

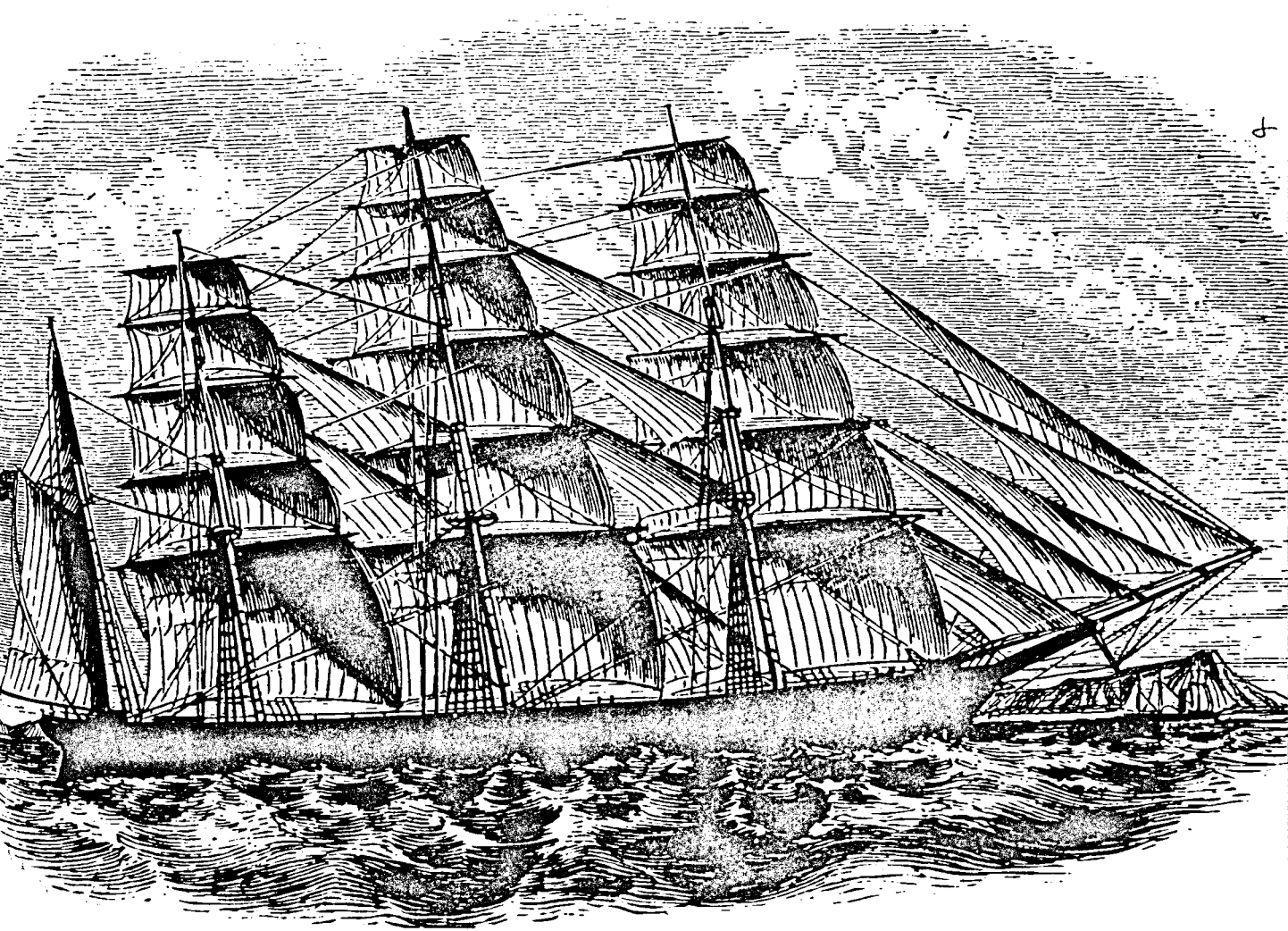
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SOUTH SEA MOVIES, 1913-1943

by

Robert C. Schmitt

Motion pictures with Hawaiian and South Sea themes can be traced back at least as far as 1913. Their heyday lasted approximately three decades, or well into World War II. More than 125 feature-length films about the Pacific Islands and their peoples were released in the United States during these years. Their portrayal of social, geographic and historical conditions was, with few exceptions, wildly distorted and misleading, and their artistic qualities were often nil. These movies were viewed by millions of Americans, whose knowledge of and attitudes toward Hawaii and the South Seas were indelibly marked by what they had seen. The South Sea cinema thus became a potent (albeit seldom recognized) factor in postwar tourism and migration patterns.

This paper briefly describes 132 motion pictures concerned with Hawaii and the South Seas released in the U.S. before July 1, 1943. Except for one serial and four short films of historical significance, all are feature-length pictures, typically running at least one hour. Geographic coverage has been arbitrarily limited to the islands of Melanesia, Micronesia and Polynesia, or to unnamed or mythical islands with similar characteristics. A few movies concerned only incidentally with the Pacific Islands have been included, but most give the region heavy emphasis.

The geographic limits set for this review admittedly excluded some choice examples, ranging from the documentary to the bizarre. Although these omitted films characteristically were concerned with Indonesia, Southeast Asia, and even Latin America and Africa, they had much in common with the standard "South Sea" production. The Beachcomber (1939), for example, was set in the Dutch East Indies, but in theme and treatment might just as well have been given a Samoan or Tuamotuan locale.¹ Typhoon (1940), likewise laid in the East Indies, managed to combine such South Sea staples as Dorothy Lamour in a sarong, a white derelict, a search for black pearls, a typhoon and a tsunami.² Other non-Pacific films with South Sea themes included Bali the Unknown, a pioneering semi-documentary in color (1922);³ the first Road to Singapore, set in Ceylon (1931);⁴ King Kong and its sequel, Son of Kong (both 1933), about a mythical island off the Malay Peninsula;⁵ Samarang (1933);⁶ The Jungle Princess, with Miss Lamour in Malaya (1936);⁷ White Cargo (1930 and 1942), a story of the Congo;⁸ and a number of pictures based on the works of Joseph Conrad, including one (The Rescue, 1929), with Duke Kahanamoku.⁹ All of these movies were reluctantly excluded so as to keep the analysis within manageable bounds.

It was likewise necessary to omit all but the most important shorter films. One- and two-reel travelogues about the Pacific Islands are almost as old as the motion picture; some 1898 footage by Burton Holmes, in fact, is probably the first movie ever made in Polynesia.¹⁰ Holmes, Bonine and others continued to picture the Pacific at every opportunity, and their efforts became standard fare at theaters and lecture halls.¹¹ Two-reel comedies made in or about Hawaii were common, and few received any notice beyond a line or two at the bottom of display ads for the features they accompanied.

Inasmuch as about 21,000 feature films were released in the U.S. during the 30-year period under consideration, approximately one out of every 165 movies had a Hawaiian or South Seas locale.¹² While this ratio may not seem very impressive when

compared with the proportion of pictures laid in the American West, it far surpasses the percentage for such populous and important regions as New England, the Ukraine, or Central Africa. Honolulu alone appeared in more movies than the combined totals for Philadelphia, Atlanta, Milwaukee and Seattle--any one of which far exceeded the Hawaiian capital in population, wealth, and political influence.

Annual releases ranged from one to nine. The lower limit was reached in 1918, 1919, and 1927; the higher figure, in 1930 and 1940. Incidentally, these years were ones in which escapism might be expected to soar--1930 was the first full year of the Great Depression, and 1940 the first full year of World War II--editor. One out of every 58 feature films issued during 1940 was set in Hawaii or the South Seas. Production occurred in cycles, with peaks in 1921, 1928-1931, 1937 and 1940, and troughs in 1918-1919, 1924-1927, 1933-1935, and 1938. During the second half of this three-decade span, these fluctuations closely followed those in the business cycle.

Most South Sea movies released before 1913 had modern stories. Four were given definite historical settings: The Hidden Pearls (1918), laid in the 1890's; Hell Below (1933), about World War I; Mutiny on the Bounty (1935); and Mutiny on the Blackhawk (1939), a fictitious tale set in 1840. Five others were vaguely 19th century in setting. Sixty took place in the present. The remaining 58 cannot be assigned dates on the basis of available information.

Among those with specific locales, Hawaii led by a wide margin. Forty of the 127 feature films took place in Hawaii, and four others were largely concerned with journeys to or from the Islands. The first of these pictures with a Hawaii setting was The Nation's Peril (1914), much of which was actually made in Honolulu. Even earlier efforts were Hawaiian Love and The Shark God, one-reel dramas shot on Oahu in February, 1913 and released a few months later.

Eleven full-length films were concerned with French Polynesia, focusing on the island of Tahiti in most cases. The earliest appear to have been The Woman God Changed (1921) and Lost and Found on a South Sea Island (1923), the second of which was actually shot on Tahiti. Historically these pictures were preceded by a two-reeler released in 1913, The Tale of Old Tahiti.

Other islands proved less popular. Five films had Samoan settings, three were Fijian, two took place in New Guinea, and one each in New Zealand and the Solomons.

Fifty-two movies were set on mythical or unspecified "South Sea" islands. Thirty-seven of these islands were inhabited, five were uninhabited (at least until the hero was cast ashore), and demographic data are unavailable for the others.

Two pictures made in Hawaii were about areas outside the region, Hell Below (1933) and Four Frightened People (1934). The former, filmed at Pearl Harbor, was a story of World War I submarine warfare. Introductory credits to the latter picture noted that "all exterior scenes were filmed in the strange jungles of Mauna Loa and Mauna Kea in the South Pacific" and gave the story's locale as the Malay Peninsula.

The settings of seven features cannot be determined from available information (the pictures tallied above sum to more than 127, because several had more than one South Sea locale).

Most movies with Hawaiian or South Sea settings were actually filmed in Hollywood. The exceptions included 27 made in whole or in part in Hawaii (plus four with local background shots), five filmed on Tahiti, four in Samoa, and one each in New Zealand, New Guinea, and on Bora Bora. Areas doubling for South Sea locations included Florida, the Bahamas, Cuba, Puerto Rico, Mazatlan, and San Diego. Catalina Island was a favorite. The majority, however, were made entirely within the Hollywood studios.

Wherever their setting, these pictures portrayed South Sea geography as a constant hazard to life, limb and property. Volcanic eruptions, earthquakes,

hurricanes, typhoons, crocodiles, sharks and octopi appear with unnerving regularity in these films.

