

Getting On In The World

"LET'S PRETEND"

"Let's pretend" often falls from the lips of children, and they use their imagination to picture themselves as shopkeepers, railway engineers, or soldiers, in the course of their ordinary play. This does not particularly harm the child, and the wisdom he derives from it during the early years of

life makes it a legitimate form of recreation. But many people, says Father H. J. Farrell, C.S.B., keep up that childish practice throughout adult years by the pernicious habit of day-dreaming. They withdraw from reality and live in a world of make believe. This may be a sign of weak character, and a source of dissipation.

For it is a mild form of egotism which leads to a shrinking from the hard facts every one must face, and a desire, eventually a habit, of living or trying to live in an imaginary world of untruth and unreality.

There is a certain insidiouslyness in the thing, because it generally appears as aattering, movie-like panorama of me, myself and I. Being intensely pleasurable, and born of laziness, it likewise can very easily spawn dangerous imaginings and sinful thoughts. Over all, finally, it is a great waster of precious time.

Made Basilica

Vatican City—The parish church of Mazatlan in the Diocese of Sinaloa, Mexico, has been granted the title of Minor Basilica. It has been announced here.

The Courier Covers

THE NEW MOVIES

By John Springer

Editor's Note—Listed as Class B, objectionable in part, by the Legion of Decency, this week is "Who Takes a Flyer, The"—objection, "Divorce in Flat Solution."

This has been, to put it politely, a slow week as far as new movies are concerned. Of course, "Come With the Wind" is back in all its glory, but that has been covered at least twice before in these columns and there's no point in going over it again. Paul Robeson's superb staging makes "Proud Valley" worth while and the story of the Welsh coal mines is moderately interesting, although hardly in a class with pictures like "How Green Was My Valley" and "The Stars Look Down." Somehow or other, I conceived the idea that nobody would care particularly if I neglected to cover the new Lum and Abner opus, "The Bashful Bachelor," so I'm afraid I didn't do my duty on that one. But all of this leaves only one new picture of any consequence.

"To the Shores of Tripoli"—A. Once again the spoiled young ne'er-do-well joins a branch of the service (U. S. Marines, this time) carries on a feud with the traditional sergeant, but gets the old feller himself just in time for the regulation ending. I'm afraid that you won't and very much that is new or different in "To the Shores of Tripoli" except that they have spared us one cliché. One of the characters is a poor little fellow with lots of the old marine spirit, who just can't make the grade. Surprisingly enough, the picture doesn't have him dying a hero's death while the other marines stand around and sob.

Nevertheless, pictures of this type are always warmly received at the box-office, no matter how old their story, and "To the Shores of Tripoli" has received a very fine Technicolor production and is adequately played by such personable people as John Payne, Randolph Scott, Nancy Kelly and Maureen O'Hara, the latter being particularly favored by the color photography. It's good entertainment even though you know it by heart.

Fifteen Best Talking Pictures

After this department picked its best pictures and performances of the year, we were stumped by some requests that we pick our "ten best pictures of all time." Now that's a very tough question to answer, but being unwilling to shirk such a task, we finally compiled a lengthy list and proceeded to cut it down to fifteen "best pictures." Lower than that, we could not go. Deciding to draw the line somewhere, we limited our choices to pictures produced in the English language since talkies. And here they are the department's best fifteen talking pictures listed in alphabetical order.

"All Quiet on the Western Front"—The unforgettable war story, produced over ten years ago, but still better when it was revived last year than most pictures of the present day. "Cavalcade"—Noel Coward's study of three decades of English history as seen through the eyes of a woman. Diana Wynyard was superb in this "Fury"—Fritz Lang's brutal study of lynch law in one of the most powerful dramas ever produced. Spencer Tracy gave his greatest performance and Sylvia Sydney was excellent, too. "Good Earth"—Pearl Buck's fine novel made into a great moving picture, with a memorable portrayal by Louise Rainer as the inarticulate peasant woman. "Grapes of Wrath"—John Steinbeck's great American novel made into a great American motion pic-

ture by John Ford's outstanding direction, with Henry Fonda giving a great American performance.

"Hallelujah"—King Vidor's striking study of Negro life—one of the first talkies, but still one of the best. "How Green Was My Valley"—John Ford's brilliant direction again in the beautiful and moving story of Welsh miners and their life. "The Informer"—And still another Ford picture—the dramatic tale of the last night on earth of a stupid Irish giant. "The Life of Emile Zola"—Paul Muni's magnificent characterization in the greatest biographical movie. "The Long Voyage Home"—John Ford's direction again in Eugene O'Neill's sea drama.

"Make Way for Tomorrow"—One of the most heartwarming pictures ever made. Leo McCarey's direction was outstanding and so was Pauline Goddard's performance. "Naughty Marietta"—The first Jeanette MacDonald-Nelson Eddy picture and one of the all-time most popular. Gay, light-hearted and tuneful. "Snow White and the Seven Dwarfs"—Walt Disney's enchanting and delightful fairy tale. "Wuthering Heights"—Missily Bronie's stormy old classic, beautifully directed and played. "You Only Live Once"—Sylvia Sydney and Henry Fonda exceptional in another very strong Fritz Lang picture.

We know there will be sharp disagreement on this list. People will say, "What about 'Mr. Deeds Goes to Town'?" "What about 'Rebecca'?" "What about 'Goodbye Mr. Chips'?" These and many others are very close runners-up and if the list were extended to a hundred best movies, we still couldn't get in all of the excellent pictures. But these fifteen get our vote as the best talkies of all times and some week soon, we'll pick our favorite performances.

Molly the Magnificent!

I went last week, of all places, to a Yiddish musical comedy. As long as I have known the theater, I have heard glowing reports of the marvelous mimicry of Molly Picon, the international favorite. After interviewing Miss Picon on the air last week and falling victim to her great charm, I decided that, understand the language or not, I was going to see her show.

There are very few stars even on those lists in the preceding column, who could hold your attention more than a few moments if they were playing in a tongue entirely foreign to you. Charlie Chaplin, of course, is the great master of pantomime. Jimmy Savo and the French Raimu are others. Molly Picon belongs in their select circle. She speaks a universal language. You don't care what words she uses—you know what she is saying. Now a roguish gamine, now a woman touched by tragedy, singing, dancing, sparkling, animated, she might be performing in Sanskrit, yet her artistry belongs to every one of every race. I'm glad I went to the Yiddish theater, the language of which I cannot understand. It's a thrilling evening in the theater when you first see a superlative artiste like Molly Picon.

(John Springer reminisces about the Helen Hayes-Robert Montgomery comedy-drama, "Another Language," on Your Movie Memory over WSAV Monday morning at 10.)

By the Sign of the Cross deliver us from our enemies, O Lord.—Prayer of the Church.

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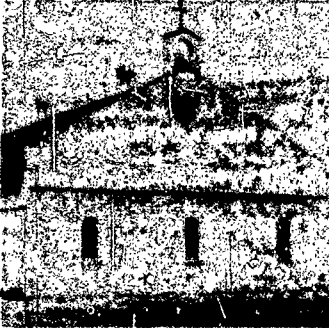
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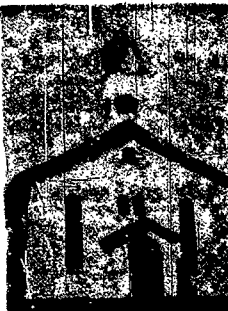
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