NEWS and FEATURES

CURRENT MOVIES
"HANSEL AND GRETEL"

ST. MONICA'S PARISH

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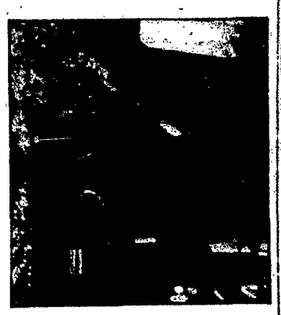

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Four New Priests Offer Mass At Same Time In Home Church

Courtesy, Rochester-Times-Union

IN THE PRESENCE of His Excellency, Bishop Kearney, shown (center) with the Rt. Rev. Msgr. Joseph S. Cameron, pastor of the Immaculate Conception Church, these four of the newly-ordained priests celebrated Mass simultaneously in their home parish church on Sunday. Graduates of Immaculate Conception School in 1918 and classmates at St. Bernard's Seminary in this year's graduation class they are (from left): the Rev. Richard M. Quinn, the Rev. Vincent P. Collins, the Rev. Joseph F. McCarthy and the Rev. Edward J. Tolster.

The COURIER'S COMMENTS on the CURRENT CINEMA

By JOHN SPRINGER

The Biscuit Eater, A-1

The best picture of the week is also the picture that was least pretentious — "The Biscuit Eater" (A-1), the best boy-and-dog film that we can remember. The picture, adapted from a Saturday Evening Post short story by James Street, deals with a dog—a worthless, no-account dog, which is known by the Georgia colloquialism of "biscuit eater," a term of strong contempt. It lets you watch this dog from puppyhood — and shows you how the love of two kids who believe in it influence its development. Billy Lee and little black Cordell Hickman are the leading youngsters, both natural and capable. The picture was filmed in Georgia and the cameraman takes full advantage of the scenic loveliness of the settings. It is an entirely unpretentious picture, but it is better entertainment for that.

Torrid Zone, B

Once again, that warmed-over plot about the lady of uncertain morals who wanders into a community of men and proceeds to make trouble is dished up. This time the picture is "Torrid Zone" (B), but it might just as well be "Red Dust," "Only Angels Have Wings," "Congo Maisie" or any of the others that have used the same plot. However, it is not too concerned with its story, concentrating on its dialogue, some of which is racy and funny, some of which is overly vulgar. James Cagney and Pat O'Brien play with vigor, and Ann Sheridan surprisingly enough does good work. Miss Sheridan—a total loss in dramatic roles—proves to be a capable comedienne. "Torrid Zone" is not to be taken seriously and has portions that are objectionable as well as a portion of rowdy comedy.

Waterloo Bridge, B

The week continued the remake cycle with "Bill of Divorcement" and "Waterloo Bridge." "Waterloo Bridge" (B), was originally a Robert E. Sherwood play and later a moving picture with Mae Clark. This version adheres to neither source but makes up a story of its own.

And what a trite little story it is — one of those things about the suffering streetwalker who fears that her fiancee will learn of her past. It has the saving graces of excellent direction by Mervyn LeRoy, of notable photography and musical scoring, and exceptional acting by Vivien Leigh—but the story itself belongs to the dead days of old-time melodrama. Miss Leigh, however, proves that her "Scarlett O'Hara" was not a flash in the pan, that she is an actress of depth and talent. Robert Taylor is scarcely as inspired, but he is entirely adequate. Madame Maria Ouspenskaya, Virginia Field and Lucille Watson stand out in supporting bits.

A Bill of Divorcement, B

"A Bill of Divorcement" (B), as a play, gave Katherine Cornell her first strong stage role, as an early talkie, it furnished Katharine Hepburn with a memorable introduction to the screen. Now, in its remade form, it is less fortunate for Maureen O'Hara. This is not to say that Miss O'Hara is inadequate—instead, her work as the tortured girl, who learns that insanity runs in her family, is good. But it seems to lack the inspiration that fired her predecessors. Perhaps this is because the story itself is more familiar, perhaps it is because John Farrow, the director, has adhered too much to the stage technique of long passages of uninterrupted dialogue. Perhaps it is because Adolphe Menjou as the insane father is inclined to overplay. But it is true that neither Miss O'Hara nor the picture register as strongly as they should have. Nevertheless, it is well played by the always capable Fay Bainter, by Herbert Marshall and by Dame May Whitty, who is impressive in a thankless role.

21 Days Together, A-2

Whenever a star makes a big hit after having been featured for years in mediocre movies, his early mistakes are seized upon and exhibited to a supposedly palpitating public as the latest film of so-and-so. Recent examples have been the American showings of such films as "Sidewalks of London," "Over the Moon," "Mill on the Floss" and others, which would never have been brought over had not Vivien Leigh, Merle Oberon, Geraldine Fitzgerald and others risen to prominence after their making. The newest of these is "21 Days Together" (A-2) which was made back in the days before Vivien Leigh had ever heard of Scarlett O'Hara and other Laurence Olivier won distinction with "Wuthering Heights" and "Rebecca." Neither star is impressive in "21 Days Together," but then neither are their roles in the confused, ponderous film version of an unimportant item by John Galsworthy, "The First and the Last."