Volcanoes erupted in at least 12 pictures. Some merely gushed lava that enveloped nearby villages; others exploded and obliterated entire islands. A few movies featured multiple catastrophes; in The Island of Desire (1917), for example, the hero and heroine survive both a hurricane and an earthquake, then flee just in time to see the island vanish in a mighty volcanic explosion. A review in Time complained that Bird of Paradise (1932) featured "a volcano spouting lava like Wheatena...When a volcano appears in the cinema it is usually safe to assume that there will be very little else in the way of a story." The Newsweek review of South of Pago Pago (1940) remarked that "the author deserves mention for restraint in not blowing up an available volcano for the customary holocaust", and the Star-Bulletin added that "the only unexpected development is the failure of the smoking volcano on Manoa to erupt."

At least ten pictures assaulted their casts with high winds and torrential rains, ranging from the steady downpour of Sadie Thompson (1928) and Rain (1932) to the tree-snapping fury of Hurricane (1937).

When not battling typhoons and lava flows, the islanders in these movies had to contend with all kinds of threatening land and sea life. Some of the more surprising fauna encountered in these pictures have included crocodiles, lions, an ostrich, monkeys, and a chimpanzee--this last in Waikiki Wedding (1937). Swimming or diving for pearls, island residents have been attacked by sharks, swordfish, giant rays, octopi, and clams, all of which attain prodigious sizes in South Sea movies.

Savage tribesmen sometimes outstrip the sharks in creating menace. Cannibals appear in seven of these movies. Six others have featured natives in other stages of warlike frenzy, typically in full pursuit of hero and heroine.

Moviemakers have treated the economic base of South Sea communities with equal realism. One of the most frequently pictured occupations has been pearl fishing, an activity central to at least a dozen of these movies. The plot often entails the attempted theft of the pearl fisher's hoard by scruffy white renegades. Plantation agriculture has received attention in ten Hollywood movies, all but a few laid in Hawaii. Most of these efforts have devoted far more footage to the plantation owner (invariably referred to as "the pineapple king") than to his field hands or cannery workers. Other industries shown in South Sea pictures have been the armed forces (six times), tourism, hotels and travel (seven), ranching (twice), and sponge diving and phosphate mining (once each). Six pictures have been about cafe singers or chorus girls. Island governors, police officials, physicians, teachers, missionaries, artists, sailors, aviators, bartenders and professional crooks, among others, have been portrayed in supporting roles. Detectives seem to be especially common in the South Seas, having appeared in fully 18 films about the region. Charlie Chan, the Chinese detective from Honolulu, alone accounted for seven of this number (not to mention countless Chan movies concerned with other parts of the world). Copra and vanilla plantations, the cultivation of taro, breadfruit and bananas, and fishing--in short, the economic activities employing the greatest number of South Sea workers--have, in contrast, been curiously neglected by moviemakers.

Thematic material found in films of Hawaii and the South Pacific has usually hewed to a rigid, narrowly defined and classical pattern. Shipwrecks, desert islands, white derelicts, native chiefs, persons fleeing the law, and, above all, interracial romances, turn up with stupefying frequency in these movies. J.C. Furnas, writing in 1947, pointed to the emphasis on "the native or half-native heroine...at the expense of the native male," "the white interloper as lover of the beautiful native princess."¹⁵ He added: "The South Seas legend is most easily illustrated by movies. It consists of sex, bare skin, idyllic settings, shoals of

girls, few men except the male lead, and is strung on a plot as foolish as it is stereotyped....Casts and quality of photography change--Hollywood's South Seas do not."¹⁶ This approach was by no means original with the movies; it dated back to a late-18th century ballet, Otaheite, and achieved its classical expression in a 1911 American play, A Bird of Paradise.¹⁷

Interracial romance was important to the plots of at least 21 of the 127 feature films under consideration. Only two of the 21 took a firm stand against such unions: the silent and talking versions of Peter B. Kyne's Never the Twain Shall Meet (1925 and 1931). Three others--A Fallen Idol (1919), Where the Pavement Ends (1923), and Aloha (1931)--were favorable, but stressed the strong prejudices found among relatives of the haole partner. This problem was happily avoided in the first Aloma of the South Seas (1926) when, in the words of Time, "a native girl in love with a visiting American...turns out, miraculously, to be really a white girl after all." Most movies, however, treated their interracial affairs with considerable sympathy and warmth, often showing the Island girls as warm, devoted, talented, self-sacrificing, and beautiful.

Four of the 21 movies on interethnic romance reversed the usual roles, and presented haole girls involved with island men. All but one of the men were treated kindly by the moviemakers.

Interracial triangles were not uncommon. Three showed an island girl competing with a white girl for a white male. Two presented a white girl vying with a native girl for a native man. In one picture, a haole girl had to choose between a haole man and a half-caste. The version of Aloma mentioned earlier had to do not only with an American male and his "native" sweetheart but also with their earlier attachments, an American girl and an island man.

The escapism in South Seas movies has often been literal: flight from the law has been second only to interethnic sex as a favorite theme, occurring in no less than 15 films. In three of this group, a detective pursues a female lawbreaker to the South Seas, captures her, and then falls in love with her. Two show islands inhabited by escaped convicts. W. Somerset Maugham authored four of these stories (Sadie Thompson, 1928; Rain, 1932; The Narrow Corner, 1933; Isle of Fury, 1936), and Nordhoff and Hall wrote two (Mutiny on the Bounty, 1935; Hurricane, 1937). The escape in Mutiny is of course quite a different matter from, say, the flight of the ex-convict in The Love Flower (1920). The total of 15 given for this category does not include the breaks and chases that have brought so many cops-and-robbers pictures (including most of the Charlie Chan series) to a rousing conclusion.

Ranking third in popularity among South Sea themes is the decline, fall, and redemption of the white derelict. This topic has been given prominence in 13 movies. Most of these characters are portrayed as bums, boozers, and beachcombers of respectable origins. Examples include the plantation owner in South of Suva (1922), the physicians in White Shadows in the South Seas (1928) and Seven Sinners (1940), the English lord in Girl of the Port (1930), and the remittance man in Ebb Tide (1937). A similar case is offered by the stockbroker turned painter in Maugham's The Moon and Sixpence (1942).

Eleven feature films showed shipwrecks and other marine disasters. The earliest was Island of Regeneration (1915), which was enlivened not only by a fire at sea but "the earthquake--the attempted rescue--the charming love scenes on the tropical island--the girl bathing in the sequestered pond--the arrival of the United States cruiser and the landing of her officers and men." Hell Below (1933) pictured the loss of a submarine. In Sinners in Heaven (1924) an airplane goes down off a South Sea island.

Seven movies described the plight of one or more persons cast ashore on an uninhabited island. Three had Robinson Crusoe themes. The other four put a boy and girl together on a desert atoll.

The ugly duckling theme, a common one in Hollywood productions, curiously turns up only once in the 127 South Sea pictures. In Four Frightened People (1934), Claudette Colbert played a "plain, unattractive Chicago school teacher" who, "scorned by the men in her party, loses her glasses and her clothes and emerges as a highly attractive and desirable young woman."

The titles given to these efforts were almost as stereotyped as their plots. "Isle" or "island" appeared in 12, including Island of Regeneration, Island of Desire (1917), Terror Island (1920), Lost and Found on a South Sea Island (1923), Isle of Escape (1930), Paradise Island (1930), Isle of Fury (1936), Paradise Isle (1937), and Wallaby Jim of the Islands (1937). Song of the Islands (1942) was followed by Song of the Lagoon (1942), Lure of the Islands (1942), and Rhythm of the Islands (1943). "South" was even more popular, occurring 13 times; examples include South of Suva, South of Pago Pago (1940), South of Tahiti (1941), South Sea Love (1923, 1928), South Sea Bubble (1928), South Sea Rose (1929), South Seas (1930), South Sea Adventures (1932), Moana of the South Seas (1926), Aloma of the South Seas (1926, 1941), and White Shadows in the South Seas. "Hawaii" or "Hawaiian" appeared in six titles, "Honolulu" in five, "Tahiti" in three, "paradise" in five, and "aloha" in three. Colors and flowers made frequent appearances, sometimes in combination: The Love Flower (1920), The Black Lily (1921), The White Flower (1923), Black Paradise (1926), White Shadows (1928), Black Magic (1929), The Black Camel (1931), The Blonde Captive (1931), White Heat (1934), and White Savage (1943).

The Polynesian parts in these pictures were usually taken by Caucasians with little resemblance to South Sea Islanders. Dorothy Lamour, for example, was born Dorothy Kaumeyer in New Orleans, and Jon Hall (originally Charles Locher) was a California native who spent part of his youth in Papeete.¹⁸ Many Polynesian roles were played by Mexicans and Spaniards: Maria Alba (Barcelona), Dolores Del Rio (Durango), Mona Maris (Buenos Aires), Ramon Navarro (Durango), Conchita Montenegro (San Sebastian, Spain), Raquel Torres (Hermosillo, Mexico), Lupe Velez (San Luis Potosi, Mexico), and Maria Montez (Dominican Republic). Others playing island parts were Olympe Bradna, Virginia Brissac, Betty Compson, Doraldina, Skeets Gallagher, Dorothy Janis, Mitchell Lewis, Enid Markey, Evelyn Nesbit, Clarine Seymour, Anita Stewart, Elena Verdugo, and Fay Wray--haoles all--and Japan's Sessue Hayakawa. The Tahitian lead in Last of the Pagans, actually filmed in Tahiti (in 1935) and acclaimed for its authenticity, was taken by Mala, an Alaskan whose previous starring roles had been in Igloo and Eskimo.¹⁹ These oddities of casting caused much merriment among Honolulu critics and audiences, who took great delight in singling out the more bizarre examples.

Only two Islanders of Polynesian blood ever succeeded in South Sea movies. One was Mamo Clark, a part-Hawaiian from Honolulu who played supporting roles in Mutiny on the Bounty (1935), Hawaii Calls (1938), Mutiny on the Blackhawk (1939), and other films. Duke Kahanamoku was active in Hollywood from 1922 to 1932 and appeared in Adventure (1925), Hula (1927), and Isle of Escape (in which he was heard singing "My Kalua Rose") (1930). In addition to these kanaka-type roles, Duke portrayed Indian chiefs, Hindus, and Tripolitans.²⁰ Brief appearances in South Sea movies were sometimes made by such Hawaiian entertainers as Libby Keanini, Winona Love, Kealoha Holt, Sol Hoopii, Clara Inter, and Odetta and Kahala Bray.

Non-Polynesian island residents were likewise played by Caucasians. Charlie Chan, a Honolulu detective of Chinese ancestry, was variously portrayed by Warner Oland (born in Sweden), Sidney Toler (of Missouri), E.L. Park (English), and two actors from Japan, George Kuwa and Kamiyama Sojin.²¹

Most movies on Hawaiian or South Sea themes released in the U.S. were made and distributed by the major Hollywood studios. Some 112 of the 127 features discussed here fell into that category. Six were distributed by small Hollywood organizations.

