

**"Pretty Ladies"**

Metro-Goldwyn

As a Whole... GORGEOUS GIRLS AND SCENERY FROM "FOLLIES" ADDED TO ZASU PITTS' BRILLIANT WORK OFFSET A WEAK STORY FULL OF DEPRESSING SOB STUFF.

Cast... Shines with names such as Tom Moore, Ann Pennington, Lilyan Tashman, Conrad Nagel, and Norma Shearer. Zasu Pitts featured with Tom Moore, makes the picture notable.

Type of Story... Drama of stage life, adapted from the story by Adela Rogers St. John. Plot is flimsy and lacks dramatic action. Old idea of clown searching for happiness through love. Only this time the clown is a girl. And Zasu's pathetic search strikes a sad note all through the production. It gets away from dazzling start with superb scenes from the "Follies" in color. Girls and costumes couldn't be surpassed. But above all, work of Zasu Pitts and Tom Moore is outstanding.

Story: Zasu Pitts has the comedy part in the "Follies." She incurs the enmity of Selma, the "pet" of the show, by stealing the applause from her. The chorus represent the "pretty ladies" who have no trouble finding sweethearts and invitations to supper—all except Zasu. She at last finds a pal in the orchestra drummer (Tom Moore). She makes his reputation by putting over his jazz composition in the "Follies." They marry. Zasu at last has found happiness. Then Selma plans her revenge. She gets Tom in a compromising situation. Zasu hears about it. Tom starts to make a clean breast of it. She refuses to let him—bluffs him into thinking that she believes him innocent. But in the last flash Zasu is seen nursing her secret misery. It's the sort of story the "happy ending" fans shy at. But they will revel in the "Follies" atmosphere. And for those who put acting above everything, Zasu Pitts' characterization will prove a treat.

Box Office Angle... The magnificent settings in color and glorious girls from "Follies" always a sure-fire draw. Half-dozen screen notables with Zasu Pitts and Tom Moore featured gives you lots of ammunition.

Exploitation... Play up the backstage and private life of the "Follies" girls here shown. A teaser card with the question: "Is there any real love in stage marriage?" will start interest in Zasu's love story. Trailer showing part of "Follies" number in color is a sure magnet.

Direction..... Monta Bell; a real treat  
 Author.... Adela Rogers St. John  
 Scenario..... Alice C. Miller  
 Cameraman..... Ira Morgan  
 Photography..... Superior  
 Locale..... New York  
 Length..... 5,825 feet

**"My Lady's Lips"**

B. P. Schulberg Prod.

As a Whole... PLENTY OF ACTION IN THIS CROOK STORY BUT IT'S OF A RATHER UNCONVINCING NATURE. SOME NAMES IN THE CAST. RUNS FAR TOO LONG.

Cast... Myce Mills, a comparative newcomer, quite pretty, gives the most interesting performance. William Powell works hard but overacts considerably. Clara Bow sweet, but has only a few scenes. Others: Frank Keenan, John Sampson, Ford Sterling.

Type of Story... Crook meller. To begin with, "My Lady's Lips" gets off to a slow start. There are short disconnected sequences dealing with different characters that tend to bewilder the spectator and give him a feeling of "what's it all about?". Finally, however, the action becomes clearer and evolves into a crook story in which hero, a reporter, is sent to investigate a crook's hangout under the city's pavements. There are some exciting moments here and much talk. The reporter rounds up the gang but "falls" for the leader—a girl—whom he saves from the police by saying that she is working with him. Much of the action has an unreal, movielike flavor. There are several sequences that have some unpleasant details, dealing with the tortures of the hated "third degree", which both hero and girl are forced to go through and which ends in prison terms for both. They have drawn the picture out far too long by adding a society gambling house finish in which hero and girl, both released from prison, find and forgive each other, but not before the girl receives a bullet in her arm as she steps in front of hero to shield him from a crazy gambler.

Probably the best sequences of the picture occurs in the crook's hangout under the city. The reporter, shunning blindness, goes through tests of extreme cruelty such as almost walking into pointed knife blades, etc., that will give the credulous a thrill.

Box Office Angle... This isn't particularly strong as far as entertainment value goes. May be all right for houses where crook stuff is relished.

Exploitation... There are good names in the cast that will no doubt get them in. You can play up the crime angle and the "third degree" scenes and tell them that James Hogan, the man who made "Capital Punishment" directed this if you think they're partial to this type of stuff.

