

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.

ALL-AMERICAN SWEETHEART (Patricia Farr, Jimmie Eagles) (Columbia) Pseudo-college story, feebly acted, of crooked gamblers' racket in inter-collegiate crew-racing involving innocent hero and college president. Officious, unappealing co-ed heroine runs everything until all is solved.

(A) Stupid (Y) Perhaps (C) No

BIG BROADCAST OF 1938 (Fields, Raye, Lamour) (Para) Transatlantic race between super liners in thin plot padded out with vaudeville. Lavish sets, trick photography, animation sequence, incessant music, dancing, sexy "lyrics" and noise. Much occupation for eye and ear, none for mind. Laughs for the many.

(A) Depends on taste (Y) (C) Mostly amusing

BRINGING UP BABY (Hepburn, Grant, Ruggles, Robson) (RKO) Hilarious slapstick-disaster farce-comedy of museum-scholar hero hampered by wealthy madcap heroine trying to "help." Dizzy mixture of Brontosaurus bones, leopards, and general absurdities. Amusing but too long. Hepburn fine in "Lombard" role.

(A) Good of kind (Y) (C) Amusing

CHECKERS (Jane Withers, Erwin, Merkel) (Fox) Lively horse picture with much real character comedy, with brassy little Jane bossing the action. Ethics badly twisted. Petty swindling and gambling made engaging, sympathetic and successful. Notably good roles by Stuart Erwin and Una Merkel.

(A) Fairly good (Y) Doubtful (C) No

GIRL OF THE GOLDEN WEST (MacDonald, Eddy) (MGM) Long, elaborate screening of the Belasco classic with fine western settings, delightful music and song, and picturesque characters. Romantic melodrama with too many interpolations to be very dramatic. Better acting by the cast than by the stars.

(A) (Y) Very good of kind (C) Beyond them
KATHLEEN (Sally O'Neill and Irish cast) (Made in Ireland) Authentic Irish atmosphere, backgrounds, characters and dialog make interesting this domestic comedy and romantic melodrama. Heroine must choose between singing stevedore and wealthy young landowner. Typical Irish songs and dances. Picture technique fair.

(A) (Y) Fairly good (C) Little interest

LITTLE ROUGHNECK (Edith Fellows, Leo Carillo) (Columbia) Raucous, charmless comedy about brazen brat and her nuisance mother, supposedly funny but merely impossible, trying vainly to crash the movies until crude but soulful Spanish peon humanizes the girl. Carillo's good role hardly atones for the rest.

(A) Poor (Y) No (C) By no means

LOVE, HONOR AND BEHAVE (Wayne Morris, Priscilla Lane) (Warner) Main theme of "good loser" vs. "fighter" supposedly solved in sophisticated situation of dubious social value. Infidelity,

divorce, remarriage, flippant treatment of parents, non-respect for all but "modern" youth. "Pitch woo" begins on screen.

(A) Depends on taste (Y) No (C) No

MAYERLING (Charles Boyer, Danielle Darrieux) (French production) Famous romance of Emperor Franz Joseph's unhappy philandering son elaborately screened with beauty, strength, dignity, and splendid acting. Fine French dialog and English titles. Brilliant, beautiful Darrieux now "signed" by Hollywood!

(A) Notable (Y) No (C) No

MERRILY WE LIVE (C. Bennett, Aherne, Mowbray, Burke) (MGM) Uproarious slapstick in high life, done by experts. Billie Burke, as nitwit mother in rich home, sets pace. Supposed tramp, taken in as chauffeur, brings endless complications. Thoroughly laughable romantic farce-comedy of daft family.

(A) Very good of kind (Y) (C) Very amusing

REBECCA OF SUNNYBROOK FARM (Shirley Temple) (Fox) Title misleading. Worthless uncle exploits Shirley's singing (sic!) on radio, but she tricks him out of contract to delight and profit of her real friends. Poor use of real little actress in a story to publicize radio and radio technique.

(A) (Y) Fairly good (C) Amusing

ROMANCE IN THE DARK (Boles, Swarthout, J. Barrymore) (Para) Senseless title for lavish musical with fine music, carefully sophisticated situations, and over-complicated plot. Two lady-killers rivals for two women. Bristles with absurdities in character and action. Much comic effort with little spark.

(A) Depends on taste (Y) Sophisticated (C) No

SALLY, IRENE AND MARY (Alice Faye, and others) (Fox) Stale, flat, noisy and unprofitable in music, lyric and dialog. Alice Faye is a queer star, Jimmy Durante has learned nothing, and Fred Allen better stick to radio. Glass smashing and showboat rioting serve as features.

(A) Stupid (Y) Poor (C) No

SLIGHT CASE OF MURDER (E. G. Robinson, Ruth Donnelly) (Warner) Hilarious murder farce that burlesques everything, even police. Beer baron turns proudly legitimate after repeal. Toughest boy character to date. Four corpses juggled around. Crudity, gruesomeness made funny in gangland English.

(A) Absurd (Y) No (C) By no means

VICTORIA, THE GREAT (Anna Neagle, Anton Walbrook) (RKO) A moving, impressive and absorbing human and historical document, produced in England and finely acted. Miss Neagle notable. Masterly portrayal of Victoria's character, life and highlights of her memorable reign. A fine and significant film.

(A) Outstanding (Y) Excellent (C) Very good