Seven others were produced by Hawaii-based moviemakers, five in English and two in Ilocano or Tagalog. One was made under Japanese auspices, and one by New Zealand.

Forty-nine of the 127 features were silent pictures, six were part-talking or "synchronized", and 72 were talkies. Except for two Hawaii-sponsored pictures of 1929 and 1930, all of the silent films were released in 1928 or earlier. His Captive Woman and The Pagan, both released in April, 1929, were the earliest South Sea movies to include music and synchronized sound effects. The all-talking pictures arrived with Delightful Rogue in September, 1929. Several of the early "synchronized" and talking films were also issued in silent versions.

Color was used sparingly, appearing in only seven of the features. Although the one-reelers shot on Oahu in 1913 were released as color prints, the tints were presumably applied by hand. Prizma Color, a pioneering natural color process, was used in a 1921 travel short, Oahu and Its Pineapple Fields. A feature-length story of a South Seas shipwreck, The Uninvited Guest (1924), was advertised as "the first motion picture to combine natural colors and undersea photography". Color did not become relatively common, however, until the making of Captain Calamity (1936) and Ebb Tide (1937).

Despite their popularity with audiences, few movies about Hawaii or the South Seas were critical successes. The chief exception was Robert Flaherty's 1926 Samoan documentary, Moana of the South Seas, now generally regarded as a masterpiece. A half-dozen others still command considerable respect: the silent version of Sadie Thompson, directed by Raoul Walsh in 1928; W.S. Van Dyke's White Shadows in the South Seas, also 1928; F.W. Murnau's Tabu (1931); Frank Lloyd's Mutiny on the Bounty (1935); Hurricane, directed by John Ford and Stuart Heisler (1937); and Albert Lewin's The Moon and Sixpence (1942). Not surprisingly, two of these seven were documentary or semi-documentary, and the others were the work of important writers: Maugham, O'Brien, and Nordhoff and Hall. Ten or 15 others were competently made, entertaining pictures that were reasonably well received in their time. The remainder—fully three-fourths of the total—now seem hopelessly dated and hackneyed, and in fact were viewed as potboilers when first released.

South Sea movies rarely won awards or citations. Only three made Film Daily's "Ten Best Pictures of the Year" lists between 1922 and 1939: Sadie Thompson, Mutiny on the Bounty, and Hurricane. The New York Film Critics' Circle Awards presented during the 1930's completely ignored pictures with South Sea themes. Only five Academy Awards (first made in 1927-1928) went to South Sea movies. Two were for cinematography, Clyde DeVinna's White Shadows and Floyd Crosby's Tabu; one was for "best production", Mutiny on the Bounty; one was for sound recording, to Thomas Moulton for Hurricane; and one was for musical composition, to Harry Owens for "Sweet Leilani" in Waikiki Wedding.²²

The following list of 132 motion pictures gives for each the title, distributor, national release date, Honolulu release date, director, stars, plot summary, and other information.²³

1913

HAWAIIAN LOVE and THE SHARK GOD. World's Fair Stock Co.-Universal. Rel. 1913; Hon., 9/15/13 and 9/18/13. Dir., John Wray. With Virginia Brissac and James Dillon. One-reel dramas in color, filmed on Oahu. The second film was the love story of a chief's daughter and native superstition in ancient Hawaii.²⁴

THE TALE OF OLD TAHITI (also referred to as A TAHITIAN LOVE STORY). Rel. 1913; Hon., 12/6/13. A two-reel romance.²⁵

1914

THE NATION'S PERIL (or NATION'S PERILS). McRae-Vitagraph. Rel. 1914; Hon., 9/18/14. With John Wise and other Honolulu residents. A detective thriller filmed in Honolulu.

MARTIN EDEN. Famous Players. Rel. 1914; Hon., 1/2/15. A semi-autobiographical story

by Jack London, describing the hero's days as a South Seas beachcomber, as a successful writer, and finally his suicide while returning to Hawaii.²⁷

1915

ISLAND OF REGENERATION. Vitagraph. Rel. 1915; Hon., 5/17/16. With Edith Storey and Antonio Moreno. A youth is cast ashore on an uninhabited island, and grows to manhood with an undeveloped mind; a sophisticated woman comes to the island and tries to instruct him.²⁸

ALOHA OE. Ince (Triangle-Kay Bee). Rel. 11/5/15; Hon., 1/27/17. With Willard Mack and Enid Markey. An attorney is cast away on a South Sea island, where he gains the love of a native princess. The Advertiser reviewer wrote that "nobody ever saw anything like this one" and complained about the phony hulas and grass skirts, "paper leis strewn about abundantly; aboriginal natives, who had never seen white men, playing the ukulele by artificial moonlight," and an imitative volcano.²⁹

1916

IT HAPPENED IN HONOLULU. Bluebird-Universal. Rel. 1916. "The picture was presumably made in southern California."³⁰

KAOLULOLANI. Aloha Film Co. Hon., 11/5/16. With Ned Steel and Helen Holmes. A locally produced feature film stressing Hawaii's scenic wonders.³¹

1917

THE ISLAND OF DESIRE. Fox. Rel. 1/4/17; Hon., 8/29/17. With George Walsh. A Chinese murderer, a gin-soaked adventurer, and a yachtsman sail from Honolulu to the South Seas in search of a pearl-lined lagoon, and encounter fire, hurricane, earthquake, entombment in a cave, volcanic explosion, cannibals and assaults.³²

THE BOTTLE IMP. Paramount. Rel. 3/29/17; Hon., 9/2/17. With Sessue Hayakawa and Lehua Waipahu. The Robert Louis Stevenson story about a fisherman of ancient Hawaii. Hulas, a volcano, and an underwater fight. Jeered by Honolulu critics.³³

1918

THE HIDDEN PEARLS. Paramount. Rel. 2/7/1918; Hon., 9/1/18. With Sessue Hayakawa. The young king of "Apu Island" returns to his people after many years in American high society. Filmed in part at Kalapana and Kilauea Crater.³⁴

1919

A FAILED IDOL. Fox. Rel. 10/26/19; Hon., 1/5/21. With Evelyn Nesbit. Laone, a Hawaiian princess and composer, is taken into California society; wooed by the nephew of her patroness, she encounters racial prejudice.³⁵

1920

THE IDOL DANCER. First National. Rel. 3/23/20; Hon., 12/27/22. Dir., D.W. Griffith. With Richard Barthelmess, Clarine Seymour, and Creighton Hale. A gin-loving beachcomber is redeemed by his love for an untamed hapahaole girl in a South Seas village. Praised for G.W. Bitzer's photography of the Florida and Bahama locales.³⁶

TERROR ISLAND. Paramount. Rel. 5/2/20; Hon., 6/3/20. With Houdini. A girl's father is held captive by South Sea natives who want a sacred pearl in her possession. Locked into an iron safe and hurled from an island cliff into the sea, she is rescued by Houdini.³⁷

SHIPWRECKED AMONG CANNIBALS. Universal. Rel. 7/4/20; Hon., 3/24/21. "It is called an authentic picture of the adventures of two daring American cameramen among man-eating savages of New Guinea. Edward Laemmle and William F. Alder went to New Guinea to get pictures of South Sea life...The ship on which the cameramen went to the island was shipwrecked, but they saved their cameras..."³⁸

THE LOVE FLOWER. United Artists. Rel. 8/29/20; Hon., 2/5/22. With Richard Barthelmess, Carole Dempster, and George MacQuarrie. An ex-convict and his daughter flee to the South Seas and meet a wealthy young plantation owner.³⁹

1921

THE TORRENT. Universal. Rel. 1/21/21; Hon., 8/14/21. With Eva Novak and Jack Perrin. A young woman is cast away on a desert island in the Pacific with the man she had jilted a year earlier.⁴⁰

PASSION FRUIT. Metro. Rel. 1/30/21; Hon. 7/7/21. With De aldina, "an expert in the hula hula," as "Regina, Hawaiian beauty, whose father has been poisoned by his plantation overseer, Anders Rance. Rance hopes to win Regina and the plantation. A wreck of an American, Pierce Lamont, is regenerated through Regina, and wins her after being at death's door, with clamorous natives shrieking for his death." Filmed on Oahu.⁴¹

THE BLACK LILY. Hawaiian Motion Picture Co. Hon., 3/10/21. Dir., William F. Aldrich. With Peggy Aldrich. A story, laid in Honolulu, about a search for counterfeiters, the unjust arrest of the hero, and his release by the Governor. Filmed entirely in Honolulu.⁴²

OAHU AND ITS PINEAPPLE FIELDS. Prizma Color. Hon., 7/17/21. A short travelogue on the pineapple industry. Possibly the first natural color movie made in the Pacific and the first shown in Hawaii.⁴³

THE WOMAN GOD CHANGED. Paramount. Rel. 6/5/21; Hon., 10/20/21. With Seena Owen and E.K. Lincoln. A New York dancer kills her common-law husband, flees to Tahiti, where she is eventually recognized and captured by a pursuing detective. Returning to New York they are shipwrecked and spend three years together on a desert island. Upon their rescue he takes her to trial and she is convicted.⁴⁴

AT THE END OF THE WORLD. Paramount. Rel. 8/21/21; Hon., 12/7/21. With Betty Compson and Milton Sills. An underworld melodrama, laid in Shanghai and the South Pacific, about the daughter of an Irish owner of a dive and her romance with a traveling novelist.⁴⁵

THE SHARK MASTER. Universal. Rel. 8/28/21; Hon., 3/10/22. With Frank Mayo. A young woman travels through the South Seas seeking her lover, finally finds him living with a native princess. Part of the setting is in Hawaii.⁴⁶

1922

SOUTH OF SUVA. Famous Players-Lasky. Rel. 6/25/22; Hon., 11/9/22. Dir., Frank Urson. With Mary Miles Minter and John Bowers. A young wife arrives at her husband's Fiji copra and sugar plantation, to find that he "has succumbed to the degenerating influences of the tropics." At the climax she is threatened by cannibalistic natives incited by her own husband. Filmed in Los Angeles.⁴⁷

THE BONDED WOMAN. Paramount. Rel., 8/13/22; Hon., 10/19/22. With Betty Compson, John Bowers, and Richard Dix. Dir., Philip Rosen. A love triangle laid in San Francisco, Honolulu, Sydney, and the South Seas. Shipwreck.⁴⁸

EBB TIDE. Paramount. Rel. 12/4/22; Hon., 1/17/23. Dir., George Melford. With Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, and Noah Beery. The Robert Louis Stevenson-Lloyd Osbourne tale of drifters who land on a South Sea island ruled by a madman. A talking version was made in 1937.⁴⁹

