

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.

BLONDIE MEETS THE BOSS (Lake, Singleton, Larry Simms) (Colum) Second in comic-strip series. Domestic comedy of nonsense and slapstick. Engaging little dog and Baby Dumpling, talking far beyond his years, steal picture. Little spark or ability in rest of cast. Fun if you laugh easily.

(A) Elementary (Y) Fair (C) Good

BOY TROUBLE (Ruggles, Boland, Billy Lee) (Para) Usual Ruggles-Boland twittering farce with rather more human appeal. Endless trials dog poor, crotchety salesman, still his wife adopts two orphans. He fights hard, but sentimental pressure wins out and sudden, improbable, happy ending comes.

(A) Good of kind (Y) Prob. amus. (C) Doubtful

CAFE SOCIETY (Madeleine Carroll, Fred MacMurray) (Para) Expert picture of flippant, sophisticated "playboy" life, incessant wisecracks with appearance of wisdom but no evidence, built round wrangling love affair and snap marriage. Elegantly cheap, blase, unwholesome living made alluring. Carroll notable.

(A) Very good of kind (Y) (C) By no means

CHARLIE CHAN IN HONOLULU (Sidney Toler) (Fox) Toler's first role as Chan quite worthy of the late Warner Oland. Suave, clever solution of two murders on board Hawaiian freighter is pleasantly puzzling. Two of his thirteen children help. Wild animal comedy absurdly out of place.

(A) Good of kind (Y) Good (C) If not too excit'g

EDGE OF THE WORLD (John Laurie, Belle Crystall) (Pax) Fine British documentary study of life on rocky, barren island off Scotland. Absorbing human drama of romance and conflict between two families interwoven with stirring portrayal of inhabitants' losing struggle for existence and final exodus. Superb photography.

(A) Notable (Y) Mature (C) Too heavy

FOUR GIRLS IN WHITE (Florence Rice, Kent Taylor) (MGM) Nurse-training in hospital shown vividly, and at length. Then story turns "melo." Heroine, whose cheap ideals and tactics at first succeed, is supposedly reformed by preposterous flood climax. Some good realism ruined by absurd melodrama.

(A) Hardly (Y) Better not (C) No

HUCKLEBERRY FINN (Mickey Rooney) (MGM) Serious and fairly successful attempt at true filming of Mark Twain classic in proper tempo, times and settings. Director Thorpe has managed to suppress most of Mickey's usual antics and a quite convincing "Huck" results. Near-execution of Jim made pretty strong.

(A) Fairly good (Y) Good (C) Strong but good

MADE FOR EACH OTHER (Jas. Stewart, C. Lombard) (UA) Realistic domestic comedy of husband, job, wife, baby, slim income, and mother-in-law. Very well done, but realism suffers by bits more funny than true (only greatest acting can keep balance) and jarring melodramatic finish.

(A) Very good of kind (Y) Mature (C) No

MIDNIGHT (Colbert, Ameche, J. Barrymore, Lederer) (Para) Gay, smartly set, farce comedy, built round fortune-seeking American heroine stranded in Paris. Very amusing in dialog and sophisticated comedy situations, but obvious absurdities and prolonged exaggerations in latter half, serious flaws. Deft role by Barrymore.

(A) Very good of kind (Y) Sophisticated (C) No

PAGLIACCI (Richard Tauber, Steffi Duna) (G-B) Sincerely acted film version of famous opera, telling tragic story of jealousy and murder. Excerpts from original finely sung in English by Tauber. Photographically appealing, but final scenes in Technicolor rather ineffectual.

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

PEG OF OLD DRURY (Neagle, Hardwicke) (Tri-Naf'l) Fine English production, telling absorbing tale of rise to fame of the Irish actress, Peg Woffington, and her romance with David Garrick. Unconventional situations handled with dignity and restraint. Delightful characterizations, interesting 18th century settings and costumes.

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

STAGECOACH (Trevor, Wayne, Thos. Mitchell) (UA) A mere stagecoach travel-episode in Indian days skillfully spun into tense, sensational Western melodrama of varied character interest, fine scenery and unlimited thrills. Historical value marred by exaggeration, impossibilities, and overdone sound and background music.

(A) Fine of kind (Y) Tense thriller (C) No

SWEETHEARTS (MacDonald, Eddy, and outstanding cast) (MGM) Victor Herbert's music, beautifully sung and played in gorgeous settings. Rest is welter of torrential color, incessant sound, dizzying action. Charming original is hectically "modernized" with jazz tempos, fashion show, and is tiringly long.

(A) Disappointing (Y) Prob. good (C) No int.

YES, MY DARLING DAUGHTER (Priscilla Lane, Roland Young, Lynn, Bainter, Robson) (Warner) Finely acted, very "modern" highly amusing film from stage play, of daughter adopting trial marriage despite family opposition. All comes out well and "family sees the light." Notable character roles by all save hero.

(A) Very good of kind (Y) By no means (C) No

YOU CAN'T CHEAT AN HONEST MAN (Fields, Bergen, McCarthy) (Univ) Fields, with all old tricks and few new, is crooked head of traveling circus, sheriff at his heels. Bergen and McCarthy are chief sideshow attraction. Rowdy slapstick, crazy adventures, and much Fields submerge flimsy plot.

(A) Depends on taste (Y) (C) Prob. quite amusing

WINGS OF THE NAVY (Brent, de Havilland, John Payne) (Warner) Navy aviation's high ideals and serious activities at Pensacola and San Diego splendidly shown in experiences of three enlisted men. Mild romance included, with hero nobly giving up his fiancée to younger rival. Reasonable thrills.

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