

## 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.

**BARONESS AND THE BUTLER** (Powell, Annabella, Stephenson) (Fox) Granting highly improbable situation of a butler being his master's parliamentary opponent—here is choice entertainment in deft acting of four fine roles, good dialog, and smooth unfolding of comedy-romance in Hungarian high life.

(A) (Y) Very good (C) Mature

**CLUB DE FEMMES** (Danielle Darrieux) (French dialog, Eng. titles) Highly sophisticated comedy concerned with sex impulses of girls isolated in elaborate club-home. Real artistry in subtle characterizations, dialog, acting, direction. Dramatic values high. Subject-matter too continental for most American taste.

(A) Notable (Y) and (C) By no means

**FURY OVER SPAIN** (Official Loyalist Pictures) Grim, authentic film of actualities in Spain. Some real "battle" scenes are shown, but largely a dreary land of desolation, misery and building ruins. Loyalist propaganda, with voice chanting heroism of pitifully untrained citizenry. More depressing than impressive.

(A) Hardly (Y) Hardly (C) No

**GOLD IS WHERE YOU FIND IT** (Brent, de Havilland, Rains) (Warner) Struggle between miners and farmers in California's gold-rush period vividly shown in beautiful Technicolor, with spectacular "disaster" climax. Detailed picture of time and country rather than close-knit drama. Historical value.

(A) Good (Y) Very Good (C) Good but strong

**GOLDWYN FOLLIES** (Leeds, Menjou, McCarthy, Baker) (U. A.) Charming roles by Leeds and Menjou in slender plot nearly lost in glorified vaudeville. Masterful stage-pictures, operatic and popular music, artistic dancing, expert comedy, and raucous slapstick—all in finest Technicolor to date.

(A) and (Y) Excellent of kind (C) Prob. good

**HAPPY LANDING** (Sonja Henie, Don Ameche) (Fox) European flight a la Harry Richman. Crude, cheap romance by sappy villain, bad taste comedy, banal singing, tortured music. Sonja's skating wonderful as ever but flimsy story and half-inch eyelashes do not help.

(A) Feeble (Y) Not the best (C) No

**I MET MY LOVE AGAIN** (Henry Fonda, Joan Bennett) (U. A.) Futile "social drama." Heroine proposes to hero, but marries wastrel. Returns as widow with child, hero now a ridiculous "professor," pupil proposing to him. Heroine's crazy "suicide" ride defeats rival and solves whole mess.

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

**MANNEQUIN** (Joan Crawford, Spencer Tracy) (MGM) Hard-working heroine escapes slum home by marrying obvious good-for-nothing. Ardent love, then dreary disillusion until rich, rough, big-hearted hero brings second marriage. Good acting, but too much of story is dismal, improbable and false.

(A) Perhaps (Y) and (C) No

**OF HUMAN HEARTS** (Huston, Bondi, Jas. Stewart) (MGM) Notable realism in settings, character acting and direction make strong picture of primitive Ohio village life of Civil War days, with religious intolerance, grinding poverty and ingratitude. Dramatically faulty and very depressing. Feeble romance helps little.

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

**PARADISE FOR THREE** (Frank Morgan, Rob't Young) (MGM) Hilarious fun by expert cast in merry mistaken-identity story of rich and poor "contest winners" on Alpine vacation. Mary Astor's small role as cheap seductress is needless smudge on fine farce-comedy. Morgan does notable role.

(A) Amusing (Y) and (C) Mostly amusing

**ROSALIE** (Nelson Eddy, Eleanor Powell) (MGM) Elaborate musical comedy romance between incognito princess and "mature" West Point cadet (good West Point propaganda). Charming music and dance, but some comedy in bad taste. Gorgeous settings too "Hollywood" for tiny, mythical kingdom in Balkans.

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

**SNOW WHITE AND THE SEVEN DWARFS** (RKO) Enchanting fantasy revealing Disney's artistry and imagination in deft blending of delicate whimsey and Puckish humor, all in exquisite color and with delightful musical score. A rare treat for young and old, but some scenes very strong for sensitive children.

(A) Delightful (Y) Excel. (C) Exc. but exciting

**STAGE DOOR** (Hepburn, Rogers, Menjou) (RKO) Sophisticated comedy at its best, many fine roles, deft direction. New York boarding-house for smart young would-be actresses done to the life. Exaggerated action and incessant wise-crack too expertly clever for realism, but every foot is fine.

(A) Excellent (Y) Mature (C) No

**WELLS FARGO** (Joel McCrae, Frances Dee) (Para.) Vivid, realistic history—occasionally overshadowed by romance—depicting stirring, exciting national events during development of famous pioneer express service. Violence commendably restrained and whole decidedly worthwhile.

(A) and (Y) Very good (C) Prob. too exciting

**YANK AT OXFORD** (Taylor, O'Sullivan, and British cast) (MGM) Smartaleck American hero airs conceit at rather movie-ized Oxford, gets deftly razed, but triumphs at last. Mutual concessions, and cheap vamp, supposedly bring mutual understanding. Amusing, but some painful moments for the intelligent.

(A) (Y) (C) Amusing, but doubtful effect on young minds.

**YOU'RE ONLY YOUNG ONCE** (Lewis Stone, M. Rooney, C. Parker) (MGM) Simple, realistic, portrait of family life wherein a wise and understanding father deals with the dubious romantic attachments of his teen-age children. But appeal and fine social values are marred by bits of cheap, distasteful sophistication.

(A) Very Good (Y) Doubtful (C) No