1923

THE WHITE FLOWER. Famous Players-Lasky. Rel. 3/4/23; Hon., 5/6/23. Dir., Julia C. Ivers. With Betty Compson, Edmund Lowe, and Lilly Phillips. The first movie ever reviewed by Time, which commented: "Another of those Hawaiian pictures concerning a beautiful half-caste with too many beaux of different shades of pigment. Well-photographed and with interesting bits of local color." Filmed in Honolulu and at Kilauea Crater, this picture featured the "pineapple king of the islands," a kahuna, an interracial triangle, grass houses, a luau, hulas, surfriding, and an eruption.⁵⁰

WHERE THE PAVEMENT ENDS. Metro. Rel. 3/11/23; Hon., 8/29/23. Dir., Rex Ingram. With Alice Terry and Ramon Novarro. The clandestine affair of a missionary's daughter and a South Sea island chief, threatened by the father's racial prejudice. Filmed in Miami and Cuba.⁵¹

LOST AND FOUND ON A SOUTH SEA ISLAND. Goldwyn. Rel. 3/25/23; Hon., 8/26/23. Dir., R.A. Walsh. With House Peters, Pauline Starke and Antonio Moreno. Captain Blackbird's wife deserts him for the Island governor, taking along their daughter. Includes "Tahitian maidens in native costume dancing the siva-siva," "thrilling battle scenes", a beachcomber, a "native medicine man" and "a Chinaman". Filmed on Tahiti.⁵²

VENGEANCE OF THE DEEP. Selznick. Rel. 4/22/23; Hon., 12/23/23. Dir., A.B. Barringer. With Ralph Lewis and Virginia Brown Faire. "A melodramatic romance of pearl fisheries on a mythical South Sea island...the first drama actually filmed on the bed of the ocean." Whites steal pearls from native divers, who war on them. Includes undersea treasure, sharks, and a giant clam. Filmed in Honolulu, Haleiwa, Coral Gardens (Kaneohe?), and Kawaihoa.⁵³

SOUTH SEA LOVE. Fox. Rel. 11/25/23. Dir., David Solomon. With Shirley Mason. No information available on plot, but a film of the same name was released in 1928.⁵⁴

1924

THE UNINVITED GUEST. Metro-Goldwyn. Rel. 2/24/24; Hon., 11/12/24. Dir., Ralph Ince. Shipwreck in the South Seas. In Technicolor and advertised as "the first motion picture to combine natural colors and undersea photography." "Filmed in the Tropics."⁵⁵

SINNERS IN HEAVEN. Paramount. Rel. 9/14/24; Hon., 10/26/24. With Bebe Daniels and Richard Dix. A couple flying around the world crash off a South Sea island during a typhoon. The girl is rescued by a search party as cannibals shoot the man. Hidden and nursed by a native girl, he eventually returns to his flying partner. Shot in the Bahamas.⁵⁶

1925

DANGEROUS INNOCENCE. Universal. Rel. 3/15/25; Hon., 1/13/26. Dir., Wm. Seiter. With Laura LaPlante and Eugene O'Brien. A shipboard story filmed on the S.S. Calawai en route from Los Angeles to Honolulu.⁵⁷

ADVENTURE. Paramount. Rel. 4/26/25; Hon., 7/26/25. With Tom Moore, Pauline Stark, Wallace Beery and Duke Kahanamoku. From a Jack London story laid in the Solomon Islands. A girl saves the hero from black fever and his plantation from traders who hold the mortgage; he saves her from natives in revolt.⁵⁸

NEVER THE TWAIN SHALL MEET. Cosmopolitan. Rel. 8/2/25; Hon., 12/13/25. Dir., Maurice Tourneur. With Anita Stewart (as "Tamea, the half-caste Island princess") and Bert Lytell. A somewhat softened version of Peter B. Kyne's novel on the evil and tragic consequences of interracial marriage. Filmed on Tahiti and Moorea.⁵⁹

A talking version was made in 1931.

A TRIP TO THE HAWAIIAN ISLANDS. Hon., 8/16/25. Produced locally by William Aldrich. Travelogue filmed entirely in Hawaii.⁶⁰

1926

MOANA OF THE SOUTH SEAS. Paramount. Rel. 2/21/26; Hon., 6/6/26. Robert Flaherty's famous documentary, filmed entirely in Western Samoa with a native cast. "Moana... went beyond the surface appearance of the 'natives' and searched out the natural drama of their lives, the customs, values, and ideas of order from which this culture took its meaning." The story focused on the ceremonial tattooing of the Samoan. The first motion picture to use the new panchromatic film, it was widely acclaimed for its photography. Now regarded as a classic.⁶¹

ALOHA OF THE SOUTH SEAS. Paramount. Rel. 5/23/26; Hon., 9/29/26. Dir., Maurice Tourneur. With Gilda Gray, Percy Marmont and Warner Baxter. The noted shimmy dancer as an island girl in love with a visiting American. Made in Puerto Rico and on Long Island.⁶² A talking version appeared in 1941.

BLACK PARADISE. Fox. Rel. 6/13/26; Hon., 7/11/26. With Madge Bellamy and Edmund Lowe. A couple fleeing the law reach a South Sea island populated by escaped convicts. The man succumbs to a half-caste girl, and a volcanic eruption destroys the village.⁶³

THE NON-STOP FLIGHT. Film Booking Offices. Rel. 1926; Hon., 2/27/27. Dir., Emory Johnson. A fictionalized account of the 1925 flight of Cdr. John Rodgers and his crew from California to Hawaii in the PN 9. Includes (besides the original plane and crew) "a submarine, a fight at sea, and a girl on a more or less desert island."⁶⁴
 HOUSE WITHOUT A KEY. Pathe. Rel. 1926. Dir., Spencer Bennet. With Aliene Ray, Walter Miller, and George Kuwa (as Chan). A serial based on Earl Derr Biggers's mystery novel about a murder in Waikiki and detective Charlie Chan. Most of the exteriors were filmed in and around San Diego, the rest on Catalina Island.⁶⁵ Remade as a 1933 talkie under the title Charlie Chan's Greatest Case.

1927

HULA. Paramount. Rel. 9/4/27; Hon., 12/14/27. Dir., Victor Fleming. With Clara Bow, Olive Brook, and Duke Kahanamoku. From the novel by Armine Von Tempski. "A story of social life in Hawaii, of an American girl (sic) of island birth who remains herself amid an artificial atmosphere created by an irresponsible set of 'fast livers!'" Miss Bow plays Hula, the flapper who lives on a ranch, takes swims in the altogether, and in grass skirt does a hula that is "a combination of Charleston black bottom and Gilda Gray."⁶⁶

1928

THE CHINESE PARROT. Universal. Rel. 1/8/28; Hon., 12/30/28. With Marian Nixon, Hobart Bosworth, Anna May Wong, and Kamiyama Sojin (as Chan). Based on the Earl Derr Biggers novel about Charlie Chan. Begins with a Honolulu wedding, then moves to Singapore, San Francisco, and Arizona.⁶⁷

SOUTH SEA LOVE. Film Booking Offices. Rel. 2/12/28. Dir., Ralph Ince. A gold digger sends her suitor to the South Seas to find pearls for her. He is followed by his rival and then by the girl.⁶⁸

SADIE THOMPSON. United Artists. Rel. 2/12/28; Hon., 10/3/28. Dir., Raoul Walsh. With Gloria Swanson and Lionel Barrymore. Maugham's famous story of the Honolulu prostitute who flees to Pago Pago and, under the influence of a clergyman (a layman in this version), almost repents.⁶⁹ Remade in 1932 as a talking picture titled Rain.

WHY SAILORS GO WRONG. Fox. Rel. 4/15/28; Hon., 11/11/28. With Sammy Cohen and Ted McNamara. A comedy about a shipwreck on an island inhabited by lions, crocodiles, monkeys, cannibals and hula girls.⁷⁰

WHITE SHADOWS IN THE SOUTH SEAS. MGM. Rel. 8/5/28; Hon., 3/3/29. Dir., W.S. Van Dyke. With Monte Blue and Raquel Torres. Based on the book by Frederick O'Brien. An alcoholic doctor is cast upon an island whose inhabitants have never before seen a white man. Reformed, he marries the chief's daughter. He becomes greedy for native pearls and lights a beacon to attract a passing ship to help him loot the village. The light brings an evil pearl trader and his crew who ravage the island and kill the now-repentant doctor. The picture was filmed on Tahiti.⁷¹

FAGASA. First Division. Rel. 1928; Hon., 12/22/29. A semi-documentary shot in the village of Fagasa, Tutuila, American Samoa.⁷²

SOUTH SEA BUBBLE. Song Art-World Wide. Rel. 1928. No further information available.

TROPICAL NIGHTS. Tiffany. Rel. 1928; Hon., 3/23/30. With Patsy Ruth Miller. Suggested by a Jack London story. About "a show-girl stranded on a South Sea island. ... Pearl divers and dive keepers, hula dancers and stranded chorus girls..." Includes "underwater scenes of a clam gripping the legs of a pearl diver...the attack of an octopus..."⁷³

1929

HIS CAPTIVE WOMAN. First National. Rel. 4/7/29; Hon., 1/26/30. Dir., George Fitzmaurice. With Milton Sills and Dorothy Mackaill. A girl charged with murder flees to the South Seas. She is pursued and caught by an officer. Returning, the two are shipwrecked on a desert island, where "her soul undergoes a miraculous transformation". Filmed in part on the Island of Hawaii, apparently at Kalapana. Released in both silent and part talking versions.⁷⁴

- THE PAGAN. MGM. Rel. 4/27/29; Hon., 11/10/29. Dir., W.S. Van Dyck. With Ramon Novarro, Dorothy Janis, Renee Adoree and Donald Crisp. About a "half-caste youth whose life is spent in the sun, making love, swimming, and occasionally singing in an operatic manner a tune called 'The Pagan Love Song'" and his triumph over "an energetic moralist". Includes an interracial triangle. Filmed in Papeete and released in both silent form and with music and sound effects.⁷⁵
- BLACK MAGIC. Fox. Rel. 6/2/29; Hon., 1/19/30. Dir., George B. Seitz. With Josephine Dunn, John Holland, Earl Foxe, Henry B. Walthall and Dorothy Jordan. "The action takes place at a native settlement off New Guinea, where three white derelicts are drinking away memories of the past..."⁷⁶ Both silent and "synchronized" versions.
- THE KAMAAINA. Junior League of Honolulu. Hon., 6/3/29. Dir., Earl Schenck. With Kinau Wilder McVay, Jack Walker and Harold Dillingham. About life in modern Hawaii. Locally produced and filmed. Silent.⁷⁷
- THE DELIGHTFUL ROGUE. RKO Radio. Rel. 9/22/29; Hon., 5/29/30. With Rod LaRocque, Rita LeRoy, and Bebe Daniels. A man's efforts to win the heart of a dancer in a South Seas cafe. Both silent and all-talking versions.⁷⁸
- THE DEVIL'S PIT. Universal. Rel. 10/20/29. Produced by Lew Collins. The son of one Maori chief kills his rival for the hand of another chief's daughter, leading to war. Filmed in New Zealand. Synchronized music and sound effects.⁷⁹
- SOUTH SEA ROSE. Fox. Rel. 12/8/29; Hon., 12/13/30. With Lenore Ulric and Charles Bickford. A French girl runs away from a South Sea island convent and boards a sailing vessel. The captain tricks her into marriage and takes her to New England, then goes for her legacy. Both silent and talking versions.⁸⁰

