

Little Accident

US : 1939 : dir. Charles Lamont : Universal : 65 min
 prod: Charles Lamont : scr: Paul Yawitz & Eve Greene : dir.ph.:
[Baby Sandy](#)
 Hugh Herbert; Richard Carlson; Florence Rice; Ernest Truex; Fritz Feld; Edgar Kennedy;
 Joy Hodges; Etienne Girardot; Anne Gwynne; Peggy Moran

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	⌘	Copy on VHS	Last Viewed
5856	1.5	3	1	577	-	-	-	-	-	No	unseen

Halliwell's Film Guide review:

"A baby is passed from hand to hand after her father abandons her. Simple-minded comedy bearing little relation to [*the 1930 film of the same name*]; it's now a vehicle for the baby."

"Elemental comedy [*sic*] for supporting attraction in nabes" - **Variety**

Speelfilm Encyclopedie review:

"Journalist Herbert, who writes a question-and-answer column, finds an abandoned baby and decides to raise it himself. An insignificant comedy with a good cast. *1/2 "

The Universal Story review:

"Loosely based on the 1930 film version, this remake of **"LITTLE ACCIDENT"** starred the riotously unhinged Hugh Herbert as a newspaper advice columnist, writing under a woman's pseudonym, who finds an abandoned baby and decides to take it into his care. Had he realised just how much of a scene-stealer the kid would turn out to be, he would probably have had some second thoughts!

Little Sandra Lee Henville was cast as the abandoned tot (called Sandy) and was the *raison d'être* for resuscitating Floyd Dell and Thomas Mitchell's play "The Little Accident", on which Paul Yawitz and Eve Green based their screenplay. As long as little Miss Henville was eliciting "ooh"s and "aah"s from indulgent audiences, the rest of the cast barely got a look in. These neglected thespians included Florence Rice, Richard Carlson, Joy Hodges, Edgar Kennedy, Etienne Girardot, Ernest Truex, Anne Gwynne and Peggy Moran. It was produced and directed by Charles Lamont. A third version of the story appeared in 1944, called **"CASANOVA BROWN"**."

[no listing in "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. "Elemental comedies" involving babies (especially unplanned ones) are as old as cinema itself, and continue today in films such as **"RAISING ARIZONA"**, **"THREE MEN AND A BABY"** and **"LOOK WHO'S TALKING"**. Babies are children too of course, but since their personalities are too amorphous to register on screen at this age, and since they can scarcely be reckoned to be delivering a "performance", often gazing past the camera to where real mummy or daddy is standing, titles involving babies are given a low priority by the archive. No-one would be so blunt as to say so in public, and some mothers would dissent from the view, but babies are tacitly recognised by the world as a class of "pre-person", an externalised foetus, to be handled with care, to be discreetly discarded,

but not to be recognised as an individual human being just yet. With spoken language comes that status. Baby Sandy's later vehicles included "**SANDY IS A LADY**" (40), "**SANDY GETS HER MAN**" (40) and "**BACHELOR FATHER**" (41).

See also the 1930 original, and subject index under **BABIES, COMEDY, JOURNALISTS (& OTHER LIARS)** and [ORPHANS / ADOPTION](#).