

Getting On In The World

NEWMAN'S GENTLEMAN

It is almost a definition of a gentleman to say he is one who never inflicts pain.

The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at their ease and at home.

"He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he

is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome.

"He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort; he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best.

"He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or imputes evil which he dare not say out. From a long-sighted perspective, he observes the maximum of the ancient sage, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend."

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COURIER'S CURRENT CINEMA COMMENTS

(Continued from Page 16)

Roxie, but she caricatures the part even more than the writing did. Adolphe Menjou is the dramatic defense attorney and George Montgomery is a handsome young leading man—made into pretty much of a stupa for the sake of the plot. George Chandler plays the husband who is introduced simply as a stooge for Roxie and who is conveniently shunted aside after he has served his purpose in the picture. It seems a shame to see Sara Allgood who has so recently been thrilling us with her artistry in "How Green Was My Valley," shoved into a minute role such as she plays in this. How Hollywood wastes talent.

Other Movie Notes

If you can stand large doses of Kay Kyser trying to be a comedian, and if the sight of John Barrymore in his present condition does not make you ill, you may be able to like "Playmates" (A-2). It's strictly for the more vigorous jitterbugs. . . . Martha O'Driscoll gets her first real movie chance in "Pacific Blackout" (A-1), a diverting, if routine, melodrama. Miss O'Driscoll proves to be an ingratiating and preening young personality. . . . William Gargan has taken over the role of Ellery Queen in place of Ralph Bellamy, but Margaret Lindsay is still in there pitching as Nikki Porter. Another case of expert talent being badly wasted. . . . "Call Out the Marines" (B) is an attempt to re-establish doddering Edmund Lowe and Victor McLaglen in their old "Sex-you-sez-me" roles of Captain Flagg and Sergeant Quirt, but it turns out to be just a collection of obvious and unfunny gags. Very noisy, too. . . . "The Tell-Tale Heart," the short drama from Edgar Allan Poe's famous story, which we mentioned in this column as an outstanding short subject that had not been shown in Rochester, is to be presented soon at the Little Theater. The management informs us. . . . Incidentally, the attractive Chinese girls who sold souvenir booklets at the Little during the run of "Kukan," had turned over \$207 to China Relief last Saturday. The sale continued last week. . . . A radio program to hasten for Canada Lee, the brilliant Negro actor, told us while he was here that he is to appear on a program with Paul Robeson, Marian Anderson, Dorothy Maynor and Ethel Waters. That sounds like a collection of the great Negro talent of our time. Incidentally, Lee, who hopes to play "Othello" on Broadway under Orson Welles' direction, read passages from it for the first time on the air on our radio program. . . . Will R. Corris, of the Auditorium, says that the advance sale of tickets for the Maurice Evans-Judith Anderson production of "Macbeth" is the heaviest since "Hellzapoppin'." Another case of "ridiculous to sublime" and they do say that "Macbeth" is as close to sublime as any stage production could be.

The Academy Again

Paste this in your prediction book. Here are our bets for the Academy Award winners of 1942. Not, mind you, that these are all necessarily our choices, but our money is on the following to win. As picture of the year, we figure they will choose "Sergeant York," for patriotic reasons as well as for the fact that it was a darn good picture. However, the movie people were very much impressed with the novelty of "Citizen Kane" and of "Here Comes Mr. Jordan." Flagrantly electioneering on behalf of "How Green Was My Valley" is said to have cost it many votes, although it was originally regarded as the best bet. Gary Cooper has always been a favorite and his "Sergeant York" role is his best, so we consider him a pretty good bet for the male star award. We would not be surprised to see Joan Fontaine get the feminine award for "Suspicion." Many studios have an interest in her, and, besides, it was an excellent performance. John Ford figures to take off his fourth award for the direction of "How Green Was My Valley," and we'll not be surprised if Sara Allgood, of the same picture, and James Gleason, of "Here Comes Mr. Jordan," nab the supporting players' awards. See how correct we are when the results come out next week.

(John Springer's "Picture of the Year"—"Citizen Kane"—will be discussed on Springer's Movie Memory program over WSAJ Monday morning at 10.)

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