boyer, Ann Blyth, Jessica Tandy. Married man having an affair with a younger woman is placed on trial when his wife is found to have been poisoned. Great performances in this absorbing drama written by Aldous Huxley.
- Woman Wanted** (1935)*** Maureen O'Sullivan, Joel McCrea. Rich girl becomes involved in a murder. Good mystery with some pleasing comedy relief.
- Women Love Once** (1931)**¹/₂ Paul Lukas, Eleanor Boardman. Drama about a woman's undying love for a no good husband is a bit difficult to take as presented here.
- Women Without Names** (1940)**¹/₂ Ellen Drew, Robert Paige. Typical tired story of the boy and girl convicted on circumstantial evidence who clear themselves while in prison.
- Women, The** (1939)***¹/₂ Norma Shearer, Joan Crawford, Rosalind Russell. Claire Boothe Luce's wonderful play about women is a delight on the screen. Comedy-drama with a load of plots, but for the most part a top female cast makes merry with Mrs. Luce's dialogue.
- Women Are Trouble** (1936)**¹/₂ Stuart Erwin, Paul Kelly. Weak little newspaper story about the small town southern girl who gets a job on the big city paper and, of course, gets the scoop.
- Women in the Wind** (1939)**¹/₂ Kay Francis, William Gargan. You've seen newsreel shots of the young ladies who compete in the powder-puff derby. Well this inconsequential little drama uses that air race for background.
- Women in War** (1940)** Wendy Barrie, Patric Knowles. Society girl joins the Red Cross Ambulance Corps for a lark, but discovers it's serious business. Average war drama.
- Women in White** (1948)** Eleanor Parker, Alexis Smith, Sydney Greenstreet. If this one strikes you as a Victorian melodrama that's because it is. Story of a man who likes to drive innocent women to their end is so foolish it's almost comedy.
- Women Men Marry, The** (1937)** George Murphy, Josephine Hutchinson. Good one-hour melodrama which boasts a newspaper plot, love triangle and expose of the religion extortion racket. Fair time-killer.
- Wonder Bar** (1934)**¹/₂ Al Jolson, Kay Francis, Dick Powell. Elaborate musical which is only good when Al sings.
- Words and Music** (1948)*** Mickey Rooney, Judy Garland, Gene Kelly. Ridiculous biography of composers Rodgers & Hart is a tuneful delight thanks to a score of their wonderful tunes.
- Working Girls** (1931)**¹/₂ Judith Wood, Paul Lukas. Two girls from the country learn about life from

a couple of city slickers. Creaky comedy-drama.

World and the Flesh, The (1932) ** $\frac{1}{2}$ George Bancroft, Miriam Hopkins. Interesting story of people trying to escape from Russia during the Revolution is overacted and dated in technique.

World Changes, The (1933)*** Paul Muni, Aline MacMahon, Mary Astor. Long, senseless story of 70 years in the life of a man carrying him from the west of the 1860's to Wall Street in 1929. Whatever entertainment there is here is thanks to Muni's customary great acting.

World Premiere (1941)*** John Barrymore, Frances Farmer. Daffy satire on Hollywood openings involves some Nazis assigned to see that producer Barrymore's film never opens. Silly, somewhat dated but fun.

Worm's Eye View (British, 1951) ** $\frac{1}{2}$ Ronald Shiner, Diana Dors. Comic complications when five RAF men are billeted in a suburban villa during World War II. Helter-skelter, rather likeable comedy.

Wrecking Crew (1942)** Chester Morris is hired by Richard Arlen, though every wrecking job he's been on previously has had some sort of accident. Chester disproves the jinx theory, vies with Arlen for the hand of Jean Parker. Passable action drama.

Wreck of the Hesperus (1948)** Willard Parker, Edgar Buchanan. Sea captain in the salvaging business finds his partner deliberately wrecking ships for profit. Ordinary costume melodrama.

