

"Clothes Make the Pirate"

Producer: Sam Rork.

Distributor: First National

CORKING FINE NOVELTY IN WHICH LEON ERROL DOES SPLENDID WORK. SHOULD PROVE FINE BOX OFFICE ATTRACTION.

Cast. Leon Errol particularly good as the timid tailor who becomes a pirate chief by accident. Dorothy Gish delightful. Nita Naldi splendid. Fully Marshall, James Rennie, Edna Murphy all good. Others unimportant.

Type of Story. Farce comedy. Holman Day's story has a delightful idea of how a tailor in a little New England village, in the period of 1750, who had a great hankering for pirate stories, suddenly, without warning, is forced into the leadership of a pirate crew. Of course there is a little love story, interwoven and naturally the lovers come together at the end and the timid tailor returns to his irate and angry wife, splendidly portrayed by Dorothy Gish. On this thread Maurice Tourneur has built a very delightful, novel picture full of laughs, full of strange and unusual situations and Marion Fairfax has supplied some titles in the old English used during that period, all of which makes for a fine evening's entertainment.

Production values are exceedingly fine. The picture cost a lot of money and it shows on the screen. This is particularly true of the big battle sequence between the pirates and a trading ship. The manner in which the pirates swarm over the side of the ship, the hand to hand battle, all make for great entertainment and director Tourneur has taken every opportunity to build this. The end comes a little too sudden.

Box Office Angle. Good for any audience, particularly because of novel form of entertainment plus an exceedingly strong cast.

Exploitation. Leon Errol became known to picture fans through "Sally" but he is on the screen a great deal in this new one and those who liked him in "Sally" are going to appreciate him a great deal more hereafter. In addition to Errol you have many other good names to use and there is a great battle between the pirates and another ship which offers a great thrill to those who like this sort of stuff. Use Errol's name and also Maurice Tourneur's. You can make promises for this one which will live up.

Direction Maurice Tourneur; excellent

Author Holman Day

Scenario Marion Fairfax

Cameraman Harry Cronjager

Photography Fine

Locale Boston in 1750

Length 8,000 feet

"The Sea Wolf"

Producer: Ralph Ince Prod.

JACK LONDON'S FAMOUS STORY PICTURIZED IN TREMENDOUSLY POWERFUL PUNCHES. STRONG STORY BUT FINE ENTERTAINMENT

Star. Ralph Ince gives an outstanding performance as the genius gone mad in charge of the sealing schooner. Probably the best thing he has ever done.

Cast. Mitchell Lewis gives his usual good characterization as the mate of the hell ship. Claire Adams excellent as the only woman in the picture. Theodore Von Eltz gives good performance. Suiz Edwards excellent as the cook.

Type of Story. Man-size melodrama. Jack London always wrote with the bit in his teeth. "The Sea Wolf" is a tremendously strong narrative which tells of how a man who had been a genius and whose mind had taken a bad slant, becomes the master of a sealing vessel and terrorizes all who come within his power. His brutality and his coarseness is off-set by his desire to discuss life after death and his ability to play the organ. He terrorizes hero, heroine and crew and meets his end only after his ship burns beneath him in the Riping Sea when hero and heroine are taken off by a passing steamer. The climax is one of the most powerful sequences ever shot. Some of the brutality may offend some women. The one weakness of the story is that the hero never develops into a real man. He is beaten up time and again by the slugging captain, even the cook kicks him around, but while he fights back he never gets anywhere. Only at the end of the production does he start a fight on his own and then he is knocked out. Some clever cutting would easily remedy this, however.

Box Office Angle. Where they like their entertainment served in strong, he-man punches this one is in. Nothing ladylike or delicate about this one.

Exploitation. In its day "The Sea Wolf" was one of the best sellers. There are still millions of readers who insist that Jack London's successor has not yet appeared and his writings still have a powerful appeal. The obvious tie-up with book stores is simple. A trailer should interest them. Play up Ralph Ince. You can easily promise the best performance he has ever given.

Direction Ralph Ince; splendid

Author Jack London

Scenario J. G. Alexander

Photography Fine; miniatures used too often

Cameraman J. C. Taylor

Locale Pacific Ocean

Length 7,600 feet

"The Only Thing"

Metro-Goldwyn-Mayer

ANOTHER OF ELINOR GLYN'S ROYAL ROMANCES. PLENTY OF GLITTER AND TINSEL IN GOOD LOOKING PRODUCTION BUT STORY IS WEAK AND UNIMPORTANT.

