

"Oh Baby"

Universal

THE IDEA OF USING A MIDGET FOR COMEDY EFFECT HAS BEEN GETTING A LOT OF REPETITION. "OH BABY" WILL AMUSE THOSE WITH A READY SENSE OF HUMOR.

Cast.... Struggle bravely with inconsequential roles. Little Billy erstwhile midget vaudeville performer, does a little girl impersonation nicely and Flora Finch is first rate as the aunt who expects her nephew Cragston Hale to have a little daughter. Little Billy plays the daughter and Madge Kennedy is the temporary wife. David Butler, a prize fighter, and Ethel Shannon, his sweetheart.

Type of Story.... Comedy. Harley Knoles seems to be largely responsible for "Oh Baby" since he is credited as author and director. The use of a midget for comedy purposes is not new and with each repetition loses some of its kick. This time they have a fight promoter, who is a midget, pose as a curly headed little girl. It suffices for amusing complications, not all of them strictly of the "parlor" variety. The "little girl's" fondness for the pretty lady makes for a certain amount of hilarity. Other than the impersonation the story boasts of little genuine comedy. The old gags make their regular appearance and you have the midget making a little boy sick by giving him a cigar to smoke, the old pin stick does its trick again and other tried and true stunts find their way into the piece. The prize fight sequence adds a touch of sport and the appearance of a selected group of well known newspaper people may have a desired effect. Madison Square Garden, the Twin Oak-cape and radio station WEA-F, with its energetic announcer Graham McNamee at the microphone, score personal innings. The story deals with hero's attempt to put one over on his aunt when she invites him to visit her with his wife and little girl. Hero's midget friend poses as his daughter and the difficulties ensue, ending with hero's subsequent marriage to the girl who poses as his wife.

Box Office Angle.... Will amuse a certain type of audience.

Exploitation.... If you think they are not already too familiar with the idea tell them about the midget who impersonates a child. The fact that he is really a man and a fight promoter may suggest amusing complications and a trailer showing Little Billy in his curls may bring them in. Fairly good names to work with and you might sell it that way.

Direction Harley Knoles good.
Author Harley Knoles
Scenario Arthur Hoerl
Cameramen Marcel Le Picard, Stuart Nelson
Photography Good
Locale New York
Length 7,152 feet

"The Lone Wolf Returns"

Columbia Pictures

MYSTERY STORY WITHOUT TOO MUCH MYSTERY. EFFECTIVE LOVE INTEREST. LAVISH SETS AND ALL THE POPULAR INGREDIENTS WHICH EXHIBITORS LIKE TO FIND IN PICTURES.

Cast.... Quite satisfactory. Bert Lytell plays the Lone Wolf, master criminal. Billie Dove is the feminine foil and is appealing. Others in the cast include Freeman Wood, Gustav von Seyffertitz, Gwendolyn Lee and Alphonz Ethier.

Type of Story.... Mystery story and one of the well-known Lone Wolf yarns by Louis Joseph Vance. Their circulation is large. "The Lone Wolf Returns" is a pleasing entertainment. It is well dressed and has plenty of pictorial appeal. In the opening sequences Lytell as the internationally known crook is discovered rifling a home in a very fashionable part of town. He escapes by a ruse and climbs the balcony of another house where a masquerade ball is under way. It is Marcia Mayfair's home. Marcia, played by Billie Dove, dances with Lytell. They are mutually attracted. When the detectives later ask Marcia if she can guarantee for everyone present, she nods in the affirmative although she does not know Lytell. The counter plot is provided by a group of society crooks who are anxious to secure the Mayfair pearls. Angered because the Lone Wolf is attempting to interfere in the plans, Morphew, head of the gang of crooks, exposes Lytell to Marcia. The crooks finally get the jewels and suspicion points to the Lone Wolf. He asks the detective on the case to give him until midnight to prove his innocence. He is anxious to establish this so that he can claim Marcia as his bride. The detective, suspecting the society crooks, assents. Lytell secures and returns the jewels and goes to Marcia. Then comes the final climax.

Box Office Angle.... Will prove entertaining. Popular type of story, well-dressed and told in straightforward and rather interesting fashion. The many readers of Louis Joseph Vance's "Lone Wolf" stories will, of course, find much to interest them. Mystery stories usually succeed in maintaining the interest.

Exploitation.... The natural tie-up is with book stories on the Vance novels which have run into many editions. The introductory scene shows how the warning against the Lone Wolf is broadcast by radio. This might open the door to some sort of a deal with a radio station if you have one in town.

