**FILM ESTIMATES**

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.

**ALWAYS IN TROUBLE (Jane Withers, Jean Rogers)** (Fox) Preposterous, over-acted comedy with dash of melodrama. Jane again incredibly resourceful and cleverer than adults. Her connivings get family in preposterous situations including counter with smugglers, outwitted by Jane in their kidnapping scheme.

(A) Absurd (Y) Depends on taste (C) Doubtful

**BLONDE (Arthur Lake, Penny Singleton) (Columbia)** First of another series (cartoon strip) offers hilarious insanity about ultra-stupid salesman, his nice little wife, and endless mistakes and farcically compromising situations. Meritorious for little noise, much funny pantomime, and generally laughable stuff.

(A) Hardly (Y) Funny

**Dawn Patrol, The** (Errol Flynn, Rathbone, Niven) (Warner) British flying-base setting for starkly tragic, telling portrayal of war's futile waste. Some exaggerated heroics, but effective realism in military discipline sacrificing young lives to war machine. Fine acting and production, but depressing as entertainment.

(A) Fine of kind (Y) Grim (C) No

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(A) Fine of kind (Y) Grim (C) No

**Great Man Votes, The** (John Barrymore) (RKO) Distinctive, often engaging role by Barrymore as former Harvard scholar, after wife's death a drunken, but still pedantic night-watchman, finally reformed by his two ultra-precocious children and crude politics. Largely artificial, unreal, and sometimes absurd.

(A) Y (C) Little value

**Going Places** (Dick Powell, Anita Louise) (Warner) Musical farce about salesman-hero crashing summer resort to get business, mistaken for great jockey, forced to ride wild horse in steepleschase. Much singing of checked quality and comedy effort with little spark. Amusement values quite spotty.

(A) Stupid (Y) (C) Little value

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(A) Y (C) Little value

**Out West with the Hardys** (Mickey Rooney, Lewis Stone) (MGM) Another good Hardy film. Family jaunts West, father to help old friend's legal troubles, Mickey to be shown up as tenderfoot. Mickey dominates whole, but he should learn from Lewis Stone to drop mannerisms when they become too pronounced.

(A) Good (Y) Very good

**Pacific Liner** (McLaglen, C. Morris, Wendy Barrie) (RKO) Grim melodrama with some strong character interest, laid below-decks of Shanghai-San Francisco freighter. Doctor and nurse fight cholera, chief engineer fights to keep up steam with dying crew. Grisly cremations of dead add to depressingly entertaining struggle.

(A) Very good of kind (Y) Doubtful value (C) No

**Son of Frankenstein** (Rathbone, Karloff, Lur-gosi) (Univ) Scientist-son of first Frankenstein restores laboratory, brings monster back to life, with gruesome consequences. Weird settings. Misses mark as super spine-chiller, often amusing in effort to "scare." Good acting provides chief interest.

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

**Story of a Cheat, The** (Written, produced, acted, directed by Sacha Guitry) (Gallic) Unique tour-de-force in films. Guitry only speaker of both dialog and commentary. English titles by "ad" agency to get average man's reaction to various merchandise. Chimed by highly amusing war scare sequence.

(A) (Y) Entertaining (C) Probably amusing

**Thanks for Everything** (Haley, Oakie, Menjou) (Fox) Lively, merry farce-comedy with involved, unique plot, well directed and acted. Haley engaging as comical, wegen duped and exploited by "ad" agency to get average man's reaction to various merchandise. Chimed by highly amusing war scare sequence.

(A) (Y) Entertaining (C) Probably amusing

**Torchy Gets Her Man** (Glenda Farrell, Barton MacLane) (Warner) Rather good little puzzler in "Torchy Blane" series, with no undue violence. Elusive forger poses as U. S. Secret Service man until policeman hero gets him and gang with help of breezy little newspaper fiancee and engaging police dog.

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


(A) Y Very good (C) Doubtful interest

**Zaza** (Colbert, Marshall, Lahr, Westley) (Para) Opens with dizzy tempo to show frantic temperament and loose morals of common little vaudeville heroine. Then real love for the stolid Marshall, then disillusion and farewell. Best efforts of good cast fail to transform the antique very much.

(A) Good of kind (Y) Better Not (C) No