

## Document Citation

Title	<b>Frankenstein</b>
Author(s)	
Source	<i>Variety</i>
Date	1931 Dec 08
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Frankenstein, Whale, James, 1931



Minature Reviews

'Frankenstein' (U). — High powered shock sensation that makes talk, backed by sensation provoking exploitation. Generally big on first run all over the country, and confirmed by Broadway start.

'Im Geheimdienst' (Ufa). Well directed and acted German spy film. Possible to follow without knowledge of language. Ought to be boxoffice for Germans with some drop-in American trade.

'Blonde Crazy' (WB). James Cagney and Joan Blondell featured. Fast start and slow finish, but the initial speed gives enough impetus to land it in the moderate class as amusement and as a grosser.

'His Woman' (Par). Ordinary feature with the Cooper and Colbert names its best chance. Slow unreeling of a trite story.

'Balinese Love' (Jackson) Life on the Island of Bali. Not too good because patently faked, but may fit into double feature program because only 42 mins. long.

'French Leave' (A. & D.). Slow British farce. Too labored to mean anything even for double feature purposes.

'Battle of Gallipoli' (BIP). British war stuff. Good attempt but never gripping or convincing. Sound bad. Not likely to bring in any money.

'El Amor Solfeando' (Rena-cimiento). Spanish musical made in Madrid. Nicely done and handsomely produced. Box-office possibilities depend on whether people understand the Madrid Spanish where shown. South Americans prefer silent films.

'Reckless Living' (U). Weak story about inside activities of race-track bookies. Lesser entertainment for the minor second-runs and subsequents.

'Range Law' (Tiff). Good western and above par for this type of film.

'Brokiga Blad' (Svensk). Swedish musical revue with two dozen girls and half that number stars. Well done and sure money wherever Scandinavian customers can be found. Means nothing outside of where language is understood.

FRANKENSTEIN

Universal production and release. Directed by James Whale. Features Colin Clive, Mae Clarke, John Boles and Boris Karloff. Based on story of Mary W. Shelley, with adaptation by John L. Balderston from play by Peggy Webling. Literary credits also to Garret Fort and Francis Edward Farago. Cameraman, Arthur Edson. Carl Laemmle, Jr., producer. At the Mayfair, N. Y., week Dec. 4. Running time, 75 mins.

Frankenstein.....	Colin Clive
Elizabeth.....	Mae Clarke
Victor.....	John Boles
The Monster.....	Boris Karloff
Dr. Waldman.....	Edward Van Sloan
The Dwarf.....	Dwight Frye
The Baron.....	Frederick Kerr

A click from the start of the Mayfair engagement, holding a crowd out on a rainy opening night. 'Frankenstein' establishes itself as a notable box-office subject.

Looks like a 'Dracula' plus, touching a new peak in horror plays and handled in production with supreme craftsmanship. Exploitation,

carefully and convincingly. For other parts there is no attempt to get any acting out of the Arabs, they just doing their little bits, somewhat amateurishly, but good enough. Kauf.

Parfum de la Dame en Noir

('Perfume of the Lady in Black') (FRENCH MADE)

Paris, Nov. 21. Osso production and release. Directed by Marcel l'Herbier. From scenario of Gaston Leroux's novel. Recorded R. C. A. Running time 95 minutes. Marlvaux Patha. Paris. In cast: Roland Toutain, Huguette Ex-Dufflos, Vibert, Kenry, Bellieres, Kouprine and others.

Sequel to Gaston Leroux's previously filmed novel, 'Mystery of the Yellow Room'; To those who know the story, this is understandable. To others it is a phoney thriller, where the story is not very clear except that somebody is always trying to murder someone. Roland Toutain is persistently holding the center of the screen, where he does ceaselessly the antics for which he is as famous on the stage.

Frequent dimming of the lights adds to the horror of the thing and also adds to the blurr of the photo, which is frequently poor. Sound ditto. Sets are decidedly Germanic, though action takes place mostly in a Riviera villa. One scene shows the exhumation of a coffin, eventually found empty which was supposed to contain the body of a man who committed suicide in the previous 'Yellow Room' but who found a way of escape.

Gags are supplied by Bellieres, one of the funny couple in Natan's 'Levy & Co.'

Credits are not given on the screen, but merely by ghost voice during the opening sequence.

Direction and acting satisfactory throughout. Some good outdoor views, especially a motorcar drive from Paris to the Riviera.

Box office chances contingent to draw of the title of the w. k. novel and the names in the cast. Maxl.

DIE PRANKE

('The Paw') (GERMAN-ITALIAN MADE)

Berlin, Nov. 21. Orplid-Clines production and Messtro-film release. Directed by Hans Steinhoff, production management, Carlheinz Jarosy; manuscript, Rudolf Katscher, Egon and Otto Eis. Recorded on Tobis. Cast: Charlotte Susa, Fritz Rasp, Eugen Kloepfer, Berthe Ostyn, Hans Rehmann, Oskar Sina, Peter Voss, Jack Mylong-Muenz, Erich Kestin, Karl Goetz, Flockina von Platen and Vicky Werkmeister. Running time, 80 mins. At Titania Palast, Berlin.

Good b. o. film, for it has thrills, comedy and an interesting background.

Direction of Hans Steinhoff is moderate but at least doesn't harm a good cast. Story is rather confused but the performance of the beautiful Charlotte Susa, Fritz Rasp, Eugen Kloepfer, Hans Rehmann, Oskar Sina, Peter Voss, Jack Mylong-Muenz and Erich Kestin stand out.