1930

- ISLE OF ESCAPE. Warner Brothers. Rel. 4/6/30; Hon., 12/24/30. With Monte Blue. A "stark drama of the South Seas" about a "human derelict".⁸¹
- ALOHA HAWAII. Hon., 5/4/30. A locally produced picture with an all-local cast, including Lawrence Barber, Libby Keanini and Winona Love. Pele, through her ability to transform herself from a witch into a young woman, interferes in the romance of two lovers and causes the death of one. Surfing, hulas, and the volcano. Apparently silent.⁸²
- SOUTH SEAS. Talking Picture Epics. Rel. 5/25/30. No further information available.
- THE SEA BAT. MGM. Rel. 7/5/30; Hon., 12/24/30. With Charles Bickford, Raquel Torres, Nils Asther and John Miljan. Sponge divers, a fatal fight with a giant two-ton ray, an island hoyden, voodooism, and an escaped convict masquerading as a missionary. "Actually filmed in the South Seas" (Mazatlan, Mexico).⁸³
- GIRL OF THE PORT. RKO-Radio. Rel. 7/20/30; Hon., 10/22/30. With Sally O'Neil, Mitchell Lewis, and Duke Kahanamoku. Burlesque girls stranded in Suva, the regeneration of an English lord turned beachcomber, and an interracial triangle.⁸⁴
- PARADISE ISLAND. Tiffany. Rel. 7/20/30; Hon., 5/6/31. A love triangle in the South Seas. With Kenneth Harlan and Marceline Day.⁸⁵
- LET'S GO NATIVE. Paramount. Rel. 8/16/30; Hon., 5/2/31. With Jack Oakie, Jeannette MacDonald and Skeets Gallagher. A musical comedy company is shipwrecked on an island inhabited largely by hula girls. They escape as the island vanishes in earthquake and volcanic explosions.⁸⁶
- THE SEA GOD. Paramount. Rel. 9/13/30; Hon., 5/14/31. With Richard Arlen and Fay Wray. A pearl seeker in a diving suit is mistaken for a god by cannibals when he wades ashore on a South Sea island.⁸⁷
- FEET FIRST. Paramount. Rel. 11/8/30; Hon., 1/10/31. With Harold Lloyd. A Honolulu shoe clerk delivers shoes to a passenger aboard the Malolo at Pier L. and fails to get ashore in time. A few scenes filmed in Honolulu.⁸⁸

1931

- ALOHA. Tiffany. Rel. 2/16/31; Hon., 8/19/31. With Ben Lyon, Raquel Torres, Al St.

John, Alan Hale, Thelma Todd. An American on A South Sea island remains faithful to his San Francisco sweetheart for a year but finally succumbs to Ilanu, a beautiful native girl. He marries her and takes her to California. His father, enraged, strikes him and disowns him, and his snobbish sister snubs the couple, but Ilanu is befriended by the jilted sweetheart.⁸⁹

CHARLIE CHAN CARRIES ON. Fox. Rel. 4/12/31; Hon., 10/25/31. With Warner Oland. A Scotland Yard inspector is murdered in the Honolulu Police Department office of detective Charlie Chan. From the mystery novel by Earl Derr Biggers.⁹⁰ Remade in 1940 as Charlie Chan's Murder Cruise.

NEVER THE TWAIN SHALL MEET. MGM. Rel. 5/16/31; Hon., 3/16/32. With Conchita Montenegro and Leslie Howard. Dir., W.S. Van Dyke. Peter B. Kyne's story of interracial love (between "Tamea, South Sea siren", and a young American) and its sorry consequences. A silent version appeared in 1925.⁹¹

THE BLACK CAMEL. Fox. Rel. 6/20/31; Hon., 12/11/31. Dir., Hamilton MacFadden. With Warner Oland, Sally Eilers. A young woman vacationing in Waikiki is murdered and Honolulu police detective Charlie Chan is assigned to the case. Scenes filmed at Waikiki and Kailua Beach. From the novel by Earl Derr Biggers.⁹²

TABU. Paramount. Rel. 3/22/31; Hon., 1/30/32. Dir., F.W. Murnau. With Reri and Matahi. The love story of an island boy and a girl consecrated to the gods and thus forbidden to marry. They escape to another island where he becomes a pearl diver. A pursuing holy man, Hitu, finds them and takes her away. The boy swims desperately after Hitu's schooner until he is exhausted and drowns. Filmed on Bora Bora as a silent and released with a synchronized musical score. Highly praised for its "visual magic--laughing girls sliding down a waterfall, majestic shots of trees, and seas and natives in all their innate dignity. But there are also cardboard moons and rubber sharks and a story as patently manufactured as the props."⁹³

THE BLONDE CAPTIVE. Imperial Dist. Rel. 12/13/31; Hon., 6/2/33. The film record of an expedition led by Dr. Paul Withington from Honolulu to Pago Pago, Fiji, Bali and Australia. Narrated by Lowell Thomas.⁹⁴

SAFE IN HELL. First National. Rel. 12/30/31; Hon., 1/1/33. With Dorothy Mackaill and Donald Cook. A girl charged with murder "flees to an island in the South Pacific .../where/ she finds herself but one of a community of fugitives and renegades in a land of human derelicts..."⁹⁵

1932

SOUTH SEA ADVENTURES. Principal Dist. Co. Rel. 3/31/32; Hon., 1/20/33. Zane Grey's motion picture record of his deep sea fishing expedition through the Pacific. The fishing sequences are interspersed with views of the island peoples he saw.⁹⁶

BIRD OF PARADISE. RKO-Radio. Rel. 8/12/32; Hon., 5/17/33. With Joel McCrea and Dolores Del Rio. An American visiting Hawaii falls in love with Luana, a native princess ordained to be the bride of Pele, and takes her away to a secluded spot. When the volcano erupts the Hawaiians decide to throw Luana into it as a sacrifice. She is saved and sends the American away. Filmed on Oahu.⁹⁷

MR. ROBINSON CRUSOE. United Artists. Rel. 8/19/32; Hon., 9/28/33. With Douglas Fairbanks, Sr., and Maria Alba. Acting on a dare, a man emulates Robinson Crusoe on an uninhabited Polynesian island. A parody.⁹⁸

RAIN. United Artists. Rel. 10/14/32; Hon., 11/21/33. Dir., Lewis Milestone. With Joan Crawford and Walter Huston. A tidied-up talking version of the Maugham story first filmed in 1928. Sadie Thompson "is no longer a harlot. She is a dull girl with an unfortunate past." The locale is Pago Pago.⁹⁹

ONE WAY PASSAGE. Warner-Vitaphone. Rel. 10/22/32. Dir., Tay Garnett. With Wm. Powell and Kay Francis. A man and woman meet in a Hong Kong bar, then take the same trans-Pacific steamer to San Francisco via Honolulu. She does not reveal that she has a fatal illness; he, that he is in the custody of a detective en route to San Quentin. Remade in 1940 as 'Til We Meet Again.¹⁰⁰

1933

HELL BELOW. MGM. Rel. 4/15/33; Hon., 10/12/33. Dir., John Conway. With Robert Montgomery, Walter Huston, Madge Evans and Jimmy Durante. A story of submarine action in World War I, filmed in part at Pearl Harbor.¹⁰¹

THE NARROW CORNER. Warner Brothers-Vitaphone. Rel. 7/8/33. Dir., Alfred E. Green. With Douglas Fairbanks, Jr., Ralph Bellamy and Patricia Ellis. From one of the lesser Maugham novels. About "two friends on an island in the South Seas. Entirely as a sporting proposition, one of the friends seduced the sensual, predatory fiancée of the other. The seducer went off somewhere after this; the other man killed himself." Remade in 1936 as Isle of Fury.¹⁰²

CHARLIE CHAN'S GREATEST CASE. Paramount. Rel. 9/15/33; Hon., 2/17/35. With Warner Oland and Heather Angel. A murder mystery laid in Waikiki, based on Earl Derr Biggers's House Without a Key (filmed as a serial in 1926). Obviously filmed on the mainland.¹⁰³

1934

FOUR FRIGHTENED PEOPLE. Paramount. Rel. 1/26/23; Hon., 1/12/34 (world premiere). Dir., C.B. DeMille. With Claudette Colbert, William Gargan, Herbert Marshall and Mary Boland. A Chicago geography teacher escapes a plague-ridden steamer through a Malay jungle in the company of a reporter, a chemist, a woman birth-control advocate, and a "renegade who has 'gone native'". Filmed aboard the S.S. Humuula and on the island of Hawaii.¹⁰⁴

WHITE HEAT. (originally CANE FIRE). Seven Seas. Rel. 7/15/34; Hon., 9/3/36. Dir., Lois Weber. With Virginia Cherrill, Mona Maris, Hardie Albright and David Newell. Excitement on a Kauai sugar plantation, filmed on Kauai in 1933.¹⁰⁵

1935

MUTINY ON THE BOUNTY. MGM. Rel. 11/8/35; Hon., 12/1/35. Dir., Frank Lloyd. With Charles Laughton, Clark Gable, Franchot Tone, Mamo Clark, Movita. Based on the famous trilogy (or at least the first two parts) by Nordhoff and Hall. The story, based on a historical event, concerns the 18th century voyage of the Bounty to Tahiti to collect breadfruit, the mutiny of the crew (led by Mate Fletcher Christian) against Capt. William Bligh, Bligh's open-boat voyage to Timor, and the later capture and prosecution of the mutineers. The movie has become a classic.¹⁰⁶

NAVY WIFE. 20th Century-Fox. Rel. 11/29/35; Hon., 4/4/36. With Claire Trevor, Ralph Bellamy, Ben Lyon. From Kathleen Norris's Beauty's Daughter. "Navy Wife is the woman's side of navy life, a fast-paced story of a navy nurse who marries one of the doctors at the navy hospital..." Many scenes filmed in Honolulu and at Pearl Harbor.¹⁰⁷