Wrong Road, The (1937)** Richard Cromwell, Helen Mack. Two young people decide to steal money, but find that crime just doesn't pay. Fair melodrama.

Wyoming (1947)** $\frac{1}{2}$ William Elliott, Vera Ralston, John Carroll. An early Wyoming settler with a vast cattle empire resents the coming of homesteaders. Well made western with a familiar story.

Wyoming (1940)** Wallace Berry, Ann Rutherford. Typical Beery western which will appeal to his legion of fans. They'll particularly like his "Aw, shucks," romance with Marjorie Main.

Wyoming Bandit (1949)** $\frac{1}{2}$ Good Allan Lane western.

X Marks the Spot (1942)** Damian O'Flynn, Helen Parrish. Private eye wades through murder to nab

some racketeers. Mediocre melodrama.

Yank at Eton, A (1942)** Mickey Rooney, Peter Lawford. Brash Mickey goes to school in England and the result is forced, not too funny, comedy.

Yank at Oxford, A (1937)*** Robert Taylor, Maureen O'Sullivan, Vivien Leigh. Entertaining film which is perfectly described in the title. The English cast which supports the American stars is uncommonly good and you'll undoubtedly enjoy it in spite of an oft-used plot.

Yank in London, A (British, 1945) *** Anna Neagle, Rex Harrison, Dean Jagger. An American airman comes between the romance of an English girl and her politically-inclined sweetheart. Entertaining romance set in wartime; good performances.

Yank in the R.A.F., A (1941)*** Tyrone Power, Betty Grable. Dated but still exciting story of a Yank who joins the R.A.F. just to be near an old girl friend and has some of the cockiness knocked out of him by the R.A.F. spirit.

Yank on the Burma Road, A (1941) ** Laraine Day, Barry Nelson. Contrived, dime novel melodrama about an ex-cab driver who leads a truckload of supplies through the Burma Road. Barry Nelson is excellent in spite of the story.

Yearling, The (1946)**** Gregory Peck, Jane Wyman, Claude Jarmon, Jr. For presenting a simple story of a boy's love for a pet fawn which his father must destroy this is one of the finest films of all time. The emotions involved are complex and real, yet this picture has captured all the feelings and depth of the best selling novel without even employing Hollywood tricks. A "must" for the whole family.

Years Between, The (British, 1946) ** $\frac{1}{2}$ Michael Redgrave, Valerie Hobson. Believed dead, a prisoner of war returns to find his wife remarried. Occasionally interesting drama, despite some lags.

Yellow Canary (British, 1944)** $\frac{1}{2}$ Anna Neagle, Richard Greene. English girl poses as a Nazi sympathizer to track down spies. Fairly good espionage melodrama.

Yellow Dust (1936)** $\frac{1}{2}$ Richard Dix, Leila Hyams. Two prospectors thwart the villains and regain their rightful gold claims. Good western.