Direction..... James P. Hogan; too much footage used  
 Author..... John Goodrich  
 Cameraman..... Allen Siegler  
 Photography..... All right.  
 Locale..... A large city  
 Length..... 6,609 feet

Corinne Griffith in  
**"The Marriage Whirl"**

First National

As a Whole... SIX-REEL WHIRL OF SOCIETY JAZZ LIFE. SINGLE-TRACK THEME SAVED FROM MONOTONY BY SUPERB CAST, DIRECTION AND SETTINGS.

Star... Entrancing, as usual. So beautiful she can cry in a close-up—and does. Director Santell shows for the first time a Corinne with rare emotional talent.

Cast... Kenneth Harlan as jazz-mad husband creates one of his finest roles. Harrison Ford as friend to Corinne scores artistic triumph. Nora Naldi yamps as usual. Others make this a nearly perfect cast.

Type of Story... Society drama, adapted from J. Hartley Manners' stage play, "The National Anthem". One of the best arguments for prohibition ever screened. Jazz and booze theme only angle to the picture.

Story: Corinne marries Kenneth believing she can reform him from his love of jazz life and liquor. He tries hard, but his club friends won't let him alone. Corinne takes him to Paris to get away from their influence. Kenneth forms new and worse ties. He becomes infatuated with ToINETTE, a dancer in a notorious cabaret. Corinne discovers them in a love scene. Here the star uncovers emotional acting that will surprise her following. In a burst of fury she drives them from the apartment. Another fine bit of acting comes when she realizes she has taken poison in mistake for headache tablets. Her shades of expression are superb. Harrison Ford, the faithful friend, saves her life. The husband is conveniently killed in his auto. Road all clear for a new life with a new love. Elaborate settings—sparkling cast and Corinne with a surprise treat in her display of emotional power. The kind of picture they go home and talk about.

Box Office Angle... Splendid family picture with its moral against jazz life. Rather too serious for younger folks, but Corinne's drawing power offsets this.

Exploitation... Advertise it as Laurette Taylor's big stage hit. Play up the fight of a young society girl to save her husband from jazz evils. Corinne's name is always good for tie-up window displays in fashionable stores. Furnish stills of star in gorgeous gowns.

Direction..... Al Santell; does wonders with star  
 Author..... J. Hartley Manners  
 Scenario..... Not credited  
 Cameraman..... Excellent  
 Locale.... Country club and Paris  
 Length..... 7,505 feet

Reed Howes in  
**"Youth's Gamble"**

Prod.: Harry J. Brown Prod. Dist.: Kayart—State Rights

As a Whole... COMEDY-DRAMA WITH LOTS OF STORY INTEREST. LIGHT, FAST AND BREEZY. FULL OF THE PEP OF YOUTH. STAR DEALS OUT THRILLS WITH LAUGHS.

Star... Engaging personality that fits light role. More of a "stunt" man than a comedian. Carries fast-moving story with pep of youth.

Cast... Margaret Morris lends winsome support. Jimmy Thompson as secretary good characterization. William Buckley and David Kirby team up as slick and amusing confidence men. Gale Henry creates laughable old maid role.

Type of Story... Comedy-drama with interesting plot clearly told. Has some new angles on the "disinherited son" idea. The story interest is nicely balanced and holds a fast pace all the way. Star does not hog everything. This offering is unusual in that there are four character parts that score laughs along with the chief funmaker.

Story: The will of hero's father is read, which cuts him off with a Rolls Royce and a thin dime. But daddy is alive, out west, using this ruse to test his son's grit. He has a girl detective keep tabs on Reed. The disinherited son gets a brilliant idea—he will incorporate himself and sell stock. Two crooks, knowing the millionaire is alive, plan to buy all the stock and thus control the family fortune. An old maid, seeing a chance to get herself a young husband, also starts buying in. Here's where the big laughs come, when she starts bidding against the crooks. Poor Reed is in terror for fear the old girl will win. Meanwhile his detective stenographer sits watching the proceedings—which adds to hero's agony. Reed learns his father is alive. Then the thrills come in outwitting the crooks with the aid of the girl. There are two big punches. One where hero's car is in a thrilling race with a limited train and he makes a flying leap to the observation car. Then again in a battle with the two crooks for possession of a valuable paper on the edge of a skyscraper; here the star has the audience gasping with the recklessness displayed. No question about Howes' nerve.

Box Office Angle... Play it up for the thrills, which heat the comedy. Star can be classed as a daredevil, which always draws a big element.

Exploitation... Some good lobby paper showing thrill stunts. Use trailer showing battle on edge of skyscraper. Also use action posters.

Direction..... Albert Rowell; knows his star—gets results  
 Author..... Henry Symonds, John W. Gray  
 Scenario..... Same  
 Cameraman..... Ross Fisher  
 Locale..... City  
 Length..... 5,264 feet