The Outsider, A-2

Dragging through its early half, "The Outsider" (A-2), comes to life towards the finish to end as very effective drama. Unfortunately, the good work of George Sanders and Mary Maguire is wasted for the greater part of it, but the pickup it takes at the close makes the effort they put into it worthwhile.

In a year of picture-going, you couldn't see anything more daffy, more completely without rhyme or reason than "La Conga Nights" (A-1). You wouldn't want to either. The picture gives Hugh Herbert a chance to repeat his trick of playing himself, his father and various female members of his family — but it's a pretty old trick by now. You will be glad to see the pert, vivacious Arnida, who was the gypsy girl in John Barrymore's "General Crack" several years ago. She is as sparkling as ever. The picture isn't though, nor is it nearly as funny as it thinks it is.

Weekly Movie Guide

NEW FILMS REVIEWED

Our Town, A-1
Gangs of Chicago, A-2
The Lone Wolf Meets a Lady, A-1
Queen of the Mob, A-2
Women in the War, A-2
Earthbound, A-2

AT THE THEATERS

PALACE

His Favorite Wife, B
Opened by Mistake, A-1

LOEW'S ROCHESTER

The Doctor Takes a Wife, A-1
Florian, A-1

CENTURY

Four Sons (Not classified)
Sandy Is a Lady, A-1

TEMPLE

Crooked Road, A-2
Prairie Law (Not classified

REGENT

Torrid Zone, B
LaConga Nights, A-1

LITTLE

The Lady Vanishes (Not classified)

RIVIERA and DIXIE

Virginia City, A-2
Stardust, A-1

LIBERTY and STATE

Road to Singapore, B
Parole Fixer, A-1

MADISON and MONROE

Pinocchio, A-1
Millionaire Playboy (Not classified)

St. Monica's Parish

GRADUATES OUTING

The Graduating Class of 1940 of St. Monica's School will have its Class Picnic on Monday, June 10. The Class, together with several of Sisters, will go to Cobourg.

Thirty-seven new members were received into the young Ladies' Sodality on Friday, May 31. The reception ceremony, which was held in the church, was preceded by a procession to a specially erected shrine on the convent grounds grounds where the Crowning of the Blessed Virgin took place.

Monsignor Bergan gave a short, but very appropriate sermon, and the services closed with benediction of the Blessed Sacrament.

Members of the Rosary Society will hold their regular meeting on Friday evening, June 6, immediately after First Friday devotions. All members are urged to attend as this will be the last meeting until fall.

The time of Sunday Masses has been changed for the summer months. Beginning with the first Sunday in June, the Masses will be at 6, 7, 8, 9, 10 and 11 o'clock. The 11 o'clock Mass will also be a low Mass.

Baptisms will be at 1:30 o'clock on Sunday afternoons instead of the usual 3:30 P. M.

The regular monthly meeting of the Senior Group of the Young Ladies' Sodality will be held on Monday evening, June 10. Election of officers for the coming year will be held at this time, and final plans for the Installation dinner announced. Refreshments will be served following the business meeting.

Our Catholic Charities As They Pass In Review

"THESE, MY LEAST BRETHREN"

No. EIGHT—"Hansel and Gretel"

BY JOHN SPRINGER

As far as the Catholic Charities' settlement houses are concerned, it used to be "the East Side" and "the West Side!" The kids of the East Side of town had no use for the youngsters of the West Side and the other way around. The Charles House children looked down at the Merrimac and Genesee groups and as for Merrimac and Genesee—Charles House was beneath their notice. That's all over now. The children have learned that Rochester is bigger than their one particular little neighborhood, that the boys and girls who attended the settlement house on the other side of the city are pretty much the same as they themselves are.

The reason for all of this is "Hansel and Gretel," the operetta. It isn't "Hansel and Gretel" itself that has accomplished this. It is the fact that with its production, all of the children from the various Catholic settlement houses are working together—working in the closest co-operation for an end that is very dear to the hearts of all of them. With such work, such contact, the children cannot help acquiring new viewpoints, learning new things about other people. The truth is that in the time they have been rehearsing, several close friendships have been formed between children of different houses.

"That is the big thing," says Mary Hannock, of Charles House. "That—more than anything else—is the thing that counts. In fact, the success of the operetta will be in the children's learning to work in co-operation with other children of other interests and localities and in learning to know them."