Views of an auto race and the new course in Rome are excellent, which was not always true with regard to the sound. Magnus.

band, Paul Morgan. Sold v. Ledebur, Paul Ernst Proeckl, Herlemar Potier, Viktor la. Dances arranged. Recorded on Tobis-time, 94 mins. At

and the Hun-Bolvary, creators 'Waltz Time' and here present a be called the best It's an operetta story. It should est financial suc-on.

irector, Geza von credit is due to Gruenbaum and have used an in-ocuments of the Military Academy and have woven charm and wit. mily Scanagatti 'urnished officers my educated in Military Academy. ggest of the fam-ow tradition, as me a composer. ve the father the cides to change a cadet among l it is discovered She falls in love and he with her,

as the feminine Stolz has writ-vid music. His sially should be y is excellent, drej Andrejew's h's architecture its beauty. Magnus.

COALKER (Arabia) Titles)

ema Francals dis-Featuring Pierre at including Omar I direction, Jaques G. Berliett; mu-erian. At Pres-nd, week Nov. 25.

I, some money ide out of this lovely value of yely in Arabian i shown at the tly well muffed. ally made as a dubbed in later ith most of the with the action, gular silent film That's probably asier for New and. If there s in America to r own language l not be neces-it. Frenchmen sport films in : generally, so ted on. That can patronage for the picture, ptions ought to there ought to ptoitation and picture as an than the quiet picture in gen-ublicity out im.

e's favor is the ighly authentic and Moroccan ood and inter-e of those in- of the man who girl, both go strange adven-ber of killings he desert, with pply when it's y the long-lost

ors are natives ng their roles

which dwells upon the shock angle, is also a punchful asset with hair-raising lobby and newspaper trumpeting.

Appeal is candidly to the morbid side and the screen effect is up to promised specifications. Feminine fans seem to get some sort of emotional kick out of this sublimation of the bedtime ghost story done with all the literalness of the camera.

Maximum of stimulating shock is there, but the thing is handled with subtle change of pace and shift of tempo that keeps attention absorbed to a high voltage climax, tricked out with spectacle and dramatic crescendo, after holding the smash shivver on a hair trigger for more than an hour.

Picture starts out with a wallop. Midnight funeral services are in progress on a blasted moor, with the figure of the scientist and his grotesque dwarf assistant hiding at the edge of the cemetery to steal the newly-buried body. Sequence climaxes with the gravedigger sending down the clumping earth upon the newly-laid coffin. Shudder No. 1.

Shudder No. 2, hard on its heels, is when Frankenstein cuts down his second dead subject down from the gallows, these details being presented with plenty of realism. These corpses are to be assembled into a semblance of a human body which Frankenstein seeks to galvanize into life, and to this end the story goes into his laboratory, extemporized in a gruesome mountain setting out of an abandoned mill. But first our scientist must have a brain, which leads to another sock touch of the creeps, when the dwarf crawls into a medical college dissecting room to steal that necessity. If you think these episodes have exhausted the repertoire of gruesome props they are but preliminaries.

Laboratory sequence detailing the creation of the monster patched up of human odds and ends is a smashing bit of theatrical effect, taking place in this eerie setting during a violent mountain storm in the presence of the scientist's sweetheart and others, all frozen with mortal fright.

Series of successive jolts continue through the moment when the monster creeps upon the scientist's waiting bride, probably the prize blood-curdler of the picture, and its final destruction when the infuriated villagers burn down the deserted windmill in which it is a prisoner. Finish is a change from the one first tried, when the scientist also was destroyed. The climax with the surviving Frankenstein (Frankenstein is the creator of the monster, not the monster itself) relieves the tension somewhat at the finale, but that may not be the effect most to be desired.

Subtle handling of the subject comes in the balance that has been maintained between the real and the supernatural, contrast that heightens the horror punches. The figure of the monster is a triumph of effect. It has a face and head of exactly the right distortions to convey a sense of the diabolical, but not enough to destroy the essential touch of monstrous human evil.

In like manner the feeling of horror is not once let go past the point at which it inspires disbelief, where out of excess it would create a feeling of makebelieve. This is the trick that actually makes the picture deliver its high voltage kick. The technique is shrewd manipulation. After each episode dealing with the weird elements of the story there is a swift twist to the normal people of the drama engaged in their commonplace activities, a contrast emphasizing the next eerie detail.

Playing is perfectly paced. Colin Clive, the cadaverous hero of 'Jour-

ney's End,' is a the scientist driv knowledge. He but innocent c Karloff enacts makes a memo: bizarre figure wi terrifying face c a fascinating s merism.

Mae Clarke n ingenu role cl Boles is satisf friend, playing a part that lose: ternative finale.

Photography lighting the last since much of t dim or night effe lation of shado: ghostly atmosph for U to do this all of which ma gruesomeness i of Notre Dame produced by th audience for th probably the de ers and the mys teners. Sufficie cial success if well made.

IM GEHI

('In Secr (GERM)

Ufa production at Fritsch and Brigitte Homolka and Thee Gustav Ucicky; ac sound, Hermann F Hoffman. At the l for grind run Nov. mins. Vera Lanskaja ... Higgins ... Lanskol ... Dubbin ... Wassiloff ... Kaulwitz ... Tomilin ... Natille ... Chef des Geheimdi

Reichskanzler ... Sokaluk ...

A spy film original, but so moves into th class. Fact that straight dramat over here for sc to help.

First honors Gustav Ucicky is a polished ar of work. With exceptional ph has a spy film despite its 105 r

Willy Fritsch sical comedy i teamed with Lil here in a stre and carries it of Helm, co-starre was seen in A silent film, 'Met actress but not Oskar Homolka: stacking up all Loos is notew role.

Story is one things. It's th Fritsch a Gern He's posing as ist and wants t Russian offens! general. Knowi wife was born on her patriotis This causes he home and husb side Russia wi spy together.

Attention to have made of t Picture is slow German fault.

It can be fo

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