

"Sweet Daddies"

Producer: M. C. Levee

Distributor: First National

THE OLD RELIABLE IRISH-JEWISH COMEDY MIXTURE AGAIN AFFORDS A LOT OF AMUSING BUSINESS. GOOD CAST AND ESPECIALLY WELL SUITED TYPES.

Cast....George Sidney and Vera Gordon as the Jewish mama and papa are great, while Charles Murray does his stuff as the O'Brien of the affair. Jack Mulhall is his son, Jimmy, in love with Jobyna Ralston, daughter of Sidney and Vera Gordon. Gaston Glass is Berkowitz, mama's choice of a husband for her girl. Aggie Herring has a small bit in the opening.

Type of Story....Comedy. "Sweet Daddies" is patterned after the "Abie's Irish Rose" formula with the romance of a Jewish girl and an Irish lad one of the important situations in the plot. It is not the dominating situation, however. The story boils down to a bootleg yarn with a skirmish aboard a rum smuggler affording some good comedy and finally bringing about the marriage of the young couple. There is a novel introduction to the story. The scene is a tenement kitchen with Charlie Murray returning home carrying a double load—bricks and booze. A fight ensues and in the midst of the scene the focus is enlarged to include the interior of a theater with the "high" part of the play. Murray is actually "lit" and loses his job with the company. His son Jimmy keeps him busy trying to secure Mama Finklebaum's consent to his marriage to her daughter Miriam. Mama can't see a Finklebaum marrying an O'Brien. "O'Briens are all right for policemen but the Finklebaums would turn over in their graves if one of their own married an O'Brien." The titles run along in this vein and claim a good share of the laughs. The opening reels have the best of the comedy. Director Alfred Santell has gone to quite a little trouble in getting over the comedy aboard the bootleg ship but the latter reels run at a little slower tempo than the earlier reels. It started off too fast to hold the pace. The seasickness gag, being done to death recently, could be omitted.

Box Office Angle....It provides the means of laughs and the average audience usually gets quite a kick out of the Jewish-Irish comedy combination.

Exploitation....Just a trailer showing the principal players in their characteristic roles will be sufficient to bring them back. Charlie Murray, Vera Gordon and George Sidney team up splendidly and you have Jack Mulhall and Jobyna Ralston for the romantic angle.

Direction....Alfred Santell; good
Author....Not credited
Scenario....W. C. Clifford
Cameraman....Arthur Edson
Photography....Good
Locale....N. Y., Bahamas
Length....6,562 feet

Art Acord in "Rustlers' Ranch"

Universal

STEREOTYPED WESTERN WITH TIME WORN SITUATIONS AND NOT ENOUGH COMPENSATING ACTION TO MAKE UP FOR THE WEAKNESS.

Star....Heroes in the true western fashion and starts right off by rescuing the girl from drowning. Art Acord rides well and is good at the heroics but he can't act, and yet they insist upon loading him with close ups.

Cast....Olive Hasbrouck, cute, and Duke Lee the regulation villain. Edith Yorke, one of those trusting little old ladies, who just knows hero is on the level.

Type of Story....Western. "Rustlers' Ranch" is a strictly formula type western that fails to break away from the routine track at any point. Art Acord has a full measure of heroics but they are mostly of a mild nature and with few exceptions do not provide the live action that sometimes cases up the familiarity of the western formula plot. He starts off by a double header rescue, first a dance hall girl attacked by a bully, and then heroine who tips over in a canoe and is in danger of drowning. Later on there is a good fight sequence and in the climax, another scrap that serves for fair action but, on the whole, the picture is given mostly to Art Acord's moaning around a ranch where he is destined to do a lot of good deeds before he merits the climax. Of that you are certain. There is a trusting little old lady—they are always trusting and easy going with their cash in fiction—who believes in the honesty of Bud, her daughter's childhood sweetheart. Bud, however, is planning to fleece the old lady out of her ranch upon which a valuable mine has been discovered. Bud also plans to marry the daughter. Of course he reckons without hero who just bides his time, and when everything is blackest, hero steps in, smooths out all difficulties and wins the girl himself.

Box Office Angle....Routine western that will suffice if you vary your showings with an occasional western. Not as strong as most of Universal's product but it may get by.

Exploitation....Picture doesn't call for very much previous announcement but where they are familiar with Art Acord, you can use his name and tell them he scraps, rides and rescues in good style in "Rustlers' Ranch." Not much else you can talk about.

