

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.

ADVENTURES OF TOM SAWYER (Tommy Kelly, Jackie Moran, Ann Gillis) (UA) Elaborate Technicolor screening of Mark Twain classic, with relative emphasis on episodes much changed for theatrical effect. Expertly done. Most pleasing to those knowing book least. Strong in spots.

(A) (Y) Very good (C) Unless too strong

ARSENE LUPIN RETURNS (Douglas, Williams, Bruce) (MGM) Famous gentleman crook, long supposed dead but living honestly and incognito, deftly recovers jewel stolen from eminent family whose daughter interests him. Smooth, suspenseful, intricate mystery-romance, with good dialog, comedy and no gore.

(A) (Y) Very good of kind (C) Beyond them

BATTLE OF BROADWAY (McLaglen, Donlevy) (Fox) Raucous, uncouth farce, reverting to years ago. Two rowdy roughnecks and their doddering boss, supposedly "American Legionnaires," bawl, wrangle, doublecross each other over "dames," smash crockery, furniture and heads. Asylum wedding for climax. Glorified crudity.

(A) Crude (Y) (C) Certainly not

BLUEBEARD'S EIGHTH WIFE (Gary Cooper, Colbert) (Para) Lively, hilariously improbable farce-comedy of super-rich, queer American who stumbles upon French girl in Riviera department store for his eighth wife. Amusing, non-suggestive complications follow, and they wrangle through to happy ending.

(A) (Y) Very good of kind (C) Doubtful interest

DANCE OF THE VIRGINS (Music accompaniment and titles) (Bennett Pictures) Sedate, charming little romantic tragedy, made in Bali with native actors, in Technicolor. Highly informative on Bali's lovely landscape, flowers, customs, elaborate temple dances, and interesting Balinese ethics.

(A) Novel (Y) Good (C) Too mature

COLLEGE SWING (Burns, Allen, Raye, Hope, Horton, etc.) (Para) Delirium of vaudeville horseplay in present-day taste, with meaningless music and dance desperately Africanized; unrelieved by sense or sanity save some real comedy by Gracie. Great fun to many; others will think it artistically demoralizing.

(A) Depends on taste (Y) (C) Amus. but doubt.

FOOLS FOR SCANDAL (Lombard, Gravet) (Warn) Penniless French marquis, incognito, chases and is chased by whimsical American movie queen through Paris. Plot and action thin and flimsy but merrily played. Notable charm and cleverness in two roles. Ralph Bellamy sadly miscast. Some rhymed dialog, alas!

(A) Good of kind (Y) Perhaps (C) Hardly

HER JUNGLE LOVE (Dorothy Lamour, Ray Milland, Lynne Overman) (Para) Fantastic absurdities, silly falsities, weird efforts at bizarre thrills, all in Technicolor! Aviators, natives, African animals on South Sea islet, maudlin romance, grew-some deaths and earthquake. Eye-filling, expensive, stupid.

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

JEZEBEL (Bette Davis, Fonda, Brent) (Warner) Tragic, tensely interesting role by Bette as wilful society belle of old South. New Orleans of 1852 lives again. Fine restraint in tempo and diction. Sets, acting, direction of the best, but "plague" footage is over long.

(A) Notable (Y) Mature (C) Beyond them

JUDGE HARDY'S CHILDREN (Lewis Stone, Mickey Rooney) (MGM) Fine old country judge, called to high-paid job in Washington, gets self and family badly tangled with lobbyists. Loud, rowdy, overacting son steals picture with his girl-kissing prowess and makes "culture" the butt of comedy.

(A) Perhaps (Y) (C) Dubious taste and effect

LENIN IN OCTOBER (Russian, English titles) (Amkino) Vivid, generally convincing picture of the real Lenin and his master coup of October 1917. Complex preparations in dingy, primitive quarters end in triumphant storming of Winter Palace and full victory. Well done despite crudities. Usual propaganda.

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

MAD ABOUT MUSIC (Durbin, Marshall, Patrick, Treacher) (Univ.) Smooth, appealing, finely acted story of half-orphan heroine, hidden in Swiss school by movie-star mother, but she invents and discovers a father. High in character values, charming singing, and real human comedy.

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

THE RAT (Anton Walbrook, Ruth Chatterton) (RKO) Glamorous, Parisian thief, guardian of young heroine, is briefly dazzled by rich adventuress. Her cast-off roué turns to heroine, who shoots him. Spectacular trial brings startling results and happy ending. Rather good thriller. Made in Paris.

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

STORM IN A TEACUP (Good British cast) (G-B) (UA) Plans of domineering provost of little Scottish town seriously changed by engaging dog and his pals, with help from keen journalist and provost's daughter. Dramatically uneven, confusing, conclusion arbitrary, but mostly thoroughly amusing.

(A) Novel (Y) Fairly good (C) Fair

TEST PILOT (Gable, Loy, S. Tracy) (MGM) Powerful picture, superb technique with three notable roles expertly done. By turns clever, delightful, stirring, nerve-wracking. Some tense dramatic moments of real life, some unreal. Wholesale drunkenness seems vital to aviation. Vast appeal, uncertain effect.

(A) Outstanding (Y) Doubtful (C) No

WALKING DOWN BROADWAY (Claire Trevor, Whalen) (Fox) Hectic acts and deafening dialog by six chorus-girls show how gay life can be for cheap people. Accident, two-timing, suicide and murder thin out the group till the one with a brain marries the hero. Smartaleck raucousness.

(A) Cheap (Y) No (C) No