

The Crowd Roars

US : 1938 : dir. Richard Thorpe : M-G-M : 92 min
 prod: Sam Zimbalist : scr: Thomas Lennon, George Bruce & George Oppenheimer
 dir.ph.: John Seitz

Gene Reynolds; Mickey Rentschler
 Robert Taylor; Edward Arnold; Frank Morgan; Maureen O'Sullivan; William Gargan;
 Frank Craven; Lionel Stander; Jane Wyman; Nat Pendleton; Charles D Brown; Isabel Jewell

Ref:	Pages	Sources	Stills	Words	Ω □ ∅ Z ∞	Copy on VHS	Last Viewed
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Yearning for some ring action – Gene Reynolds and William Gargan

Source: The Moving Picture Boy

Leonard Maltin's Movie and Video Guide
 2001 review:

"Tippling Morgan gets son Taylor into fighting game and involved with underworld chief Arnold in well-handled yarn. Remade as "KILLER McCoy". **½ "

Speelfilm Encyclopedie review – muddled translation of the above

Halliwell's Film Guide review

"A young boxer becomes involved with the underworld. Standard star vehicle with efficient trimmings. * "

"Exciting melodrama with plenty of ring action, some plausible romance and several corking good characterisations" - **Variety**

The Good Film and Video Guide review:

"A boxing story, which starts incisively, but then settles into the conventions of the genre, without much vigour. Robert Taylor is the prize-fighter, managed by his boozy father, Frank Morgan, and trained by Lionel Stander; Edward Arnold is the underworld boss whose life-style attracts him but there's always Maureen O'Sullivan to lead him back to the straight and narrow. With Jane Wyman, Nat Pendleton and William Gargan."

The M-G-M Story review:

"Seeking a more rugged image for the almost too handsome Robert Taylor [*sic*], the studio cast him as a prizefighter in "**THE CROWD ROARS**". It worked, thanks to Richard Thorpe's vigorous direction of a hardboiled screenplay by Thomas Lennon, George Bruce and George Oppenheimer from Bruce's original, and to Taylor's always serious application to his profession; the box office roared. Here in the foreground [*see still above*] trainer Lionel Stander, boxer Taylor, father and manager Frank Morgan, promoter Charles D Brown. Also in the Sam Zimbalist production were Edward Arnold, Maureen O'Sullivan, William Gargan, Jane Wyman, Nat Pendleton, Gene Reynolds and Isabel Jewell. Tough guy Taylor put up his dukes again for a run-in with Beery in "**STAND AND FIGHT**", a rousing melodrama of stagecoach-versus-railroad pioneering days."

Movies on TV and Videocassette 1988-89 review:

"Not to be confused with the Cagney film. One of those MGM films that somehow lacked the punch Warner Bros would have given a similar plot. An alcoholic papa induces his son to put up his dukes in the fight game, but

sonny boy unfortunately ends up sparring with greedy mobsters and promoters. **1½ "

TV Times Film & Video Guide 1995 review:

"Robert Taylor trained hard for his role in this solid, typical Hollywood boxing film, and it shows in the fights in the ring. It also cost him a broken finger, but the star felt it was worth it to help him escape the pretty-boy label with which he had been tagged after co-starring with Greta Garbo in **"CAMILLE"**. The film was remade by MGM in 1947 as **"KILLER McCOY"**, with the leading role scaled down to fit the dynamic but diminutive talents of Mickey Rooney. ** "

Variety Movie Guide 1993 review:

"The manly art of self-defense, otherwise known as the cauliflower industry, alias prize-fighting, is a rough-and-tumble racket operated by big-time gamblers with small-time ethics, according to the film, **"THE CROWD ROARS"**, in which Robert Taylor leads with his left hand. It's exciting melodrama with plenty of ring action, some plausible romance and several corking good characterisations.

There are moments early in the film when it appears that George Bruce, the author, intends to dwell on the angle of mob psychology. He steers away from any depth in the treatment of his theme, however, and holds to a plot about a choir boy who becomes a contender for the light heavyweight championship.

Frank Morgan creates something interesting out of the role of the pug's father, a drunkard and braggart. Edward Arnold is the conventional bookmaker and fight manager, who works successfully on the theory that the smartest gamblers are the biggest suckers. Heart interest is centred in a love affair between Taylor and Maureen O'Sullivan."

[no listing in "The Critics' Film Guide", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "Video Movie Guide 1993" or "The Virgin Film Guide"]

Not to be confused with a 1932 James Cagney film of the same title about a racing driver. Evidently this is one of those titles which only holds interest for the archive in the prologue scenes of the hero's boyhood, sometimes breezed through in under a minute, sometimes (as in **"OF HUMAN HEARTS"**, also with Gene Reynolds) accounting for nearly half the film – and the better half at that.

Reynolds embarked comparatively late on his film career at 13, but was kept very busy 1938-40, among others in **"BOYS TOWN"** (38), **"BAD LITTLE ANGEL"** (39), **"THEY SHALL HAVE MUSIC"** (39) and **"GALLANT SONS"** (40). He's 15 here, but despite good looks to equal those of Robert Taylor, he failed to metamorphose into a matinee idol in his turn. The slightly less glamorous Mickey Rentschler (14) played a subdued Joe Harper in the previous year's **"THE ADVENTURES OF TOM SAWYER"**, was also among the faces in **"BOYS TOWN"**, and cropped up in such titles as **"KID MILLIONS"** (34), **"SINS OF MAN"** (36), **"PECK'S BAD BOY WITH THE CIRCUS"** (38) and the serial **"RADIO PATROL"** (37).

Many people still subscribe to the belief that professional boxing is a "sport". I would hardly agree, but see subject index under **ALCOHOLISM** and **SPORT** for other boxing titles, most notably **"THE CHAMP"**.