Direction Ralph Ince; satisfactory
Author Louis Joseph Vance
Scenario J. Grubb Alexander
Cameraman J. O. Taylor
Photography Good
Locale Any big city
Length 5,750 feet

Harry Carey in
"Satan Town"

Pathé

MELODRAMA GIVES STAR A CHANCE TO PLAY HEROICS AND INTRODUCE A LOT OF THE GOOD OLD HOKUM THAT IS BOUND TO SCORE

Star.... He is engaged throughout in fighting heavy odds and righting wrongs of the downtrodden, and does it all in his picturesque style that will appeal to his following.

Cast.... Kathleen Collins is Sue, the Salvation Army lass, who lends good support to the star. Charles Clery, a polished villain, and Richard Neill, a characteristic dance hall boss. Ben Hall does a good character bit.

Type of Story.... Melodrama of the Alaska mining town type. It is back in the days of the gold rush to Nome. Carey has a ticket to sail on the steamer, but sells it for \$1,000 so that he can educate a child he has befriended in an orphanage. He gives the money to a crooked lawyer, Jerome, to see that the girl is educated and taken from the asylum. Then he ships as a stoker on the steamer, strikes it rich in Alaska, and keeps sending money back to Jerome for twelve years for the girl's education. But meanwhile Jerome is using the money to educate his own daughter, and finance Satan Town, a collection of shacks devoted to gambling, dance halls, and all other kinds of vice. When Carey comes back a millionaire, but still in his western garb, he starts to make things hum for the crooked lawyer who has deceived him. It is all very lurid melo, and the plot runs wild, but it has the emotional ingredients that lovers of this type of picture never tire. In Satan Town, Carey befriends the Salvation Army lass who he later discovers to be Sue, the little orphan girl he had once known. Meanwhile the lawyer is properly punished for all his villainy when he discovers that his own daughter has become a victim of the vice of the city of evil that he has promoted. Heart throbs, thrills, fights, gun-play—all the meller elements are here in abundance. Carey works conscientiously and holds the interest especially in the scenes where fast action and fighting are in order.

Box Office Angle.... Typical of its kind, it will please those who like their pictures filled with melo and heart throbs.

Exploitation.... Harry Carey's name is enough to bring them in. Also the title, with stills showing the town, should arouse interest.

Direction Edmund Mortimer; fair
Author Jack Boyle
Scenario Marion Jackson
Cameraman Sol Polite
Photography Good
Locale West
Length 5,460 feet

"The Unfair Sex"

Associated Exhibitors

ANOTHER OF THOSE NEW YORK NIGHT LIFE PICTURES WITH JUST ENOUGH PLOT UPON WHICH TO HANG A ROUND OF PARTIES AND CABARET ORGIES.

Cast.... Hope Hampton cavorts about in curls and plays the innocent country kid for a start and suddenly switches to a Broadway "lady of the night" but it's all a part of her scheme to win back the love of her sweetheart, played by Walter Miller. Nita Naldi is the vamp and she does her tricks quite satisfactorily. Holbrook Blinn is the "flame" who tempts the little moth, from the country.

Type of Story.... Dramatic romance. It is the old, old story of Broadway, a plot as aged as the hills and not a bit important of itself but it serves as an adequate excuse for a round of frivolities and night life stuff that evidently still continues to thrill and satisfy some of the picture patrons. "The Unfair Sex" is replete with sex appeal, cabaret sequences, vampires, a weak man who falls, an innocent little country girl who plays with fire and nearly gets burned, etc. Not of much consequence this story part of it but with the trimmings Henri Diamant-Berger has given it and the more or less certain appeal that this kind of atmosphere holds for a certain type of patronage, the story doesn't need to be important. Hope Hampton has the principal role, that of a wealthy country girl whose sweetheart goes to the big city and forgets all about Hope. Holbrook Blinn, a Broadway wisecracker who conveniently discovers Hope in her New England home and learns that she has valuable jewels, forces his own lady love to lure the sweetie while he persuades Hope to come to the city and see for herself how she is being neglected. There is a round of parties and jazz with sweetie finding he loves only Hope and Hope discovering that it was all a plot to steal her jewels.

Box Office Angle.... A trifle weak but where you know this type of picture with its Broadway atmosphere and limited amount of sex appeal will go well, you shouldn't have any trouble in satisfying them.

Exploitation.... Title is a tricky one and likely to bring in the crowd that goes title-shopping. You can talk about the Broadway night life and run a trailer showing the Merry-Go-Round cabaret in full swing. Names of Holbrook Blinn (who, incidentally is too good an actor for this kind of story), Hope Hampton and Nita Naldi will bring them in also.

Direction Henri Diamant-Berger; fair
Author Eugene Walter
Scenario Arthur Hoerl
Cameraman Alfred Ortlieb
Photography All right
Locale New York
Length 5,016 feet