

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.

BRIDE COMES HOME (Colbert, McMurray, Young) (Para.) Tawdry stuff, with feeble dialog and stale humor, about hero and heroine that fight loud and long, but are in love, and wrangling ends in burlesque marriage ceremony. Fine example of bad taste in theme and good cast wasted. (A) Cheap (Y) Undesirable (C) No

CAPTAIN BLOOD (Errol Flynn, Olivia de Havilland) (Warner) Gripping sea-melodrama of 17th century England, packed with fights, grim cruelties, and a thrilling romance. Flynn notable as dauntless hero who is doctor, slave, pirate, and finally Governor. Strong, vibrant, convincing picture. (A) Excellent (Y) Fine thriller (C) Too strong

I DREAM TOO MUCH (Lily Pons, Henry Fonda) (RKO) Pleasing little story of opera-singer who wanted her small-gauge husband and a baby more than a glamorous stage-career. Fine music, classical and popular, and notable for Lily's charm, unmistakable acting talent and glorious singing. (A) Enjoyable (Y) Excellent (C) Mature but gd.

I FOUND STELLA PARISH (Ian Hunter, Kay Francis, Sybil Jason) (Warner) Romantic melodrama of notable quality and fine dialog. From London stage success, innocent heroine's unfortunate past drives herself and child into exile. Star reporter seeks, finds, loses, and wins. Hunter and Jason rôles excellent. (A) Interesting (Y) Good (C) Beyond them

IF YOU COULD ONLY COOK (Herbert Marshall, Jean Arthur) (Columbia) Lightsome, pleasing remodeling of poor-girl-rich-man theme, delightfully combining whimsy, humor, and suspense. Hero, heroine, and jovial racketeer agreeably involved in deftly acted romance. Smoothly directed. (A) Pleasing (Y) Very good (C) Good

MAGNIFICENT OBSESSION (Irene Dunne, Robt. Taylor) (Univ.) Brazen, disagreeable wastrel makes gruesome start for what develops into a powerful, appealing romance and deep love and devotion. Splendidly played. Drunken egocentric of start is a bit too crass to become so noble, but finely enough done to convince. (A) Notable (Y) Mature (C) Beyond them

METROPOLITAN (Lawrence Tibbetts, Virginia Bruce) (Fox) Thin story built expressly as frame for operatic arias and songs finely rendered with usual Tibbetts vigor. His acting is highly self confident, expansive, explosive, but hardly satisfying. Many moments unconsciously comic, or less comic than intended. (A) Fair (Y) Fairly good (C) Harmless

MISS PACIFIC FLEET (Blondell and Farrell) (Warner) Fast, rowdy farce about efforts of two slangy, stranded chorus-girls to raise fare back to Broadway. Abounds in wisecracks and uncouth comedy antics, with beauty contest, pre-

posterous prizefight, and wild speed-boat chase as features. (A) Silly (Y) Poor (C) No

MISTER HOBBO (George Arliss) (G-B) Improbable but interesting story of lovable tramp made bank president by scheming swindlers. His heritage of financial ability enables him to solve crisis and save heroine's happiness, when he resumes trampng. Delightful Arliss rôle, free of mannerisms. (A) Very good (Y) Excellent (C) Good

A NIGHT AT THE OPERA (Marx Brothers) (MGM) Crass, crazy slapstick comedy built on ghastly burlesque of opera. Vacuous hilarity, low comedy without wit, more ridiculous than funny. The Marxes still think that raucousness, boorishness, vulgarity and absurdity make "comedy." Abundant guffaws for guffaw-addicts. (A) Dep. on taste (Y-C) Decidedly not the best

ROSE OF THE RANCHO (Gladys Swarthout, John Boles) (Para.) The famous Belasco stage-play becomes a rather antiquated western, with the action slowed down to musical-comedy tempo. Swarthout's singing is the feature. Benign John Boles does the best he can with a strenuous he-man rôle. (A) Fair (Y) Fairly good (C) Little interest

SYLVIA SCARLET (Hepburn, Aherne, Grant) (RKO) Hepburn does fine dual rôle in appealing romantic whimsy. Heroine masquerading as boy, with father, joins cockney crook. They reform and become show troupe. Their adventures make delightful comedy and some grim pathos. Lovely photography and notable performance. (A) Notable (Y) Good (C) Little interest

TRANSATLANTIC TUNNEL (Richard Dix, Leslie Banks, Madge Evans) (Gau.-Brit.) Great spectacle-drama, ably done, of gigantic engineering task to bind England and America. Done with dignity, power and surprising convincingsness. Expertly achieves credible combination of human interest and monstrous mechanics. (A) (Y) Very int. of kind (C) Perhaps too strng.

WHIPSAW (Myrna Loy, Spencer Tracy) (MGM) Intensely interesting and clever story of crooked heroine caught between jewel thieves and a detective. Situations more plausible, direction more competent, ending more convincing than usual in such pictures. Humor, pathos, well-managed suspense make real entertainment. (A) Fine of kd. (Y) Fine thrlr. (C) Not for thm.

YOUR UNCLE DUDLEY (E. E. Horton) (MGM) Wholesome domestic farce-comedy of long-suffering "booster" of small-town enterprises, with loving cups as sole reward, his business dwindling, relations to be supported, and a patient fiancée. But the worm turns at last and domestic happiness is restored. (A) Gd. of kd. (Y) Amusing (C) Fairly amus.