

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.

CARNIVAL IN FLANDERS (La Kermesse Heroique) (French prod., English titles) Outstanding costume comedy brings to life imaginary episode in 17th Century Flanders. Wives heroically ignore terror-stricken men, turn horror of Spanish invasion into hilarity by feminine methods. Merri-ly sophisticated masterpiece.
(A) Excellent (Y) Doubtful (C) Beyond them

CLARENCE (Roscoe Karns, Eleanor Whitney, Eugene Pallette) (Para.) Good screening of Tarkington's whimsical story of hero, a timid and unknown genius, plopped into position with a hysterical family where he becomes invaluable. Class B, but lively and amusing in action, dialog and character.
(A) Good (Y) Very good (C) Good

THE CRIME NOBODY SAW (Lew Ayres, Eugene Pallette) (Para.) Mediocre murder tale, poor in direction, acting and dialog. Incredible action and artificial situation. Three would-be playwrights, hired to write, are devoid of ideas till a crime under their very noses supplies necessary plot.
(A) Mediocre (Y) Perhaps (C) No

EAST MEETS WEST (George Arliss and English cast) (GB) Costume melodrama of rum-running, romance, intrigue, with Arliss doing "Green Goddess" role with sly gusto. Oriental sultan of small domain plays emissaries of rival nations against each other to win huge loan from each. Undesirable elements.
(A) Good of kind (Y) Doubtful (C) No.

GOOD OLD SOAK (Wallace Beery, Janet Beecher) (MGM) Well-acted screening of Don Marquis' glorified drunkard, "The Old Soak," retaining genuine comedy and human appeal, but heavy-drinking, good-hearted father is too slovenly, boorish and crude to accord convincingly with his supposed environment.
(A) Good of kind (Y) Doubtful (C) No

INTERNES CAN'T TAKE MONEY (Stanwyck, McCrea) (Para.) Medical ethics and gangsterism combined in finely acted, sensational drama. Gang leader owes life to interne-hero and helps him find heroine's daughter, hidden by ex-husband. Character values distorted, ethics scrambled, racketeers glorified.
(A) Good of kind (Y) Better not (C) No

KING AND THE CHORUS GIRL (Fernand Gravet, Joan Blondell) (Warner) Clever, airy romantic comedy of whimsical nonsense. Gravet notable as irresponsible play-boy king who never sees daylight. Blondell fine as little American chorus girl who cures him. Thin sophisticated atmosphere vanishes in laughs.
(A-Y) Very good of kind (C) Little interest

MARKED WOMAN (Bette Davis, Humphrey Bogart) (Warner) Grim, strong picture of sordid, sexy business of night-club "hostesses" working

to enrich murderous bully, their overlord in vice. Decency thrillingly defeated throughout. Fine example of expert screening of outrageous theme.
(A) Dep. on taste (Y-C) Utterly unwholesome

SEVENTH HEAVEN (James Stewart, Simone Simon) (Fox) Notable re-creation in sound of famous silent of ten years ago, superior to it in dramatic vigor and pictorial technique if not in charm and sentimental appeal. More strength than subtlety at times. Stewart's Chico excellent.
(A) Excell. (Y) Mature bt. gd. (C) Beyond them

TOP OF THE TOWN (Doris Nolan, Geo. Murphy) (Univ.) Frenzied noise, jazz, dance, "music" and brainless hilarity in glorified cabaret where life is just one long hunt for laughs. Burlesque proof that "swing" beats "classical." Low salaries made possible big sets. Compare such stuff with "May-time!"
(A) Dep. on taste (Y) Doubtful (C) No

TWENTY-THREE AND A HALF HOURS LEAVE (J. Ellison) (Grand Nat.) Breezy farce about doughboys in camp. Rollicking fun, slapstick, song sequences, as cocky sergeant hero wins wager that he will breakfast with the general, and wins his daughter also for good measure.
(A) Perhaps (Y) Amusing (C) Probably good

WAIKIKI WEDDING (Bing Crosby, Shirley Ross) (Para.) Much photographic beauty but little else. Bing, as ingenious publicity-man for Hawaiian pineapples, starts what leads to crazy hash of South Sea adventure, maudlin romance, volcanic eruptions, sensuous dances, clown comedy, and much, much Bing "music."
(A) Depends on taste (Y-C) Doubtful value

WAKE UP AND LIVE (Winchell, Bernie, Faye, Jack Haley, Patsy Kelly, Ned Sparks, Catlett) (Fox) Hilarious farce comedy at its best. Winchell-Bernie feud and Kelly-Sparks wisecracks deftly woven into plot centered on hunt for "phantom troubadour," whose voice, accidentally on air, starts frantic complications.
(A-Y) Excellent of kind (C) Probably amusing

THE WOMAN I LOVE (Paul Muni, Miriam Hopkins) (RKO) Unsympathetic leading roles and old, overdone Great War details mar this serious triangle story. Muni hated as jinx by fellow-airmen. His adored wife in love with youth in same squadron. Depressing mess solved by youth's death! Waste of Muni-Hopkins.
(A) Disappointing (Y) Unwholesome (C) No

WOMEN OF GLAMOUR (Virginia Bruce, Melvyn Douglas) (Columbia) Gold-diggers glorified in atmosphere of luxury, sex and wisecrack. Rich painter leaves wife to marry blase young heroine, and just manages to save her from round-the-world trip with drunken rounder. Worse because well-acted.
(A) Depends on taste (Y-C) Very unwholesome