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The Courier Covers THE NEW MOVIES

By John Springer

(Editor's Note: Three motion pictures are classed as R, objectionable in part, by the National Legion of Decency, this week. They are: "The Confessions of a Cheat"; objection: "In sardonic fashion, almost turning treatment into theme, the film deals at the apparently futile and unpractically of trying to abide in honesty and uprightness in money matters and love." "Roxie Hart"; objection: "Divorce in plot seduction; gibes at agencies of justice; suggestive sequences." "We Were Dancing"; objection: "Light treatment of marriage; reflects acceptability of divorce.")

With "How Green Was My Valley" and "Kukan" continuing their runs and "One Foot in Heaven" playing a return downtown engagement, the light of the new pictures was slightly dimmed. However there is entertainment in most of the movies reviewed this week.

"Son of Fury"—A-2

Careful direction, good acting and a handsome production make "Son of Fury" an acceptable picture—even though the story (from the book "Benjamin Blake" seems to be compounded of worn-out bits of "Anthony Adverse," "Wuthering Heights" and "Mutiny on the Bounty." It is a picture that varies in its action, having, by turns, a lot of awashbuckling or else long passages in which nothing in particular happens.

These latter include most of the South Sea Island sequences in which Tyrone Power teaches native girl Gene Tierney how to speak English in the "McTearns-Jane" manner. Miss Tierney is an apt pupil however and the end of the picture finds her spouting the King's English very well indeed. It also finds John Carradine wearing the same shirt he had put on many years before. He doesn't remove it through all of his years in Tahiti.

Power is well cast as the young nobleman who is deeded his birthright by a cruel uncle of the old school of heavies. George Sanders plays his conventional role well enough, while Roddy McDowall, the sensational youngster of "How Green Was My Valley," plays Power as a youngster. Minor roles are well played by the lovely Frances Farmer, by Elsa Lanchester, who makes her brief moments count, and by two old favorites Dudley Digges and Kay Johnson.

"The Bedtime Story"—B

Director Alexander Hall, who stepped so far off the beaten path of screen comedy last year with "Here Comes Mr. Jordan," now apologizes for his originality with "A Bedtime Story," which is right back in the same old groove. It's another of those marital mixups that Hollywood thinks are so funny but bickering married couples are getting a little tiresome on the screen.

The Legion of Decency remarks that the picture is objectionable in part because "the actions of the heroine reflects acceptability of divorce." That's the picture—one trip to Reno after another.

Hall also works in some slapstick, which would not be out of place in a Marx Brothers picture, but which comes as a relief after all the chit-chat about divorce and Reno. The picture has been fortunate in its cast, but the players have not been so lucky in their material. Fredric March has always been one of our best light comedians, but this role is just an easy jog for him. Loretta Young is very lovely and plays her scenes

crisply, but Allyn Joslyn never quite decides whether to play his role as a Ralph Bellamy-goofer, a prissy prig, or an obnoxiously sophisticated wise-guy. Eve Arden, that clever comedienne, stands out in the supporting cast which gives Robert Benchley and Helen Westley, among others, scarcely more than a look-in.

"All Through the Night"—A-2

Although not in the class with his "Maltese Falcon," "All Through the Night" gives Humphrey Bogart another chance to go through the tough-guy routine he does so well. This time he is an ex-gangster chasing a mob of fifth columnists. The story is far-fetched and sagwaving, veers from theatrical melodrama to screwy slapstick, but it is all well enough played and sufficiently fast moving to make diverting movie fare. Bogart is further aided by such villainous souls as Conrad Veidt, Peter Lorre and Judith Anderson, the latter wasted again. Karen Verne is the attractive Teutonic heroine.

Other Pictures

Anne Shirley is one of the most natural and charming leading ladies in Hollywood; the dancing of Ray Bolger is always to be desired and Deal Aron is a fresh and good-looking Mexican juvenile. Sometime it would be nice to see them all in a good picture. "Four Jacks and a Jill" isn't it. June Havoc and Jack Durant left the successful stage production of "Pal Joey" to make their movie debuts in this. They shouldn't have.

Cesare Romero, Carole Landis and other such stalwarts are featured in "A Gentleman at Heart" but it is Milton Berle who wrings the laughs out of the not-too-startling script. "Confessions of Boston Blackie" is typical double-bill second half fare, but it's always good to see Chester Morris.

How About Short Subjects?

Outside of the Iturbi concert movie, the only short subject at a downtown first run theater this week, outside of newreels, was the much-discussed Disney cartoon in which Donald Duck pays his income tax. This is quite frankly not a theatrical short subject even though it is very amusing. Disney could make an entertaining movie out of the New York Telephone Directory.

But this lack of short subjects on Rochester screens is not a new thing. We discussed it last year in these columns and received several comments on the discussion but the situation remains the same. Two features and a newreel. The Palace does occasionally show a Disney cartoon or a March of Time subject. The Century, as a rule has short subjects. The Little generally has a good selection. But Loew's with an exceptional line of M-G-M short subjects from which to choose, is content with a newreel alone although we'll grant that it is the most complete newreel.

But shorts are more than just mere fillers now. The better ones are expensively made, and there are types of short subjects to complement almost any type of feature picture—much more effectively than some of the second features that are shown. Here are some recently-released shorts that have been attracting a great deal of attention. None of them, to our knowledge, has played in Rochester. Let's hope that some of them do.

(Continued on Page 15)

Movie Guide

NEW FILMS REVIEWED

- Man from Headquarters, A-1
- The Prime Minister, A-1
- Ride 'Em Cowboy, A-1
- Suffy Smith, Yard Bird, A-1
- Song of the Islands, A-1
- Fiesta, A-2
- The Fleet's In, A-2
- Sing Your Worries Away, A-2
- The Confessions of a Cheat, B
- The Lady Is Writing, B
- Roxie Hart, B
- We Were Dancing, B

AT THE THEATERS

- PALACE
- Roxie Hart, B
- Pacific Blackout, A-1

LOEW'S ROCHESTER

- Shanghai Gesture, B
- Close Call for Elery Queen, A-1

CENTURY

- Playmates, A-2
- Call Out the Marines, B

TEMPLE

- All Through the Night, A-2
- Meet Agent X-3, A-1

REGENT

- Son of Fury, A-2
- Gentleman at Heart, A-2

LITTLE

- Life and Loves of Beethoven (Not classified)

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3. Entries will be judged by a committee of five members announced in the CATHOLIC COURIER this week on page 20. Decisions of the judges will be final and all entries will become the property of the CATHOLIC COURIER—See Page 7.
4. Entrants must be 16 years of age or older and must be members of a parish within the Rochester Diocese. In entering the contest they automatically accept these rules.
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