

Document Citation

Title	The hurricane
Author(s)	Roy Chartier
Source	<i>Variety</i>
Date	
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	The hurricane, Ford, John, 1937

THE HURRICANE

United Artists release of Sam Goldwyn production. Features Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, John Carradine, Jerome Cowan. Directed by John Ford. From novel of same name by Charles Nordhoff and James Norman Hall; adaptation, Dudley Nichols and Oliver H. P. Garrett; film editor, Lloyd Nosler; photography, Bert Glennon; musical score, Alfred Newman. At Astor, N. Y., two-a-day, Nov. 9, '37; \$2.20 top. Running time, 110 mins.

Marama.....	Dorothy Lamour
Terangi.....	Jon Hall
Mme. De Lange.....	Mary Astor
Father Paul.....	C. Aubrey Smith
Dr. Kersaint.....	Thomas Mitchell
De Lange.....	Raymond Massey
Warden.....	John Carradine
Capt. Nagle.....	Jerome Cowan
Chief Mehevi.....	Al Kikume
Tita.....	Kuulei De Clercq
Mako.....	Layne Tom, Jr.
Hitia.....	Mamo Clark
Aral.....	Movita Castenada

Weekly VARIETY--

Reri.....	Reri
Tavi.....	Francis Kaal
Mata.....	Pauline Steele
Mama Rua.....	Flora Hayes
Marunga.....	Mary Shaw
Judge.....	Spencer Charters
Captain of Guards.....	Roger Drake
Girl on Ship.....	Inez Courtney

A production masterpiece from Sam Goldwyn that is unquestionable box office, in spite of the fact it lacks name draught as a selling factor. Turned out on a broad canvas, it is a scenically pretentious and colorful spectacle which has as its climax a hurricane sequence that is compellingly realistic. The inundation of an island and the vengeful onslaught of the storm has been produced and photographed in such a startlingly stirring manner that this alone, just as the earthquake in 'San Francisco,' will act as a potent draw.

The authors of 'Hurricane,' Charles Nordhoff and James Norman Hall, also wrote the story of 'Mutiny on the Bounty,' probably the best money-making sea spectacle of all time. This provides the probable best sales approach for the Goldwyn picture and is a dominating advertising feature employed for it on the New York roadshow run. In addition to the fact the authors are the same and this is a story of the South Seas, there is the similarity of bestial brutality and suffering against great odds as in 'Mutiny.' The brutality inflicted upon the native hero-lover of the picture is as horripilating as that handed out by Capt. Bligh of 'Mutiny,' and the hero's struggle alone in a small canoe over endless seas, in an effort to get home to his native isle, parallels the experience of Bligh when put ashore in a small boat. These ingredients of 'Hurricane' are all of exploitative value, supplemented by the hurricane content.

The force of the story, as produced by Goldwyn and directed by John Ford, does not stop with the hurricane triumph nor the brutality of prison officers, pictured as worse than ever accredited to Devil's Island. Neither does it stop with the successful dramatic escape of the romantic lead (Jon Hall) amidst frightful odds. There is also a highly emotional and audience-appealing love story woven around Hall and Dorothy Lamour, latter playing the native girl who marries him as the picture opens.

This love story motivates the whole production, giving everything else greater meaning, including the hurricane. That big blow, tearing a whole island to shreds and, together with a madly-enraged ocean and rain-storm, leaving it a desolate waste, will go down in film history as one of the most impressive things captured on the screen. The sequence is long sustained and is reputed to have run up the cost of the production \$300,000. That's not unbelievable. It is understood the total cost of the picture runs \$1,750,000.

The storm is such a cataclysmic wrath of the gods, as staged and photographed, that the one wonder about it is anyone survives. In this respect, it is somewhat unbelievable. That a new-born baby, effecting an escape with others in a small boat, should be among those to look on the devastated isle the next day, is almost too much to expect after the hurricane. When Hall goes by rope from his stout tree retreat to rescue others from the tottering church and succeeds in getting himself or anyone else back, it is again somewhat of a contribution to the incredible. A storm of such diabolic fury as attained would leave nothing in its wake.

The Dudley Nicholas-O. H. P. Garrett adaptation is masterful, the dialog having both charm and force, as called for on occasion. It also is notable for its restraint since there is so much action to carry the production along. The idyllic love story hardly needs any speech and Hall has a minimum of lines to handle though moving through the story as a very important figure in focus of

almost constant attention. Miss Lamour, fitting her native role excellently, is also awarded a minimum of dialog. There is not much for the other characters, either, including the governor of the islands, his doctor, the governor's wife, a priest, and lesser supporting players. Mob scenes are made up of natives largely.

Performances are especially good from Hall down. This actor, a Tarzan type whose physical prowess is played up in scenes attendant upon his many efforts to escape from prison in far-off Tahiti, is outstanding. He is also put through a lot of swimming feats that have their thrilling moments, plus an effective tussle with a shark. A finely turned character is that of the governor, another Javert ('Les Miserables'), done capitally and forcefully by Raymond Massey. The doctor, who lends the only note approaching comedy relief, is in the hands of Thomas Mitchell. For a time it appears he may walk off with the picture. He nearly does it. Mary Astor plays the gov's wife suitably enough though not impressively, and Jerome Cowan is a sailing captain. He hasn't much footage but when he's before the camera he makes the moment count. John Carradine, the meanie prison man, Aubrey Smith the benign priest and Al Kikume (a native Hawaiian in all probability), who tops the talent interpreting South Sea islander roles are others.

Goldwyn may have felt that he didn't need b. o. names for 'Hurricane.' In any event, the people he has chosen to act out his spectacle—a somewhat different type of picture for Goldwyn to produce—have done yeoman duty by him. Added to this is the inestimable credit due Ford and his aides; Bert Glennon, who headed the camera forces; Jack Noyes for the very creditable sound recording job; Lloyd Nosler for the cutting, though he might have trimmed down a little here and there; Alfred Newman on musical background, and lessers.

The musical content includes a prolog on a closed screen except for some inaugural credits. As part of this prolog Miss Lamour, unseen, sings a South Seas chant rather effectively. Char.