LAST OF THE PAGANS. MGM. Rel. 12/20/35; Hon., 1/31/36. With Mala and Lotus Long. "American traders smash an island romance by shanghaiing the new groom to work in the phosphate mines." Included an "island raid and bride hunt...underwater battle with giant swordfish...mine cave-in...fight for life with the wild boar...escape of the lovers through the hurricane...beneath the tropical moon where primitive passions hold sway!" Filmed on Tahiti.¹⁰⁸

1936

CHARLIE CHAN'S SECRET. Fox. Rel. 1/10/36; Hon., 6/14/36. With Warner Oland. Mystery with Honolulu locale.¹⁰⁹

CHINA CLIPPER. First National. Rel. 8/22/36; Hon., 11/22/36. With Pat O'Brien, Ross Alexander, Humphrey Bogart. Fictionalized account of the early years of Pan American Airways, culminating in the trail-blazing flight from California to Manila via Honolulu, Midway, Wake and Guam. Views of the Clipper flying over Honolulu and landing at Pearl City.¹¹⁰

ISLE OF FURY. Warner Brothers. Rel. 10/10/36; Hon., 2/24/37. With Humphrey Bogart, Margaret Lindsay, Donald Woods. From Maugham's The Narrow Corner, previously filmed

in 1933. A newly-married couple on a South Sea island save a detective from a sinking ship; later, on a pearl-fishing expedition, the detective saves the groom from an octopus. The groom is revealed as a fugitive, the detective as his pursuer. The detective leaves without his quarry.¹¹¹

CAPTAIN CALAMITY. Grand National Films. Rel. 11/29/36; Hon., 12/2/37. With George Houston, Marian Nixon, Movita. A South Sea trading schooner is attacked by cannibals and white cutthroats. Color.¹¹²

1937

WAIKIKI WEDDING. Paramount. Rel. 3/26/37; Hon., 3/25/37 (world premiere). With Bing Crosby, Bob Burns, Shirley Ross, Martha Raye. The press agent of Imperial Pineapple stages a "Pineapple Girl" contest and woos the Iowa girl who wins, "crooning pseudo-Hawaiian ditties through a wreath to the accompaniment of innumerable hula-hulas." Filmed in Hollywood with a few background shots made on Oahu.¹¹³

WINGS OVER HONOLULU. Universal. Rel. 5/23/37; Hon., 6/2/37. With Wendy Barrie, Ray Milland, Kent Taylor. A Navy flight lieutenant stationed on Oahu is kept from his bride by frequent night duty. She spends an evening aboard an old flame's yacht, causing her husband to pursue her in a plane with a near-empty gas tank. The picture was studded with local references and obviously faked settings.¹¹⁴

PARADISE ISLE. Monogram. Rel. 7/21/37; Hon., 9/26/37. With Movita, Warren Hull, George Piltz. A blind painter, on his way to an eye specialist, makes it to shore when his ship blows up. The island girl who finds him dives in shark-infested waters for pearls to pay for bringing the doctor to him. Her native sweetheart is jealous but helps. After a successful operation the painter stays on to marry the girl. Backgrounds were filmed on Tutuila, American Samoa.¹¹⁵

EBB TIDE. Paramount-Zukor. Rel. 11/26/37; Hon., 12/10/37. With Oscar Homolka, Barry Fitzgerald, Ray Milland, Frances Farmer, Lloyd Nolan. "Three adventurers—a discredited sea captain, a sniveling, cadging, little cockney, and an English remittance man whose remittances have stopped coming—commandeer a Sydney-bound schooner... Their fates and that of Frances Farmer (a studio addition to the passenger list) are determined by a stop-over at an uncharted South Pacific island ruled with a rifle by a religious madman." Includes a typhoon. Inaccurately billed as "the first South Seas adventure-romance ever filmed in color!" The silent version of this story by Robert Louis Stevenson and Lloyd Osbourne appeared in 1922.¹¹⁶

WALLABY JIM OF THE ISLANDS. Grand National Films. Rel. 12/17/37; Hon., 1/23/38. With George Houston, Mamo Clark, Ruth Coleman. A musical about protecting Polynesians from pearl marauders.¹¹⁷

HURRICANE. Samuel Goldwyn. Rel. 12/24/37; Hon., 3/18/38. Dir., John Ford and Stuart Heisler. With Jon Hall, Dorothy Lamour, Raymond Massey, Mary Astor, C. Aubrey Smith. Terangi, first mate of a fishing schooner, is jailed for hitting a white bully. Eight years later, after repeated attempts, he escapes back to his bride 600 miles distant on his own island. A hurricane devastates the atoll and the couple paddle off to a new life. From the book by Charles Nordhoff and James Norman Hall. Filmed on Catalina Island.¹¹⁸

LOVERS IN HAWAII'S PARADISE. Rel. 1937(?); Hon., 1/1/38. With Hoshi Reiko, Sugi Kyoji, Shima Koji. Advertised as the "first Japanese talkie filmed in Hawaii."¹¹⁹

1938

HAWAIIAN BUCKAROO. 20th Century-Fox. Rel. 1/14/38; Hon., 4/10/38. With Smith Ballew and Evalyn Knapp. About "a pretty girl ranch owner facing the loss of her property through the connivance of unscrupulous persons." She is helped by a cowboy who, "when he is not fighting someone or romancing with the heroine..., bursts into song." Backgrounds were filmed on the Parker Ranch, the story's locale.¹²⁰

HAWAII CALLS. RKO-Radio. Rel. 2/25/38; Hon., 2/24/38 (world premiere). With Bobby Breen, Ned Sparks, Pua Lani, Mamo Clark. Two young boys come to Honolulu as

stowaways on a Matson liner, are befriended by Island residents, and become involved in a hunt for a band of criminals. Numerous songs, including "Hawaii Calls" and "That's the Hawaiian in Me". Very loosely based on Don Blanding's Stowaways in Paradise. Filmed on Oahu and Maui.¹²¹

HER JUNGLE LOVE. Zukor-Paramount. Rel. 4/15/38; Hon., 7/16/38. With Dorothy Lamour and Ray Milland. "A romance between a handsome young aviator whose plane is wrecked on a lonely South Seas isle, and an untamed girl of mystery who rules the island as the white goddess of crocodile-worshipping natives..." Also a typhoon. In color.¹²²

1939

TRADE WINDS. Walter Wanger-United Artists. Rel. 1/12/39; Hon., 4/2/39. With Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothorn. A San Francisco detective follows a girl to Honolulu, catches her in Singapore, and marries her out of Bombay. Filmed in actual locales.¹²³

CHARLIE CHAN IN HONOLULU. 20th Century-Fox. Rel. 1/13/39; Hon., 3/5/39. With Sidney Toler and Phyllis Brooks. Toler's first appearance as Chan, in a movie that is "a clever balance of nonsense and barking guns on a freighter that eventually docks in Honolulu."¹²⁴

HONOLULU. MGM. Rel. 2/3/39; Hon. 2/2/39 (world premiere). With Eleanor Powell, Robert Young, Gracie Allen, George Burns, Kealoha Holt. A movie star and an Oahu pineapple grower who look alike meet and decide to swap places. The star visits Honolulu and falls in love, to the dismay of the girl engaged to his double. Much dancing. Except for a few background shots, filmed in Hollywood.¹²⁵

MUTINY ON THE BLACKHAWK. Universal. Rel. 9/1/39; Hon., 11/1/39. With Richard Arlen, Andy Devine, Noah Beery, Mala, Mamo Clark. Blackbirders bribe a Hawaiian chief to permit them to enslave his subjects and take them to California. The Hawaiians mutiny, then join an undercover man from the U.S. Army and American settlers in California to fight the Mexican army. The time is 1840.¹²⁶

HAWAIIAN NIGHTS. Universal. Rel. 9/8/39; Hon., 9/1/39 (world premiere). With Johnny Downs, Mary Carlisle, Constance Moore, Sol Hoopii. The owner of a Honolulu hotel sends his son to the Islands to work there. The son takes along his band, works for a rival's hotel, and woos the rival's daughter. Synthetic hulas and "the inevitable pineapple king". Made in Hollywood with some Waikiki backgrounds.¹²⁷

1940

SWISS FAMILY ROBINSON. RKO-Radio. Rel. 2/16/40. With Thomas Mitchell and Edna Best. Johann David Wyse's story of the family shipwrecked on a South Sea island.¹²⁸

IT'S A DATE. Universal. Rel. 3/22/40; Hon., 4/5/40. Dir., William A. Seiter. With Deanna Durbin, Kay Frances, Walter Pidgeon, Eugene Pallette, Harry Owens. An actress and her daughter vacation in Honolulu, wherethe daughter feigns interest in a middle-aged plantation owner. Some Hawaiian background shots.¹²⁹

KARAYO. M.G. Gorospe. Hon., 3/29/40 (world premiere). Dir., C.R. Gorospe. With Katy Evangelio and Faustino Cambra. About a young man from the Philippines who finds work in Hawaii, goes to the U.S. mainland for his education, then returns home to take his place as a leader. The first talking picture in Ilocano. Filmed entirely on Oahu with a local cast.¹³⁰

'TIL WE MEET AGAIN. Warner. Rel. 4/20/40; Hon., 7/21/40. With George Brent, Merle Oberon, Pat O'Brien. A man in the custody of a detective and a woman with only a short time to live travel from Hong Kong to San Francisco via Honolulu in a luxury liner. Advertised as "Under Hawaiian skies! A romance of the South Seas!" A remake of One Way Passage (1932).¹³¹

CHARLIE CHAN'S MURDER CRUISE. 20th Century-Fox. Rel. 6/21/40; Hon., 7/20/40. With Sidney Toler. A friend of Chan, one of a world cruise party stopping in Honolulu, is murdered, and the detective sails with the party to solve the mystery and avenge his friend. From Earl Derr Biggers's Charlie Chan Carries On, previously

filmed in 1931.¹³²

LINGLINGAY. Madolora and Cabalora. Hon., 7/10/40 (world premiere). With Max Velasco, Felisa Cabalona, Rose Labrador. About "three couples who attend the university together and find their careers bound together throughout their lives..." Produced locally, the "first island made Filipino musical with an all-local cast."¹³³

ROAD TO SINGAPORE. Paramount. Rel. 3/22/40; Hon., 6/14/40. Dir., Victor Schertzinger. With Bing Crosby, Dorothy Lamour, Bob Hope. Two friends meet a dancing girl in a cafe on a remote South Sea island called Kaigoon.¹³⁴

SOUTH OF PAGO PAGO. United Artists. Rel. 7/19/40; Hon., 10/9/40. Dir., Alfred Green. With Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna. An unscrupulous adventurer and his crew, accompanied by a blonde and painted hostess from a Singapore dive, sail to the Island of Manoa to steal priceless pearls from innocent Polynesians. The chief's son temporarily forsakes his betrothed for the haole hussy. Background shots were made at Kalapana and the Kona Coast.¹³⁵

SEVEN SINNERS. Universal. Rel. 10/25/40; Hon., 2/12/41. Dir., Tay Garnett. With Marlene Dietrich, John Wayne. An entertainer in a South Sea cafe, a naval officer, a beachcomber and an alcoholic surgeon.¹³⁶

1941

ALMA OF THE SOUTH SEAS. Paramount. Rel. 8/15/41; Hon., 4/18/42. With Dorothy Lamour, Jon Hall. After 15 years in the U.S., the ruler of a Polynesian island returns. Sarongs, wild gardenias, limpid pools, a jealous rival, and a volcanic eruption. Technicolor.¹³⁷ An earlier version appeared in 1926.

