

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.

- ANYTHING GOES (Bing Crosby, Ethel Merman) (Para) Fast, crazy, complex farce-comedy with real "box-office" novelty. Usual "singing," absurd "lyrics," spectacular dancing, "romance," and burlesque antics. Inoffensive except for chronic crook masquerading as priest. Typical present-day taste in pictures. 2-11-36
(A) (Y) Very good of kind (C) Probably good
- ATLANTIC ADVENTURE (Nancy Carroll) (Columbia) Fairly continuous excitement over assorted crooks on Atlantic liner trying to trick each other out of valuable diamonds. Endless complications, but breezy reporter-hero solves all, arrests all, and wins back his lost job and the intermittently terrified heroine. 9-17-35
(A) Depends on taste (Y) Perhaps (C) No
- CEILING ZERO (Cagney and O'Brien) (Warner) Utterly smart-aleck, daredevil aviator tricks his pals, seduces women, ruins friends, but finally dies in heroic sacrifice testing out new invention. Loud, wisecrack dialog; cheap, suggestive romance; but tense, vivid picture of perilous mail-transport service. 2-17-36
(A) Very good of kind (Y) Better not (C) No
- CHARLIE CHAN'S SECRET (Warner Oland) (Fox) Typical and good Charlie Chan story, with Chinese hero solving unusual murder in his original fashion, in a creepy atmosphere of spiritualistic seances. The veteran actress, Henrietta Crossman, adds much to the quality of the production. 2-17-36
(A) (Y) Good of kind (C) Unless too exciting
- DANGEROUS (Bette Davis, Franchot Tone) (Warner) Supposedly supreme actress, pursued by supposed "jinx," becomes tough, gin-soaked female bawling billingsgate, until restored from gutter to stage by fine wealthy hero, who nearly falls before her terrific sex appeal. Loud theatrics. 1-28-36
(A) Dep. on taste (Y) Unwholesome (C) No
- KIND LADY (Aline MacMahon, Basil Rathbone) (MGM) Opens appealingly as charming play of character. Becomes artificial yarn of humorless crookedness, with unmitigated distress for helpless heroine and audience. Depressing swindle with slight relief at the end. The antithesis of entertainment. 2-11-36
(A) Dismal (Y) Painful (C) No
- LA MATERNELLE (French production) (Metropolis) Artistic masterpiece portraying child life in welfare school in Paris slums, with adult problems intimately interwoven. Delightful character comedy, superb acting and direction. English titles. Motion picture art as it can be. 1-28-36
(A) Excellent (Y) Mature (C) Beyond them
- MILLIONS IN THE AIR (Wendy Barrie, John Howard) (Para.) Tiresome, slow-moving story of "amateur hour." Too many acts clutter and obscure slender little romance of young ice cream-vendor-saxophonist and millionaire sponsor's daughter, ambitious to succeed by her voice alone. Amusing in spots. 1-28-36
(A) Only fair (Y) Perhaps good (C) No interest
- NEXT TIME WE LOVE (Margaret Sullavan) (Univ) Wistful, human, at times poignant story of loyal young love suffering from force of circumstances. Fine-grained, restrained, convincing portrayal of three intelligent humans deeply in love. Flaws minor beside merits. Sullavan notably fine. 2-3-36
(A) Excellent (Y) Very good (C) Beyond them
- PROFESSIONAL SOLDIER (Victor McLaglen, Freddie Bartholomew) (Fox) Crude, tough Marine, hired to kidnap boy king, turns friend, runs amuck in slaughter, and saves his little pal. Much strong human appeal, but largely rough-neck comedy and two-fisted heroics. Bad taste but good box-office. 2-11-36
(A) Depends on taste (Y) Doubtful (C) No
- RIFF-RAFF (Jean Harlow, Spencer Tracy) (MGM) Tough, squalid waterfront life cheaply theatricalized with crude characters, benighted English and maudlin sentiment. Blatant hero's brazen conceit, and heroine's raucous commonness, get monotonous and even painful. Title perfect. 1-28-36
(A) Cheap (Y) Unwholesome (C) No
- SHE MARRIED HER BOSS (Claudette Colbert, Melvyn Douglas) (Columbia) Rather mirthless, unconvincing comedy about skilled secretary who manages to marry her unromantic store-owner boss with desolate home. Clever, outrageous child a factor. Too much of film is dull and drunken ending is stupidly false. 9-17-35
(A) Poor (Y) No (C) No
- STRIKE ME PINK (Eddie Cantor) (UA) Fast, hilarious, non-vulgar farce with typical Cantor gag-and-pantomime, and crazy nerve-wracking "chase" for climax. Labored absurdities, would-be music, doggerel dialog. Excellent for those who like artificial concoction of non-intelligent comedy. 1-28-36
(A) Dep. on taste (Y) Gd of kd (C) Unless exct.
- TALE OF TWO CITIES (Ronald Colman and fine cast) (MGM) Notable filming of major action of Dickens novel against vivid, lurid background. Temper and times of French Revolution made unforgettable, with human drama finely emphasized. Too melodramatic for some, but excellences make it outstanding. 1-28-36
(A-Y) Excellent (C) Gd. but exceed. str. in spots
- THE LADY CONSENTS (Ann Harding, Herbert Marshall) (RKO) Thoroughly enjoyable problem play, intelligently done by author, director and actors. Very sophisticated and "modern" but dignified. The "other woman's" machinations are convincingly successful, and the conclusion just as convincingly logical. 2-11-36
(A) Interesting (Y) Doubtful (C) No
- THE PERFECT GENTLEMAN (Frank Morgan) (MGM) Whimsy and burlesque, in quite "English" style, with Morgan reveling in role of ne'er-do-well father of young English churchman, and committing his faux pas always like a gentleman. Exaggerated, improbable, but amiably amusing character sketch. 2-3-36
(A) Rather amusing (Y) Amusing (C) Fair