

FILM ESTIMATES

Progressive teachers will find dependable advice in these estimates on current film releases. Recognizing that one man's meat may be another man's poison, the National Committee on Current Theatrical Films gives three ratings: A, for discriminating adults; Y, for youth; and C, for children. These estimates are printed by special arrangement with *The Educational Screen*, Chicago.

ANNAPOLIS FAREWELL (Sir Guy Standing, Tom Brown) (Para) Sincere, well acted story of Annapolis life, centered around a very wrong-headed midshipman and rare old retired Commander, with fine emphasis on best naval traditions. Patriotic, appealing, very sentimental but gripping even to theatrical climax. 9-17-35
(A) Very gd (Y) Exlnt. (C) Gd. if not too sad

BRIGHT LIGHTS (Joe E. Brown) (Warner) Small-town vaudeville team, man and wife, almost estranged by his sudden rise to star on Broadway with madcap heiress as partner but, disillusioned, he rushes back to wife. Character interest slight. Brown's slapstick antics replace plot. 10-8-35
(A) Good of kind (Y) Amusing (C) Funny

CALL OF THE WILD (Clark Gable, Loretta Young) (UA) Thrilling Alaskan melodrama, adapted from Jack London, of violent peril and adventure in search of gold, ably acted, amid gorgeous Arctic scenery, with real comedy and human appeal, and strong triangle love-interest of usual Gable type. 7-30-35
(A) Good of kind (Y) Mature (C) No

CHINA SEAS (Clark Gable, Jean Harlow) (MGM) Well-done ultra-thrilling sea-melodrama of frantic action and hectic romance of hard hero and cheap, brazen heroine. Incredible stuff about typhoons, tortures, lurid villainy, sudden death, with double use of old Victor Hugo episode a century old. 8-27-35
(A) Good of kind (Y) Unwholesome (C) No

DARK ANGEL, THE (March, Marshall, Merle Oberon) (U.A.) The well known post-war play splendidly screened. The tensely emotional theme is splendidly acted and directed with extreme skill, as notable for what it omits as for what it includes. A poignant love story convincingly and beautifully told. 9-17-35
(A) Exc. (Y) Fine but mature (C) Beyond them

DON QUIXOTE (Feodor Chaliapin, George Robey) (Made in France, English dialog) Highly artistic screening of Cervantes' great character, wistful, tragic, true. Finely acted, set, directed. Accurate in detail, with tempo and atmosphere of the period. A joy to all who know their Don Quixote. 10-1-35
(A) Excel. (Y) Mat. but good (C) Beyond them

ESCAPADE (Wm. Powell, Luise Rainer) (MGM) Clever, well-sustained Viennese costume comedy from German original, presenting sophisticated romance and intrigue without offense. Among fine cast, new Viennese actress, Rainer, does outstanding role. Done in exactly right spirit and tempo. 7-30-35
(A) Fine of kind (Y) Mature (C) No interest

GAY DECEPTION, THE (Francis Lederer, Frances Dee) (Fox) Improbable, romantic whimsy about naive country girl winning \$5,000 in lottery and going cityward to spend it. An incognito

Prince, as bell-hop, elevator boy, etc., trails her faithfully, carries her triumphantly through social embarrassments. Lederer very engaging. 10-1-35
(A) Very gd. of kind (Y) Very amsg. (C) Gd.

GOOSE AND THE GANDER, THE (Kay Francis, Geo. Brent) (Warner) Sophisticated farce. Heroine is ex-wife plotting revenge on husband-snatching vamp, starting new affair with bachelor-hero. Hilarious, but involved situations, ending in romance for bachelor and heroine and return of flirt to her ineffectual husband. 9-24-35
(A) Amusing (Y) By no means (C) No

HARMONY LANE (D. Montgomery, Evelyn Venable) (Mascot) Artistic, credible, moving story of romance, drama and tragedy of Stephen Foster's life, with charming setting and background of his much-loved melodies. Title role, and one or two others, outstanding in finely acted whole. 10-8-35
(A) Excellent (Y) Excellent (C) Mature

HERE'S TO ROMANCE (G. Tobin, Nino Martini) (Fox) Rich playboy finances blonde dancer in Paris, his wife does same for young singer. Their "art interest" fades when proteges fall in love. Fine music, Martini's notable singing, and Schuman-Heink's minor role deserve better story. 10-8-35
(A) Fairly good (Y) Perhaps (C) Little interest

REDHEADS ON PARADE (John Boles, Dixie Lee) (Fox) Light, frothy bit about what happens backstage on a movie lot, made up of usual ingredients—hero in love with heroine, jealous financial backer, high-powered publicity man, etc. Slight plot prolonged by spectacular dance ensemble and overdone comedy. 9-24-35
(A) Thin (Y) Fair (C) No interest

RED SALUTE (Barbara Stanwyck, R. Young) (Reliance) Father-flouting heroine and conceited hero wrangle incessantly through lively adventures, dodging the law from Washington to Mexico and back. Advocates Americanism vs. Reds, but too clumsily to convince. Merely wisecracking comedy. 10-8-35
(A) Mediocre (Y) Hardly good (C) Little int.

SHE GETS HER MAN (Zazu Pitts, Hugh O'Connell) (Univ..) Crazy slapstick farce in which timid waitress accidentally prevents bank robbery and becomes national heroine through efforts of high-pressure promoter, leading women in war against crime and even reforming gangsters who kidnap her. Exaggerated burlesque stuff. 9-24-35
(A) Absurd (Y) Prob. funny (C) Undesirable

WE'RE IN THE MONEY (Joan Blondell, Glenda Farrell) (Warner) Mere series of episodes showing how a pair of slangy gold-diggers work a profitable racket delivering summonses to breach-of-promise victims. Cheap in dialog, action and character. Ending proves one can't be too cheap to succeed. 8-27-35
(A) Stupid (Y) No (C) No