- Yellow Fin** (1951)*** Wayne Morris, Adrian Booth. Young owner of tuna fishing boat is beset by troubles in the form of a rascally rival and a grasping dame. Good action melodrama.
- Yellow Jack** (1937)**¹/₂ Robert Montgomery, Virginia Bruce. Sidney Howard's award winning play is converted into a compelling film. Story of the men who risked their lives to determine the cause of yellow fever is a monument to courage minus the usual phony Hollywood heroics.
- Yellowneck** (1955)*** Lin McCarthy, Stephen Courtleigh. Civil War deserters try to make their way through the Florida Everglades to freedom. Strong drama made in Florida, heavy on the violence, deserves credit as an attempt to be different.
- Yellow Rose of Texas** (1944)**¹/₂ Lively Roy Rogers western; with Dale Evans, Grant Withers.
- Yellow Tomahawk** (1954)** Rory Calhoun, Peggie Castle. Scout tries to prevent the Indians from declaring war because of a villainous cavalry major. Familiar western.
- Yes, My Darling Daughter** (1939)*** Roland Young, Jeffrey Lynn, Priscilla Lane, Fay Bainter. Miss Bainter and Mr. Young join forces to make this adaptation of the Broadway hit an extremely entertaining film. A lot of the then modern subject matter has lost its luster but good playing and bright situations defy age.
- Yesterday and Today** (1953)*** George Jessel narrated a panorama of the movies, from early experimental days through the gay twenties. Nostalgia abounds here, with movie fans sure to enjoy seeing old favorites Valentino, Clara Bow, etc.
- Yodeling Kid from Pine Ridge** (1937)** Okay Gene Autry western.
- Yokel Boy** (1942)*** Albert Dekker, Joan Davis, Eddie Foy Jr. A hick idea man for a Hollywood studio suggests the life of a notorious gangster—with the gangster himself in the lead. Highly amusing comedy.
- Yolanda and the Thief** (1945)** Fred Astaire, Lucille Bremer. The dancing is good but the story of a con man and an innocent girl is too much weight for even Astaire to carry.
- You and Me** (1938)**¹/₂ Sylvia Sydney, George Raft, Bob Cummings. Terrible melodrama about a boy crook who marries a girl crook and the frightening consequences when they discover they're both crooks. Bad film.
- You Belong to Me** (1934)** Lee Tracy, Helen Morgan. Sentimental tale of the type of life led by vaudevillians is recommended only for those who can survive a barrage of sentiment.
- You Belong to Me** (1941)**¹/₂ Henry Fonda, Barbara Stanwyck. Well-acted, lightweight comedy about a man who's jealous of his wife's male patients (she's a doctor). Routine and only occasionally amusing.
- You Came Along** (1945)** Robert Cummings, Elizabeth Scott. Mushy story of a girl who falls for and marries a wartime flier whom she knows is going to die.
- You Can't Beat Love** (1937)**¹/₂ Preston Foster, Joan Fontaine. Daughter of a candidate for mayor dares her boy friend to become a rival. Amusing comedy.
- You Can't Buy Everything** (1933)*** May Robson, Lewis Stone. Miss Robson has a field day in this story of a miserly old woman who never forgives the man who jilted her.
- You Can't Buy Luck** (1937)** Onslow Stevens, Helen Mack. Superstitious race horse owner is tangled with murder. Fair melodrama.
- You Can't Cheat an Honest Man** (1939)*** W. C. Fields, Edgar Bergen. Fields runs a traveling show, can't make a buck or stay ahead of the sheriff. Deft performances make this nonsense entertaining.
- You Can't Escape Forever** (1942)** George Brent, Brenda Marshall. Very minor and unbelievable newspaper drama. George and Brenda, of course, break up a crime ring but it's still dull.
- You Can't Fool Your Wife** (1940)**¹/₂ Lucille Ball, James Ellison. The placid life of a married couple is suddenly entangled by romantic complications. Pleasant comedy.
- You Can't Get Away with Murder** (1939)*** Humphrey Bogart, Gale Page. This was made while Bogey was playing crooks and his performance as a killer is so good that it's no wonder he was typed. It's a familiar death-house drama but engrossing and well acted.
- You Can't Have Everything** (1937)*** Alice Faye, Don Ameche, Ritz

Brothers. The Ritz Brothers supply the comedy and almost succeed in supporting the frail backstage plot. Alice sings well and it's fairly good screen entertainment—if you like the Ritz Brothers.

You Can't Ration Love (1944)**1/2 Betty Rhodes, Johnny Johnston. During the war, girls of a college decide to ration men, and devise a point system based on masculinity. Dated now, but still pleasing musical comedy.

You Can't Take It with You (1938)*** James Stewart, Jean Arthur, Lionel Barrymore. The classic comedy about a devil-may-care family has lost a lot of its charm in 20 years, but still a treat. If your local station shows the full-length version (127 minutes), you'll enjoy it a lot more.

You'll Find Out (1940)*** Kay Kyser, Boris Karloff, Peter Lorre, Bela Lugosi, Dennis O'Keefe. Orchestra leader tangles with fake spiritualist at a home where he is playing for a party. Enjoyable blend of thrills and music.