Direction....Cliff Smith; fair
Author....W. C. Tuttle
Scenario....E. Richard Schayer
Cameraman....Eddie Linden
Photography....All right
Locale....West
Length....5,230 feet

Reed Howes in "Racing Romance"

Rayart—State Rights

CONVENTIONAL PLOT BUT THIS TIME A GOOD COMEDY ANGLE AND ENGAGING ROMANCE MAKES IT QUITE PASSABLE.

Star....Hero to the rescue of the poor gal whose ancestral home is threatened by the well known mortgage. Reed Howes fills the bill at all times and he's quite a handsome hero, too.

Cast....Virginia Faire Brown is the Southern gal who forgets a family feud in her love for Reed. Harry S. Northrup is the regulation mortgage-holding villain. Several amusing colored people in the cast. Others: Mathilda Brundage, Victor Potel, Ethan Laidlaw.

Type of Story....Race track mieller "Racing Romance" includes all the tried and true situations of the race track melodrama. It doesn't vary in any detail, the development is the same and the denouement is the age old clinch, the mortgage paid off, and everybody happy. And yet with all its triteness the picture manages to bear up rather well. For one thing it has a good comedy vein with three colored folks injecting some typical humor. The comedy does often break in on the development but it doesn't hurt the interest any in this case. The ruse by which hero gets the horse on the track with the sheriff stationed at the gate waiting to serve an attachment, is a good laugh. He litches up the horse to a peanut wagon and gets through by posing as a peanut vendor. The yarn concerns the efforts of heroine to save her ancestral home by entering her horse in the big race. Villain holds the mortgage and the scheme to prevent the girl's horse from winning the race brings about a reunion of the girl and her childhood playmate. They had not been friendly due to a family feud. But hero steps in, saves the horse from a burning stable, and eventually wins the big race. He also gets the evidence on villain and he is properly given over to the sheriff while hero and the girl pose for the well known finish.

Box Office Angle....Good average entertainment. Enough comedy and incidental bits to help cover up the hackneyed story. Seemed to get over nicely on a double program in a daily change house.

Exploitation....The title is sufficient explanation of the story. It has race track atmosphere and there is a pleasing romance. Reed Howes may not be especially well known so you might play up his name to get them interested and use plenty of stills of him in your lobby and programs.

Direction....Harry J. Brown—ample.
Author....Henry Roberts Symonds
Scenario....Same
Cameraman....Wm. Tuers
Photography....Good
Locale....Kentucky
Length....5,352 feet

"The Miracle of Life"

Associated Exhibitors

DELICATE THEME TO HANDLE AND NOT AT ALL SUITABLE FOR GENERAL ENTERTAINMENT PURPOSES. PICTURE NOT APPROPRIATE FOR FAMILY TRADE.

Cast....Percy Marmont is the young husband who craves children and Mae Busch is the pleasure loving wife. Both do satisfactory work but the roles assigned them are not particularly pleasant to portray. Nita Naldi returns, after a considerable rest from her vamping, in a minor role of questionable character.

Type of Story....Drama. It is entirely doubtful whether "The Miracle of Life" will meet with success in the way of general distribution. As a piece of general entertainment it hardly belongs on the program of a theater catering to the average intelligence, people seeking wholesome diversion. The theme deals in a rather unadulterated fashion with aversion to motherhood and presents a concise example in the case of Blair Howell who loves children and his wife, Janet, who prefers not to be tied down by such cares. The intimate nature of the story and the sequences dealing with the husband's persuasion that his wife bear him children are wholly unsuitable for the screen and whatever moral intent may have been the aim, is not sufficiently pointed to prove a saving grace. The episode devoted to the wife's anticipated visit to an illegal practitioner is another unpleasant detail. The story concludes with the introduction of the butler's baby who wins the love of Blair's wife and after she has fondled the infant sufficiently Janet has a complete change of heart decides that she will become a mother and Blair is jubilant over anticipated fatherhood.

Box Office Angle....Not fitted for family trade. Important that you see this and judge for yourself whether or not you can show it to your clientele.

Exploitation....There are so few possibilities of using the picture for general entertainment that exploitation suggestions seem superfluous.

Direction....S. E. V. Taylor; very plain but theme offered little choice.

Author....Olga Printzlan

Scenario....Elizabeth Musgrave

Cameraman....A. G. Penrod

Photography....Fair

Locale....Any city

Length....About 5000 feet