SCUTH OF TAHITI. Universal. Rel. 10/17/41; Hon., 12/7/41 (scheduled opening probably postponed several days). With Brian Donlevy, Brod Crawford, Andy Devine, Maria Montez. A rough pearl fisherman and two pals try to steal a store of pearls on an uncharted South Sea island ruled by a beautiful princess. The cast included "50 sarong-clad goddesses of love!"¹³⁸

MOCNLIGHT IN HAWAII. United Artists. Rel. 11/21/41; Hon., 12/21/41. With June Frazer, Leon Errol, Mischa Auer, Johnny Downs, Maria Montez. A comedy romance with Island music.¹³⁹

HONOLULU LU. Columbia. Rel. 12/11/41. With Lupe Velez, Bruce Bennett. No further information available.

SONG OF THE ISLANDS. 20th Century-Fox. Rel. 3/13/42; Hon., 7/4/42. With Betty Grable, Victor Mature, Jack Oakie, Hilo Hattie, Harry Owens. About "an effort to prevent crass commercialism from marring the pastoral existence of one of the Hawaiian group." Songs and hulas, plus scenes of the black sand beach at Kalapana and cattle loading in Kona. Technicolor.¹⁴⁰

THE TUTTLES OF TAHITI. RKO-Radio. Rel. 5/1/42; Hon., 7/2/42. With Jon Hall, Charles Laughton. An improvident hapa-haole family of Tahiti, needing gasoline for its fishing boat and truck, bets on a fighting cock and loses all, but recovers when the members salvage a cargo vessel abandoned in a hurricane. From No More Gas, by Nordhoff and Hall.¹⁴¹

BEYOND THE BLUE HORIZON. Paramount. Rel. 5/9/42; Hon., 7/5/44. With Dorothy Lamour and Richard Denning. "Pagan love beneath the tropic moon..." Color.¹⁴²

SONG OF THE LAGOON. United Artists-Roach. Rel. 5/22/42. With Marjorie Woodward and George Givot. No further information available.

LURE OF THE ISLANDS. Monogram. Rel. 7/3/42; Hon., 11/1/42. With Margie Hart, Robert Lowery, and Odetta and Kahala Bray. No further information available.

PARDON MY SARONG. Universal. Rel. 8/7/42; Hon., 4/15/43. With Bud Abbott, Lou Costello, Virginia Bruce. About such "Polynesian phenomena" as "the amorous Alomas, the tropic hazards, and the leaky volcano," with "a chorus of jungle junior misses."¹⁴³

THE MOON AND SIXPENCE. United Artists. Rel. 10/2/42; Hon., 5/8/43. With George Sanders, Herbert Marshall, Elena Verdugo. A faithful filming of the 1919 bestseller

by Maugham about a Gauguin-like painter who abandons his family, moves to Tahiti, marries a young native, and paints countless masterpieces before dying of leprosy.¹⁴⁴

- 1943
 RHYTHM OF THE ISLANDS. Universal. Rel. 4/16/43; Hon., 6/13/43. With Allan Jones, June Frazee, Andy Devine, Acquanetta. Musical romance.¹⁴⁵
 AIR FORCE. Warner. Rel. 3/20/43; Hon., 5/1/43. Dir., Howard Hawks. With John Garfield, Harry Carey. A Flying Fortress leaves California on December 6, 1941 and reaches Hickam Field shortly after the Japanese attack, then continues on to Wake Island and (eventually) the Battle of the Coral Sea. The Hickam scene portrayed the defenders being harassed by "local Jap snipers". Filmed near Tampa.¹⁴⁶
 TAHITI HONEY. Republic. Rel. 4/6/43; Hon., 9/26/43. With Dennis O'Keefe, Simone Simon, Lionel Stander. Sailors, grass skirts, and ukuleles.¹⁴⁷
 WHITE SAVAGE. Universal. Rel. 4/23/43; Hon., 9/2/43. With Maria Montez, Jon Hall, Sabu. Technicolor. No further information.
 SARCING GIRL. Monogram. Rel. 5/28/43; Hon., 3/12/44. With Ann Corio. No further information.

NOTES

- 1 Time, Jan. 2, 1939, p. 17. National release dates taken from issues of Film Daily Year Book of Motion Pictures (formerly Film Year Book), 1922-1923 to 1940, and International Motion Picture Almanac (formerly Motion Picture Almanac), 1933 to 1945-1946. These often differ on dates, sometimes by several months; dates given here were chosen arbitrarily when disagreement occurred. Literary sources usually taken from R.B. Dimmitt, A Title Guide to the Talkies (2 vol., 1965).
- 2 Honolulu Star-Bulletin (hereafter SB), April 26, 1940, p. 14; J. Wald and R. Macaulay, eds., The Best Pictures 1939-1940 (New York, 1940), p. 484.
- 3 Film Year Book 1922-1923, p. 56.
- 4 SB, June 4, 1932, s. 2, p. 8.
- 5 Time, Mar. 13, 1933, pp. 32-33 and Jan. 8, 1934, p. 24; SB, Feb. 16, 1934, p. 11, Feb. 19, 1934, p. 7, and April 25, 1935, p. 9.
- 6 Time, July 10, 1933, p. 41; SB, Feb. 22, 1935, p. 4.
- 7 Honolulu Advertiser (hereafter HA), Feb. 21, 1937, Soc., p. 10.
- 8 Time, Dec. 14, 1942, p. 109.
- 9 Time, Jan. 28, 1929, p. 41; SB, Sept. 2, 1929, p. 4.
- 10 R.C. Schmitt, "Movies in Hawaii, 1897-1932," Hawaiian Journal of History, I (1967), 75.
- 11 Ibid., p. 76, and Pacific Commercial Advertiser (hereafter PCA), July 7, 1919, p. 5, July 10, 1919, p. 5, and July 18, 1919, p. 5.
- 12 Data for 1915-1936 from The 1938 Film Daily Year Book of Motion Pictures, p. 275; 1937-1943 from data on number of films approved by Production Code Administration in 1944-45 International Motion Picture Almanac, p. 703.
- 13 Ibid.
- 14 Pictures named in remainder of this discussion described more fully in annotated listing at end of narrative.
- 15 J.C. Furnas, Anatomy of Paradise... (New York, 1947), p. 422.
- 16 Ibid., caption for cuts between pp. 434 and 435.
- 17 Ibid., pp. 412-424; Marguerite Courtney, Laurette (New York, 1955), pp. 112-118.
- 18 L. Halliwell, The Filmgoer's Companion (New York, 1965), pp. 182, 235; 1938-39 International Motion Picture Almanac, pp. 328, 446. Other sources give Miss Lamour's correct name as Slaton (Time, Nov. 15, 1937, p. 41.).
- 19 Biographical data from Motion Picture Almanac, 1933, 1934-35, and 1942-43.
- 20 SB, July 10, 1926, Soc., p. 7, Sept. 2, 1929, p. 4; HA, Jan. 23, 1968, pp. A-1A and A-1B; SB, Jan. 23, 1968, pp. 1, 2, 3; All About Hawaii, 1967, p. 169.

