

The Courier Covers

THE NEW MOVIES

By John Springer

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Editor's Note: Two new films are listed as Class B, objectionable in part by the National Legion of Decency, this week. They are: "Tuttles of Tahiti." Objection: "Suggestive sequence and dance." And "Twist Buds." Objection: "Suggestive scenes."

"Joan of Paris"—A-2

Before you wear off pictures about escapes from the Gestapo, you might do well to see "Joan of Paris." It combines a tender and moving love story with an intriguing and suspenseful melodrama and introduces three players of whom much will be heard. The three are Paul Henreid, whom you may have seen in other movies or on the stage under the name of Paul von Hernald; Michael Morgan, star of several French pictures; and Alan Ladd, whom we do not remember having seen before at all—and we think we would remember. Ladd, in the minor role of a dying English aviator, has a personality and an acting skill that stays with you.

It is Henreid and Miss Morgan, however, who share the principal roles. He is a Free French adherent in the British bombing force; she is the barmaid who helps him when he is trying to escape the Gestapo. This is familiar plot material the recent "Paris Calling" was cut out of the same cloth. But "Joan of Paris" devotes more attention to characterization making the love of the two young people very poignant and the menace of the Gestapo very real. Henreid and Miss Morgan are welcome additions to the ranks of first-rate screen players and there are three notable supporting performances by Thomas Mitchell, Laird Cregar and Alex Granach. Their acting, guided by the direction of Robert Stevenson, gets the ultimate in suspense out of such situations as the discovery of the flyers by the German's dog; the scene in which the flyers meet in church—one of them already shadowed—and Henreid pleads with the priest in the confessional; the sequence in which Cregar toys with the unsuspecting Henreid in the Gestapo headquarters; and particularly those stunning moments when Henreid tries to shake off the pursuing Granach.

"Jungle Book"—

Alexander Korda has made quite a picture out of Rudyard Kipling's "Jungle Book," and seemingly has been assisting in his production. It isn't the type of picture that would be indiscriminately recommended to adults but, though they may find it a little, most of them should have a good time at it. The Technicoloring alone is high recommendation, with the tigers and panthers standing up particularly well above the color camera.

To children, who will be unaccustomed with certain obviously phony camera shots and sets and who will take even that conversation with the cubs in deadly earnest, "The Jungle Book" may well be their favorite picture of the year.

"The Mayor of 44th Street"—A-1

Among the phenomena of the New York theater section are the jitterbugs and autograph hounds—adolescents who travel in packs and are loud in their enthusiasm for orchestras and celebrities who please them, but who make life a miserable thing for those who incur their displeasure. Their story might have been made into an amusing comedy, but "The Mayor of 44th Street" chooses to work them into a racket melodrama—

and pretty implausible and far-fetched it turns out to be. Rex Downing is a capable youngster, and such favorites as George Murphy, Anne Shirley and William Morgan are present, but probably not too happy about it. Richard Barthelmess, who used to be one of the most beautiful-eyed of naive movie heroes is now a movie gangster. He doesn't seem very pleased either.

Republic is now billing Judy Canova as "the world's greatest comedienne." The lady attains these notices in publicity for her new picture, "Sleepy Time Gal." Oh, well, maybe we're wrong.

Ain't It Too-Too About Lew?

Some people have the idea that conscientious objectors' camp and concentration camp are one and the same thing. Anyway since the story about Lew Ayres broke into the papers, over seven hundred theaters in Canada have canceled all bookings on Ayres pictures. Rochester theaters which played "Dr. Kildare's Victory" last week, scrupulously avoided all mention in publicity of the picture's star who was and is—Lew Ayres. And everybody's talking about "That dreadful Lew Ayres. I liked him so much, too, and, etc., etc., blah, blah."

It is not in my province to decide whether or not Ayres has some cruckpot idea. Maybe yes, maybe no. I don't agree with his objections. I do respect his courage in sticking to an ideal which must be an honest and sincere opinion. "Courage!" you ask. I think so. I think it took a lot of courage for a popular actor to pass up the kind of position popular actors have been getting in the services for dreary hard labor and rigid discipline in a conscientious objectors' camp. I think it took courage to lay himself open to inevitable vehement criticism, which will undoubtedly wreck his career, for the sake of an ideal in which he believes. I hold no brief for Ayres as an actor. I think he gave a performance that was close to great in "All Quiet on the Western Front." I think he has done little of importance since. But, without agreeing with his views, I admire his courage in taking what, for him, is undoubtedly the hard way.

"Hellzapoppin'" Is Here

It begins before it is supposed to and it does not end when it is expected to. It enraptures the audience as its conspirators and the patrons participate in the mad going-on. There is dancing in the aisles as well as on the stage and intermission is another act on the program. It holds the record for consecutive performances on Broadway of any musical in history, and it has played to more people and grossed more money, both in New York and on the road, than any other American revue. Its humor is typically American, and yet it is unlike any other musical production before it. Of course, it's "Hellzapoppin'." The Olsen and Johnson scrambled musical revue which is returning to the Auditorium Friday and Saturday evenings and Saturday matinee, in order to give those people who couldn't squeeze in the last time it was here another chance to see the maddest musical of all time.

(John Springer reminisces about the Jack Cayman-Douglas Fairbanks-Frankie Goddard comedy-drama, "The Young in Heart," on Your Movie Memory over WSAJ Monday morning at 11.)

Movie Guide

NEW FILMS REVIEWED

- Jesse James, Jr., A-1
- Moby, A-1
- My Favorite Blonde, A-1
- Rolling Down the Great Divide, A-1
- Tarnan's New York Adventure, A-1
- The Jungle Book, A-2
- Affairs of Honey Volante, A-2
- Blonde's Blurred Event, A-2
- Mexican Spindle and the Ghost, A-2
- This Was Paris, A-2
- Tuttles of Tahiti, B
- Twist Buds, B

AT THE THEATERS

- PALACE**
- The Fleet's In, A-2
- Outgoing Young Lady, A-1

LOEW'S ROCHESTER

- Courtship of Andy Hardy, A-1
- Martin Eden (Not classified)

CENTURY

- Rings on Her Fingers, A-2
- Two Years in Trinidad, A-2

TEMPLE

- Cowboy Scrounge, A-1
- Tragedy at Midnight, A-2

RECENT

- Behaves Fairly, B
- Mayor of 44th St., A-1

LITTLE

- The Great Wall, A-2

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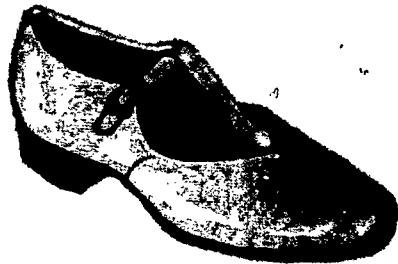


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