THEIR FAVORITE

"Hansel and Gretel" has always been the favorite operetta of musical Ruth Ehmann of Charles House. Miss Ehmann loves music and she loves operas and operettas and musical comedies. And particularly she loves "Hansel and Gretel." She has thought for a long time that she would like to produce it, using the children from her settlement house. Now it seems that Dorothy Hall, of Genesee Institute, has had pretty much the same ideas. Both, incidentally, dated back to the time when both girls saw the Hymperdinck opera and realized that it would be the ideal showcase for the talents of their youngsters. One day, a conversation brought out the coincidental ambitions. The girls presented their ideas to the settlement directors. "Fantastic," they were told. "Forget about it."

But Miss Ruth Ehmann and Miss Dorothy Hall had planted a seed of idea—a seed that was quickly to germinate. Once planted, it wasn't easy for Directors Mary Hannock, Anne Gray and Virginia Malley to dismiss it from their minds.

They began to see the possibilities. A three-settlement project. Could it be done? Probably not but it might be worthwhile trying. At least, it would be an attempt at three-house unity. And so the first tentative steps were taken.

STORMED THE TRYOUTS

The directors announced it to the youngsters. Would any of them be interested in working on an operetta to be produced? Would any of them be interested! The children stormed the tryouts—enough to make at least four complete stage crews and caste for "Hansel and Gretel." Even the news that they would really have to work hard, would have to give up their Sunday afternoon show and a lot of their after-school relaxation did not stop them.

The rehearsals started. At first, there was noticeable constraint between children of the various houses. Gradually, they began to thaw. Now, a Charles House child is as likely to have a Merrimac or Genesee youngster as "best friend" than someone of their own group.

The age range of the cast is from seven to seventeen years of age. Getting high school boys and girls to work with very young children was another problem. In the past, any such venture would have been a failure. The older crowd couldn't be bothered, the younger children resented their attitude and became sullen. Nothing like this happened with "Hansel and Gretel."

Before the youngsters all of the time was the idea that this was their chance to show Rochester what they could do. It was the same spirit that makes a football star sweat and strain for dear old Alma Mater. It was more than personal glory for them—although being youngsters, they were hardly adverse to a little of that, too. But the big things and all of them realized that it was the big thing—was the "honor" of the settlement house, a chance to show what could be done by them.

Y.M.C.A. CO-OPERATES

And so "Hansel and Gretel" has been in rehearsal for several long weeks. At first, rehearsal space was a problem. The Central Y.M.C.A. graciously supplied that—gratis. Other rehearsals were held in the various settlements themselves. People in the settlement house neighborhoods generously donated transportation.

Then it became difficult to find a place in which to present it. The settlement house auditoriums were much too small. More adequate auditoriums were unavailable for one reason or another. Finally, St. Boniface Hall was chosen for the production which will be held on June 14 at 8 o'clock. Tickets—25c for adults, 10c for children—can be purchased at any of the three houses or at the Columbus Civic Centre. Incidentally, for anybody who is unable to get to one of the headquarters, a phone call will do the trick. Call any of the following numbers—Genesee 2822, Stone 1492 or Stone 4830—and your ticket worries will be taken care of.

A little about the production itself. It is the children's operetta version of the Humperdinck opera—but there are interpolations from the regular opera. Beautifully done are the ballet and chorus numbers, particularly the angel and gingerbread ballets. Edith Lloy, dance director, was a featured dancer in the operatic versions of "Hansel and Gretel" which was produced at the Eastman Theater. Miss Lloy will dance in the settlement house version, as well as direct the dancing. The familiar and beautiful "Evening Prayer" will, of course, be heard. Scenery, which has been loaned by Nazareth College and the Eastman Theater, and costumes being made by the sewing teachers in the various settlement houses, are excellent.

The fairy tale on which the production is based is well known, of course. It is as ageless in its appeal as "Snow White" or "Alice in Wonderland." It tells of Hansel and Gretel, the youngsters, who are sent out into the forest to gather faggots. In the forest lives a witch—a particularly repulsive old witch, who has the nasty little habit of snatching youngsters who wander into the forest and throwing them into her enchanted oven. When they are well baked, they emerge as gingerbread men.

(Continued on Page 11)

Immaculate Conception

FOUR PRIESTS SAY MASSES

Four newly ordained priests said Masses simultaneously in Immaculate Conception Church last Sunday morning. They were the Rev. Fathers Edward F. Tolster, Richard M. Quinn, Joseph F. McCarthy and Vincent P. Collins.

All were classmates at Immaculate Conception grammar school from which they were graduated in 1928. They were seminarians together and were graduated this year from St. Bernard's and ordained together.

Bishop Kearney in lauding the parish said "you have a right to be proud" and cited these priests as "products of Christian homes, a Christian school and a Christian church."

Families of the young priests were seated in the front pews of the church.

Youth organizations and school children provided an escort for this event unique in the history of the Diocese of Rochester.

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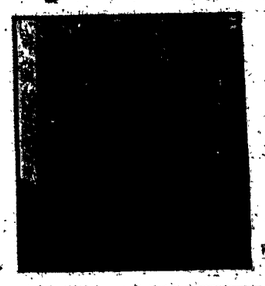

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