You'll Never Get Rich (1941)***1/2 Fred Astaire, Rita Hayworth. Theatrical producer is drafted, still manages to put on his big show. Sprightly musical comedy, with some fine dancing.

Young and Willing (1942)** William Holden, Eddie Bracken, Susan Hayward. Some struggling young actors try to interest a big theatrical producer. Mildly amusing madcap comedy.

Young Bill Hickok (1940)**1/2 Fast Roy Rogers western.

Young Bride (1932)* Helen Twelvetrees, Eric Linden. Girl falls for a four-flusher's line, marries him and then finds out about him. Weak drama.

Young Buffalo Bill (1940)**1/2 Nice Roy Rogers western.

Young Dr. Kildare (1938)*** Lew Ayres, Lionel Barrymore. Good, sensitive story of a young interne's problems in a big city hospital. First of the MGM series and well played by Ayres and Barrymore.

Younger Brothers (1949)** Wayne Morris, Janis Paige. Rootin', tootin' western about another famous family of Hollywood desperadoes.

Youngest Profession (1942)*** Virginia Weidler, Edward Arnold. Misadventures of two teen-age autograph hunters. Highly entertaining

thanks to a long list of MGM guest stars and some cute situations.

Young Ideas (1943)**1/2 Susan Peters, Herbert Marshall. Adolescent comedy-drama is too silly to worry about. A couple of kids trying to turn their stepfather against their mother and—oh, forget this one.

Young in Heart, The (1938)***1/2 A dizzy family of cardsharps and fortune hunters is reformed by the kindness of a sweet old lady, whom they vow to help by leading better lives. Douglas Fairbanks Jr., Janet Gaynor, Paulette Goddard, and a fine supporting cast. Delightful comedy.



James Stewart

Young Lovers, The (1949)***1/2 Sally Forrest, Keefe Brassell. The ravages of polio cause a young dancer to readjust herself both physically and mentally. Gripping drama, sensitively directed by Ida Lupino, well acted.

Young Mr. Lincoln (1939)*** Henry Fonda, Alice Brady, Marjorie Weaver. Story of young Abe as a lawyer is not the greatest of Lincoln stories but John Ford's direction and fine acting by Fonda and Alice Brady make it good entertainment.

Young Mr. Pitt, The (British, 1941)**1/2 Robert Donat, Phyllis Calvert, John Mills. The biography of the great English statesman and prime minister. Meticulously detailed, accurate drama, well done.

Young Tom Edison (1939)*** Mickey Rooney, Fay Bainter. Good biography of the youth of the great in-