- 21 Motion Picture Almanac, 1933 and 1934; SB, Mar. 19, 1955, Hawaiian Life Week-End Magazine, pp. 4-5; SB, Feb. 13, 1968, p. A-8; Time, Mar. 15, 1968, p. 90.
- 22 Wald and Macaulay, pp. 493-509.
- 23 Source of national release dates in footnote 1. Honolulu release dates from advertisements in Honolulu newspapers. Director, stars, distributor are from these ads and reviews and descriptions cited in following footnotes. Omission of items indicates no information available.
- 24 SB, Sept. 13, 1913, p. 5, Sept. 15, p. 5; Sept. 18, p. 9; PCA, Sept. 15, p. 5, Sept. 19, p. 6.
- 25 SB, Dec. 5, 1913, p. 5, Dec. 6, p. 5; Dec. 8, p. 10; PCA, Dec. 8, p. 6.
- 26 SB, Sept. 18, 1914, p. 7; PCA, Sept. 19, p. 3, Sept. 21, p. 3.
- 27 SB, Jan. 2, 1915, p. 8, Jan. 4, p. 10; PCA, Jan. 4, p. 3. The 1942 version, called The Adventures of Martin Eden, apparently de-emphasized or omitted the South Sea references found in the 1914 picture (Newsweek, Mar. 9, 1942, p. 55).
- 28 PCA, Mar 16, 1916, p. 5, May 18, p. 5; SB, May 18, p. 10; HA, Aug. 17, 1922, p. 5.
- 29 PCA, Jan. 18, 1916, p. 5, Jan. 28, 1917, p. 5; SB, Jan 24, 1917, p. 7, Jan. 29, p. 7.
- 30 PCA, Aug. 29, 1916, p. 2.
- 31 PCA, Nov. 6, 1916, p. 5; SB, Nov. 6, 1916, pp. 7, 12.
- 32 PCA, Aug. 28, 1917, p. 5, Aug. 31, p. 5; Paradise of the Pacific, Oct. 1917, p. 6.
- 33 PCA, Aug. 28, 1917, p. 5, Sept. 3, p. 5, Sept. 4, p. 2.
- 34 PCA, Sept. 1, 1918, p. 5, Sept. 2, p. 2.
- 35 PCA, Jan. 5, 1921, p. 5; SB, Jan. 5, p. 4.
- 36 Audio Film Center, International Film Classics 1967-1968, p. 171; HA, Dec. 28, 1922, p. 6.
- 37 PCA, June 3, 1920, p. 5.
- 38 PCA, Mar. 24, 1921, p. 4.
- 39 SB, Feb. 4, 1922, p. 5; HA, Feb. 5, Soc., p. 9.
- 40 SB, Aug. 13, 1921, p. 5.
- 41 HA, July 7, 1921, p. 4; SB, July 7, p. 7.
- 42 PCA, Mar. 9, 1921, p. 4, Mar. 11, p. 4.
- 43 HA, July 18, 1921, p. 4.
- 44 HA, Oct. 20, 1921, p. 3.
- 45 SB, Dec. 3, 1921, p. 5.
- 46 HA, Mar. 10, 1922, p. 7.
- 47 HA, Nov. 3, 1922, p. 3, Nov. 9, p. 5, Nov. 10, p. 5.
- 48 HA, Oct. 19, 1922, p. 5, Oct. 20, p. 6.
- 49 HA, Jan. 17, 1923, p. 5.
- 50 Time, Mar. 3, 1923, p. 15; HA, Oct. 18, 1922, p. 5, Nov. 11, p. 7, May 5, 1923, p. 4, May 6, 1923, s. 2, p. 11, May 7, p. 4; Paradise of the Pacific, June 1923, p. 15.
- 51 HA, Aug. 30, 1923, p. 5; SB, Mar. 6, 1968, p. C-5.
- 52 HA, Aug. 26, 1923, s. 2, p. 2, Aug. 27, p. 5.
- 53 HA, Dec. 23, 1923, n.p., Dec. 24, p. 7.
- 54 FILM YEAR BOOK 1924, p. 53.
- 55 HA, Nov. 12, 1924, p. 6, Nov. 14, p. 9.
- 56 HA, Oct. 26, 1924, Mag., p. 2, Oct. 27, p. 4.
- 57 SB, Jan. 13, 1926, p. 8.
- 58 HA, July 27, 1925, p. 5.
- 59 HA, Dec. 13, 1925, Auto Sec., p. 7, Dec. 14, p. 3.
- 60 HA, Aug. 17, 1925, p. 2.
- 61 R.J. Flaherty, "Picture Making in the South Seas," Film Year Book 1924, pp. 9-13; Time, Feb. 22, 1926, p. 15; SB, June 7, 1926, p. 3; Forsyth Hardy, ed., Grierson on Documentary (New York, 1947), pp. 5, 58; Arthur Knight, The Liveliest Art (New York, 1957), pp. 143-144.
- 62 Time, May 31, 1926, p. 18; SB, Sept. 29, 1926, p. 12, Oct. 1, p. 9.
- 63 SB, July 10, 1926, s. 2, p. 8, July 12, p. 4.
- 64 SB, Feb. 26, 1927, p. 9, Mar. 1, p. 10.
- 65 SB, Oct. 9, 1926, s. 2, p. 8.
- 66 SB, Aug. 20, 1927, s. 3, p. 11, Dec. 12, p. 10, Dec. 15, p. 16.
- 67 HA, Dec. 31, 1928, p. 4. The 1934 version, titled Charlie Chan's Courage, apparently omitted the Honolulu scene (SB, April 15, 1935, p. 4.)
- 68 Time, Feb. 20, 1928, p. 24.

- 69 Time, Feb. 13, 1928, pp. 39-40; SB, Oct. 4, 1928, p. 2.
- 70 SB, Nov. 10, 1928, s. 3, p. 13, Nov. 12, p. 13.
- 71 Time, Aug. 13, 1928, p. 40; SB, Mar. 4, 1929, p. 12; Jay Franklin, Classics of the Silent Screen (New York, 1959), pp. 108-109.
- 72 SB, Dec. 21, 1929, s. 3, p. 13, Dec. 23, p. 12.
- 73 SB, Mar. 22, 1930, s. 3, p. 11, Mar. 24, p. 8.
- 74 SB, Jan. 25, 1930, s. 3, p. 13, Jan. 27, p. 2.
- 75 Time, May 27, 1929, p. 22; SB, Nov. 11, 1929, p. 12, Nov. 12, p. 12, Mar. 6, 1968, p. C-5.
- 76 SB, Jan. 18, 1930, p. 10, Jan. 20, p. 18.
- 77 SB, June 4, 1929, p. 5; Paradise of the Pacific, June 1929, pp. 9-11.
- 78 SB, May 30, 1930, p. 16.
- 79 Time, Oct. 28, 1929, p. 64.
- 80 Time, Dec. 23, 1929, p. 12; SB, Dec. 13, 1930, s. 3, p. 13, Dec. 15, p. 8.
- 81 SB, Dec. 24, 1930, p. 9.
- 82 SB, May 3, 1930, s. 3, p. 12.
- 83 HA, Dec. 21, 1930, Soc., p. 12, Dec. 25, p. 8; SB, Dec. 24, p. 9.
- 84 SB, Oct. 22, 1930, p. 2, Oct. 23, amusement page.
- 85 SB, May 6, 1931, p. 9, June 9, p. 2.
- 86 Time, Sept. 15, 1930, p. 40; SB, May 4, 1931, p. 2.
- 87 Time, Sept. 22, 1930, p. 30; SB, May 14, 1931, p. 15.
- 88 SB, June 11, 1930, p. 1, Jan. 12, 1931, p. 2.
- 89 SB, Aug. 20, 1931, p. 14.
- 90 SB, Oct. 26, 1931, p. 2.
- 91 SB, Mar. 16, 1932, p. 10, Mar. 17, p. 8.
- 92 SB, April 4, 1931, p. 1, April 6, p. 1, Dec. 12, s. 1, p. 5, s. 2, p. 11.
- 93 Time, Mar. 30, 1931, p. 33; SB, Feb. 1, 1932, p. 8; Knight, pp. 144-145; Franklin, pp. 116-117.
- 94 HA, June 3, 1933, p. 5.
- 95 SB, Dec. 31, 1932, s. 2, p. 7.
- 96 SB, Jan. 20, 1933, p. 12.
- 97 SB, Feb. 2, 1932, p. 1, Mar. 5, s. 3, p. 1; Time, Aug. 22, 1932, p. 20; HA, May 18, 1933, p. 7.
- 98 Time, Oct. 3, 1932, p. 36; SB, Nov. 29, 1933, p. 10.
- 99 Time, Oct. 3, 1932, pp. 36-37; SB, Nov. 22, 1933, p. 10.
- 100 Time, Oct. 24, 1932, p. 54.
- 101 SB, Dec. 31, 1932, p. 6, Oct. 12, 1933, s. 1, p. 20; Time, May 8, 1933, pp. 39-40.
- 102 Time, July 28, 1933, p. 43.
- 103 SB, Feb. 18, 1935, p. 4.
- 104 SB, Aug. 24, 1933, pp. 1, 3, Jan. 13, 1934, s. 1, p. 4; Time, Feb. 5, 1934, p. 24.
- 105 SB, Aug. 24, 1933, pp. 1, 3, Sept. 7, 1933, p. 7, Oct. 14, s. 3, p. 8; HA, Sept. 3, 1936, p. 9.
- 106 Time, Nov. 18, 1935, p. 32; SB, Dec. 2, 1935, p. 9.
- 107 SB, May 9, 1935, p. 1, April 4, 1936, s. 2, p. 9.
- 108 Newsweek, Jan. 18, 1936, p. 40; SB, Jan. 31, 1936, p. 5.
- 109 SB, June 18, 1936, p. 8.
- 110 SB, Nov. 23, 1936, p. 9.
- 111 SB, Feb. 25, 1937, p. 11; Clifford McCarty, Bogey: the Films of Humphrey Bogart (New York, 1965), pp. 35-36.
- 112 SB, Dec. 2, 1937, p. 10; HA, Dec. 3, 1937, p. 8.
- 113 SB, Jan. 13, 1937, p. 5, Mar. 26, p. 6; Time, April 5, 1937, pp. 53-54.
- 114 Time, May 31, 1937, p. 30; SB, June 3, 1937, p. 11.
- 115 SB, Sept. 25, 1937, Soc., p. 13, Sept. 27, p. 7.
- 116 Time, Nov. 29, 1937, p. 42; SB, Dec. 13, 1937, p. 11.
- 117 SB, Jan. 24, 1938, p. 10.
- 118 Time, Nov. 15, 1937, pp. 41-42.
- 119 SB, Dec. 31, 1937, p. 10.
- 120 SB, April 11, 1938, p. 7.
- 121 HA, Feb. 25, 1938, p. 7; Time, Mar. 14, 1938, p. 53.
- 122 HA, July 16, 1938, p. 4.
- 123 Time, Dec. 26, 1938, p. 30; SB, April 3, 1939, p. 6.
- 124 SB, Mar. 6, 1939, p. 11.
- 125 SB, Feb. 3, 1939, p. 6; Time, Feb. 20, 1939, p. 68.
- 126 SB, Nov. 2, 1939, p. 12.
- 127 Newsweek, Aug. 28, 1939, p. 25; SB, Sept. 2, 1939, s. 1, p. 2.

- 128 Time, Feb. 19, 1940, p. 83; Wald and Macauley, p. 471.
- 129 Ibid., p. 425; Newsweek, April 1, 1940, pp. 43-44; SB, Dec. 7, 1939, p. 1, April 6, 1940, Soc., p. 7.
- 130 HA, Mar. 24, 1940, pp. 1, 10; SB, Mar. 30, 1940, p. 2.
- 131 HA, July 20, 1940, p. 11, July 22, p. 7.
- 132 HA, July 20, 1940, p. 11.
133. SB, July 9, 1940, p. 8.
- 134 SB, June 15, 1940, s. 1, p. 7, and Soc. p. 11; Wald and Macaulay, pp. 458-459.
- 135 Newsweek, July 22, 1940, pp. 35-36; SB, Oct. 9, 1940, p. 11, Oct. 10, p. 10.
- 136 SB, Feb. 12, 1941, p. 7, Feb. 13, p. 6.
- 137 Newsweek, Sept. 1, 1941, p. 49.
- 138 SB, Dec. 6, 1941, s. 2, p. 11.
- 139 SB, Dec. 23, 1941, p. 9.
- 140 SB, Feb. 17, 1942, p. 8, July 4, p. 14; Time, Mar. 9, 1942, p. 82.
- 141 Time, Mar. 30, 1942, p. 74; Newsweek, April 13, 1942, p. 66.
- 142 SB, July 4, 1944, p. 7.
- 143 Newsweek, Aug. 10, 1942, p. 54.
- 144 Time, Oct. 19, 1942, pp. 96, 98; Newsweek, Oct. 19, 1942, p. 78.
- 145 SB, June 12, 1943, p. 11.
- 146 Newsweek, Feb. 8, 1943, p. 84; Time, Feb. 8, 1943, p. 85.
- 147 HA, Sept. 26, 1943, s. 2, p. 17.

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ANNOUNCEMENT: With the appearance of the July, 1968 issue, the HHR ends its six-year career. This final number will include a short obituary.

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