

## FILM ESTIMATES

Recognizing that one man's meat may be another'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.

**AWFUL TRUTH, THE** (Irene Dunne, Cary Grant) (Col) Fast, hilarious farce-comedy opening with breezy divorce and ending with inevitable reconciliation. Notably fine for subtle character acting by stars. Clever mixture of genuine comedy, rowdy farce, and near burlesque. Risque bits strive to be inoffensive.

(A) Excellent of kind (Y) Sophisticated (C) No

**BEG, BORROW OR STEAL** (F. Morgan, Janet Beecher, Florence Rice) (MGM) Light, entertaining, deftly-acted comedy. Impoverished American of shady habits, living in France, feigns wealth to impress visiting relatives, with inevitable disclosures. Crookedness made very amusing and appealing, but effect probably harmless.

(A) Very gd. of kd. (Y) Probably good (C) No

**CONQUERORS OF THE ARCTIC** (Amkino) Detailed record of Soviet expedition to North Pole by planes last spring, simply told, naturally acted, effectively photographed. Illuminating views of physical aspects of polar region and hardships of life there. Accompanied by explanatory English commentary.

(A) Interesting (Y) and (C) Good

**CONQUEST** (Garbo, Boyer) (MGM) Gorgeous romantic melodrama dotted with history, elaborately set, done with power, dignity and beauty by a notable cast. Makes Napoleon's whole career center round one colorful love affair. Boyer and Garbo do outstanding roles. Long and tempo slow at times.

(A) Notable (Y) and (C) Very mature

**DAMSEL IN DISTRESS** (Fred Astaire, Joan Fontaine) (RKO) Light, pleasing entertainment, absurd far-fetched story, but characters and situations make it quite amusing. Rather more story, less dancing than usual. Some excellent photography, novel camera effects and settings. Gracie Allen very funny.

(A) Amusing (Y) Amusing (C) Amusing

**DANGER-LOVE AT WORK** (Ann Sothorn, Jack Haley, Boland, Horton) (Universal) Provides some laughs in its burlesqued nonsense, but eccentricities of assorted characters are overdrawn to point of mere silliness, and the one sudden musical interlude in stable is quite startling.

(A) Hardy (Y) May amuse (C) Doubtful value

**DINNER AT THE RITZ** (Annabella, David Niven, Paul Lukas) (Fox) Exciting blend of adventure, romance and tragedy, made in England, attractively set and capably acted. Rather involved plot as heroine dons disguises and tracks down father's murderer, who is captured in highly melodramatic climax.

(A) Good of kind (Y) Perhaps (C) No

**DOCTOR KNOCK** (Louis Jouvet) (French, with full English titles) Hilarious satire of medical commercialism. Romains' novel made into typi-

cal continental farce comedy. Unscrupulous doctor transforms whole village of healthy mountaineers into hypochondriacs and profits accordingly. Fine for French students.

(A) Very gd. of kd. (Y-C) More or less amus.

**EBB TIDE** (Milland, Homolka, Farmer) (Para) Stevenson's thrilling adventure drama of three derelicts in the South Seas, notable for excellent characterization by Homolka and Barry Fitzgerald. Unpleasant, slow-moving story, but gripping and suspenseful. Impressive sea photography in Technicolor.

(A) Interesting (Y) Strong (C) Absolutely not

**FIRST LADY** (Kay Francis, Preston Foster) (Warner) Literal screening of stage play satirizing Washington politics, expertly done by notable cast which makes the most of the character comedy and witty dialog, but the theatricalized "society" and artificial plot are merely amusing, not convincing.

(A) Very gd. of kd. (Y) Perhaps (C) Little int.

**GIRL SAID NO, THE** (Rob't Armstrong, Irene Hervey) (Grand Nat'l) For revenge on gold-digger taxi-driver heroine, hero puts her in fake show with former troupers which turns out a surprise hit and everybody's happy. Gilbert & Sullivan music a good feature.

(A) and (Y) Fairly good of kind (C) No

**I'LL TAKE ROMANCE** (Grace Moore, Melvyn Douglas, Stuart Irwin) (MGM) Light, gay musical romance, lavishly costumed and set. Excerpts from several operas beautifully sung. Grace charming, plot quite wholesome and entertaining, with amusing situations and subordinate roles.

(A) and (Y) Very good (C) Good if it interests

**STAND-IN** (Leslie Howard, Joan Blondell) (U. A.) Sprightly, frank satire on film industry. Howard delightful as unsophisticated financial expert sent to Hollywood to save movie company. Enjoyable blend of comedy, hilarious farce, serious drama, interesting backgrounds, deft direction and acting.

(A) Very good (Y) Good (C) Doubtful interest

**THEY WON'T FORGET** (Claude Rains, Edw. Norris) (Warner) Finely acted, impressive and challenging indictment of mob violence, sectional hatred, political expediency and sensational journalism. Grimly tragic story, based on facts, told with simple clarity, restrained but terrible forcefulness.

(A) Notable (Y) Too strong (C) No

**TRUE CONFESSION** (Lombard, MacMurray, J. Barrymore) (Para) Crazy, incredible, fast-moving, sophisticated comedy. Heroine, a chronic liar, is unjustly accused of murder, but confesses to charge so that lawyer-husband, who believes her lie, can clear her on self-defense plea. Zestful comedy role by Barrymore.

(A) Amusing (Y) and (C) Unsuitable