Cast. Eleanor Boardman not especially attractive in an exaggerated long blonde wig. Plays the weary Princess betrothed to an ugly King. Edward Connelly has a difficult time of it with "prop" teeth that are intended to make him ugly. Conrad Nagel, completely disguised by an abbreviated mustache, is the British diplomat hero. Others Arthur Crew, Vera Lewis, Carrie Clarke Ward, Dale Fuller, Constance Wylie, Ned Sparks, Mario Carillo.

Type of Story. Romance. "The Only Thing" is another of Elinor Glyn's mythical kingdom romances that depend upon lavish settings, royal atmosphere and court etiquette for appeal while the actual plot bumps along on weak underpins. It is the old yarn of a Princess beautiful betrothed to a wreck of a King while the handsome hero stands looking on powerless to help. In this case not only the King is ugly but his family and those in his court. There is an epidemic of buck teeth in the picture. The idea was good enough for a laugh but when they spread it on, like all other good gags that are overdone, the effect is weakened. The production is splendid, the settings are spacious and artistic and the photography excellent. Jack Conway, under Elinor Glyn's personal supervision, has done all he could with the story but it didn't hold forth any great opportunities. Good production values may compensate.

Story: Princess Thyra is bound to plight her troth with the ugly King. The Duke's plan to elope with her fails and the ceremony is about to take place when the revolutionists interrupt the proceedings with an uprising. The King is killed and after the necessary delays and attempts at suspense, the Princess and her lover, the Duke, are reunited.

Box Office Angle. May get by from pictorial viewpoint. Production is good to look at and may help overcome story weakness.

Exploitation. A trailer showing some of the fine sets will serve to interest the crowd that follows good looking productions. Talk from this angle unless you think there is a possibility of pleasing them with the royal romance of a Princess betrothed to an ugly King. Use Eleanor Boardman's and Conrad Nagel's names.

Direction Jack Conway; good

Author Elinor Glyn

Scenario Same

Cameraman Chester Lyons

Photography Very good

Locale Mythical Kingdom

Length 5,284 feet

Monte Blue in
"Hogan's Alley"

Warner Brothers

EAST SIDE STORY CRAMMED WITH HEART INTEREST AND DIZZY MELO. GOOD OLD HOKUM GETS POPULAR VOTE—AS USUAL.

Star. As a prizefighter, Monte Blue looks more like a typical East Side boy than some other recent screen fighters. He adapts himself smoothly to the changing moods of this melange of screen thrills and thrills. He may not be a great actor—but he has a knack of hitting a variety of emotional keys without a jarring note.

Cast. Patsy Ruth Miller does a Mary Pickford "Little Annie Rooney" role, but she is too grown up and sophisticated to get it over with realism. Willard Louis and the star carry the film with their personalities. Willard miscast as an Irish father, but his broad comedy will get over with all nationalities. Max Davidson who helped make Jackie Coogan's "Old Clothes" entertaining, is great as a Jewish clothier. Mary Carr dies as only Mary can—on the screen.

Type of Story. Comedy-melodrama. The outstanding fact is that the author is well posted on all the box-office hokum that appeals to average audiences. And so he used most of it—sob stuff, love stuff, slapstick haw-haw, thrills.

Story: Incidental. It's the variety of material crowded into every foot that keeps the audience interested—wondering what's coming next. Lefty the prizefighter loves Patsy, the street urchin, who suddenly develops into a woman and a Broadway rounder schemes to get the girl but the hero fights his way to her via airplane, through a near train wreck. One sentence tells the story, but the highlights and excitement that are crowded into this simple tale would take two of these pages to tabulate. Even the old ring-side champs appear—Jeffries, Tommy Ryan, Kid Lewis, Ad Wolgast. And at the ring-side the photographer is—Ben Turpin. It's a great mixture—almost scrambled. But the point is this: A Broadway audience guffawed at the slapstick and gulped hard at the meller. They were obviously entertained. A typical oldtime showman's picture.

Box Office Angle. Made for the uncritical audience that wants its laughs and thrills laid on broad and heavy. As such—a cleanup. Not for a high-grade clientele.

Exploitation. Bill the prize fight, which is way above the average. Also appearance of former champs. Feature Hogan's Alley with a washline across Marquee—for atmosphere.

Direction Roy De Ruth; knows his material

Author Gregory Rogers

Scenario Darryl Francis Zanuck

Cameraman Charles Vanenger

Photography Good

Locale New York's East Side

Length 6,370 feet