- ventive genius. Mickey is in rare form and the whole family will enjoy this. (See: Edison the Man)
- Young Widow** (1945)** Jane Russell, Louis Hayward, Marie Wilson. A war widow falls in love again, but is haunted by the memory of her dead husband. Pure soap opera; long and tearful.
- You Only Live Once** (1937)***1/2 Henry Fonda, Sylvia Sydney. Circumstances cause an innocent man to be sent to prison, there to be turned into a killer. Gripping drama, excellently directed by Fritz Lang.
- You're in the Army Now** (1941)**1/2 Jimmy Durante, Phil Silvers, Jane Wyman. You'll watch it anyway just to see Phil and Jimmy but don't expect miracles from this frail comedy about two vacuum cleaner salesmen who get into the Army by mistake.
- You're Only Young Once** (1937)**1/2 Lewis Stone, Mickey Rooney. First in the Stone-Rooney group and a good example of wholesome family comedy which made the Hardy series so popular.
- You're Telling Me** (1934)***1/2 W. C. Fields. The "master" appears in almost every hilarious scene of this film and he, and you, have a field day. He's an inventor and you'll hurt your sides laughing at the inventions.
- You're the One** (1941)* Bonnie Baker, Orrin Tucker. Amateurish little Grade "B" musical about a female vocalist who chases a band leader to a health resort while trying to land a job.
- Yours for the Asking** (1936)**1/2 George Raft, Dolores Costello. Comedy about the romance of a gambler and a socialite is passable thanks to the expert clowning of a supporting cast including Ida Lupino, Reginald Owen, James Gleason and Lynne Overman.
- You Said a Mouthful** (1932)*** Joe E. Brown, Ginger Rogers. Very funny comedy with Joe E. cast as the inventor of a nonsinkable bathing suit. There's enough comedy here for adults as well as kids.
- Youth on Parole** (1937)** Marian Marsh, Gordon Oliver. A young couple are framed into prison, paroled, and clear themselves of the crime. Routine melodrama.
- Youth on Trial** (1945)** Cora Sue Collins, David Reed. Student about to run away with a judge's daughter is discovered by his father, who is accidentally killed by the boy. Fair study of juvenile delinquency.
- Youth Runs Wild** (1944)*** Kent Smith, Bonita Granville. While their parents work in a defense plant, kids get into jams on the road to crime. Well made, sincere drama.
- You Were Meant for Me** (1948)*** Jeanne Crain, Dan Dailey. A nice score of popular standards, pleasing performances and a routine story of a girl who marries a bandleader she has known one day and then must learn to travel with him and love him.
- You Were Never Lovelier** (1942)*** Rita Hayworth, Fred Astaire. Jerome Kern's music, Fred's dancing and Rita's figure combine with some awful dialogue and plot. Result: entertaining but below expectations.
- Yukon Patrol** (1941)*1/2 Allan Lane, Lita Conway. Mountie goes after German spies working in Canada. Juvenile action melodrama, features version of serial "King of the Royal Mounted."
- Zanzabuku** (1956)*** Documentary of the Lewis Cotlow expedition through Africa. Interesting.
- Zaza** (1939)** Claudette Colbert, Herbert Marshall. Corny, routine story of a gay 90's songbird who discovers her lover is a family man, and nobly gives him up.
- Zenobia** (1939)* Oliver Hardy, Harry Langdon, Billie Burke, Jean Parker. A small town doctor treats a sick elephant, and much to his chagrin the animal follows him everywhere. Weak comedy.
- Zero Hour, The** (1939)* Otto Kruger, Frieda Inescort. A crippled man sacrifices himself for the sake of his loved one. Pretty slushy going.
- Ziegfeld Follies** (1945)***1/2 Fred Astaire, Lucille Ball, Lucille Bremer. You'll miss the technicolor and movie screen scope but this follies imitation has a specialty number by everyone at MGM and is certainly better than most TV spectaculars.
- Ziegfeld Girl** (1940)**1/2 James Stewart, Judy Garland, Hedy Lamarr, Lana Turner. Lavish musical about the girls who were glorified by Ziegfeld is generally routine musical entertainment boasting a lot of attractive stars.
- Zombies on Broadway** (1945)** Wally Brown, Alan Carney, Bela Lugosi. Two press agents travel to a West Indies isle to produce a real zombie for a night club. Silly comedy.

READ THE BOOK! SEE THE TV SERIES!

BAT MASTERSON

PEACE MARSHAL, SPORTS PROMOTER, INDIAN
FIGHTER, BUFFALO HUNTER, NEWSPAPERMAN—and
HELLION WITH THE LADIES!



This is the true story of one of the West's most fabulous characters — the man who took over from Wyatt Earp. Bat Masterson dressed like a dude, carried a cane and wore a derby — but was one of the most feared and respected town-tamers of his era!

WATCH THE GREAT NBC-TV
SERIES STARRING GENE BARRY

A BANTAM



BOOK • 35¢

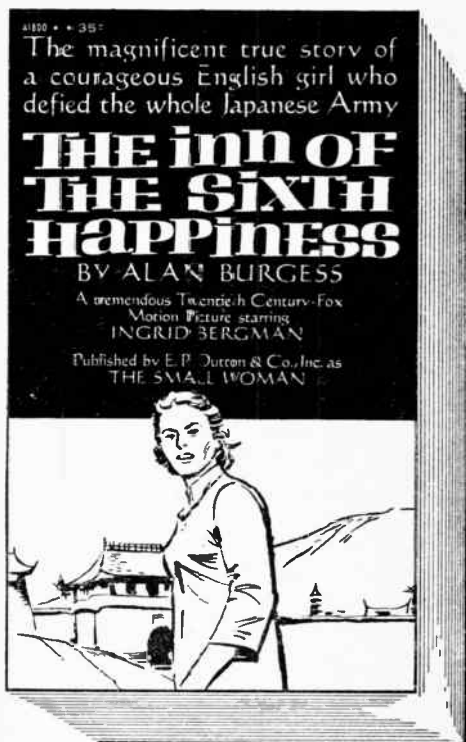
ON SALE WHEREVER PAPERBACK BOOKS ARE SOLD!

READ THIS GREAT BOOK!

“Matches
anything in

ANNA
AND THE
KING OF
SIAM!”

—SATURDAY REVIEW



THE MOTION PICTURE!

INGRID BERGMAN, CURT JURGENS and
T DONAT. A 20TH CENTURY-FOX PRO-
DUCTION in CinemaScope and Color by Deluxe.

COMING SOON

TO YOUR NEIGHBORHOOD THEATRE

A BANTAM  BOOK • 35¢

ON SALE WHEREVER PAPERBACK BOOKS ARE SOLD!

UNIV. OF MD COLLEGE PARK



3 1430 04619489 2

THE BIGGEST MONEY'S WORTH EVER OFFERED TV MOVIE FANS

HERE'S WHAT YOU GET:

- ▶ Over 5,000 movies alphabetically listed.
 - ▶ Each movie lists year in which it was originally made.
 - ▶ Each movie carefully described after individually screened previews.
 - ▶ Each movie rated for quality.
 - ▶ Each movie lists the stars.
- Contains more than 50 pictures and short descriptions of Hollywood's biggest stars, old and new, as well as famous scenes from the famous movies you will be seeing on your home TV screen during the year.

EVERY TV MOVIE FAN NEEDS THIS BOOK!

Announcements of the Hollywood movies to be shown on your TV screen appear daily in your local newspaper. Now, for the first time, you can get a quick, expert rating of these pictures. Just pick up your TV Movie Almanac, and turn to the alphabetical title listing for complete authoritative reviews.

DON'T MISS THE GREAT MOVIES YOU WANT TO SEE!

Tell your friends about this new way to make sure of seeing all the important movies on your TV screen... or better still... buy an extra copy as a gift.

Richard Young with up fast. Paul Hobson, and the ht, has not too

manne. So-so comedy-drama. **Affairs of Cellini** (1934)*** Free March. Constance Bennett. Fra Morgan Artist Benvenuto Celli gay affairs in Florence, Italy, w the Medici family was riding tr In a witty and gay period come **Affairs of Geraldine** (1946)** J Withers, James Lydon. A vill wallflower decides to hook a r for herself. Mild, unimportant ce edy.



"CASABLANCA: Starring Ingrid Bergman and Humphrey Bogart"

(1933) Morgan. e lower r com.

(1939)**½ rls. A about in by gets himself g drama, from Hart-

(1942)*½ ck comedy a coffin ½ Lionel Wallace yet warin ough the ves an y ap- dolex- when

Farfield, on. An- out ar- for (19) Agala- ch as

eel me st

After Office Hours (1931)**½ Clw Gable, Constance Bennett. Far- ploying newspaper drama with con- overtones. Clark is the editor at Constance the music critic in th- tea-pat story.

After the Thin Man (1936)*** W- liam Powell, Myrna Loy, Jam- Stewart. Second in the series- again a delight, thanks to smoo- acting, glib dialogue and top pr- duction. Detect- x is inc- dental to the

After Tonic