

The Courier Covers

THE NEW MOVIES

By John Springer

(Continued from Page 7)

nal has been shortened to something like ninety minutes, by eliminating the intermission, several shots of Stokowski conducting and one entire selection, the Bach "Toccatina and Fugue." These deletions are all for the good, but certain portions of the lengthy "Nutcracker Suite" have also been cut and their omission is regrettable. With only twelve "Fantasound" units in existence and war priorities pro-

hibiting the making of others plus the expense of installation, the picture is being presented here without "Fantasound," the invention which gave new body to screen music.

But as it stands, "Fantasia" remains a fascinating and thrilling screen event. Although Deane Taylor, in the introduction, is explicit that "Fantasia" is meant to be the interpretation of the music of the masters—not by trained musicians but by artists—there are

purists who shriek that the great composers have been desecrated. To which we murmur a polite, "Hokey!"

Is the melodious Tchaikowsky "Nutcracker Suite," played by Stokowski, any the less lovely because Disney's art captivates the eye at the same time the music is captivating the ear. Perhaps the centaurs and centaurettes and peagut and unicorns, whose antics accompany the Beethoven symphony are distasteful to the purists. We liked it, personally, but we suppose we're lowbrow. Let the offended person close his eyes—the orchestral rendering is superb and with eyes closed what difference does it make what is going on on the screen.

With varying degrees of success, the Disney-Stokowski "Fantasia" also presents a riotous burlesque of

Movie Guide

NEW FILMS REVIEWED

Red Man of the Hills, A-1
Girl from Alaska, A-1
Fiorio of the Plains, A-1
Private Gunsmoke, A-1
Private Buckaroo, A-1
Romance of the Range, A-1
Standout on the Sage, A-1
Submarine Raider, A-1
Ten Gentlemen from West Point, A-1
Eye of the Underworld, A-2
Halfway to Shanghai, A-2
Juke Girl, A-2
Syncope, A-2
The Gay Sisters, B
Misbehaving Husbands, B

LOWE'S ROCHESTER

Mainie Gets Her Man (Not classified)
Desperate Chance for Elery Queen, A-2

CENTURY

Keep the Wind, A-1
Almost Married, B

REGENT

My Gal Sal, A-2
Scattergood Goes High, (Not classified)

TEMPLE

Ghost of Frankenstein, A-2
Mystery of Marie Roget, A-2

LITTLE

Last Horizon, A-2

AT THE THEATRES

FALACE
This Gun for Hire, A-2
True to the Army, A-1

that hackneyed ballet number, "Dance of the Hours," following the conventional choreography, but with ostriches, hippopotami, alligators and elephants as ballerinas, an H. G. Wellsian conception of evolution as pictorial accompaniment for the music of Stravinsky's "Rite of Spring"; a straight narrative sequence to Dukas' "Sorcerer's Apprentice," with the original legend followed closely, but with Mickey Mouse substituted for the original apprentice; a macabre sequence based on Moussorgsky's "Night on Bald Mountain" contrasted with Schubert's "Ave Maria." There are many examples of Disney's skill and imaginative genius at its best but if you feel that you just can't stand jitterbug mushrooms with your Tchaikowsky, go anyway and shut your eyes. Most patrons will have their ears wide open and their eyes glued to the screen.

"My Gal Sal"—A-2

Theodore Dreiser, who selected Hollywood as the object of his special hatred, after the movies mutilated his "American Tragedy" several years ago, took a lot of coaxing but has finally allowed his biography of his songwriting brother, Paul Dresser, to be filmed. He has expressed himself as thoroughly satisfied with results so that undoubtedly the picture is better than it looked to us. It's an elaborate film musical, extravagantly mounted and filmed in Technicolor. Rita Hayworth is a scintillating heroine and the song and dance numbers are effectively staged. The settings and music are designed to inspire nostalgia.

The only trouble with Paul Dresser's life, as far as "My Gal Sal" would have it, is that it is so much like the life of any other composer who has been treated by the screen. Victor Mature seems as pleased with himself as ever as Paul Dresser but in a few spots actually indicates that he is learning a little about screen-acting. John Sutton, in the second masculine lead, is generally much more impressive however. Carole Landis has a bit. But "My Gal Sal" is notable for settings, costumes, musical sequences and Rita Hayworth.

"I Married An Angel"—A-2

When the movies take a delicious fantasy like the musical comedy, "I Married an Angel," and turned it into an elaborate and empty Cinderella musical, the movies aren't giving its audiences credit for good sense. The original show was fantasy—but audiences don't understand fantasy, decide the producers, so they turn it into a dream. Just to make sure that the audience never forgets that it is all supposed to be a dream, there is a shot of Nelson Eddy snoring at least every fifteen minutes during the course of the film's unreeling.

The champagne sparkle of the original has gone and the film is now so much flat beer. Nor do the performances help much. Jeanette MacDonald is adequate enough until the picture makes her go in for some low-down hotcha but then she becomes merely rather embarrassingly coy. And if you can believe in Nelson Eddy as a gay playboy, you'll believe in Edna May Oliver playing Peter Pan. Their songs are standard, although excerpts from operas "Carmen" and "Faust" are tossed in for no apparent reason other than to give Miss MacD. a chance to prove she can sing them. "Spring Is Here," that delightful swooning of all "spring-is-here" love songs, has been divested of its original lyrics and becomes just what the composer originally satirized. Quick, M-G-M, another "Naughty Marietta" for MacDonald-Eddy!

"Fly By Night"—A-2

Melodramatic malarkey about sinister spies, secret weapons and innocents mixed up with a deadly espionage ring. You won't believe in "Fly by Night" for a minute, but you'll be moderately entertained by it, principally because of the personable and competent Richard Carlson and Nancy Kelly, who with expert character actor, Albert Hasserman, make much out of routine roles.

(John Springer reminisces about the Betty Davis-Charles Bayer drama, "All This and Heaven Too" on Your Movie Memory over WSAY Monday morning at 10.)

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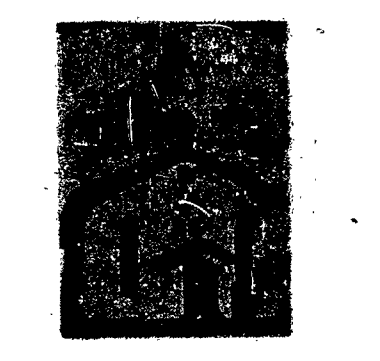
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Holy Redeemer Parish

SACRED HEART NOVENA

As in years past, the Feast of Corpus Christi, June 4, again marks the opening in Holy Redeemer Church of the Sacred Heart Novena continuing each evening through Friday, June 12, the Feast of the Sacred Heart. Services each evening are at 7:30 P. M. and consist of special leaflet prayers, sermon and Benediction of the Most Blessed Sacrament.

THEATER GUILD ORGANIZED

In a meeting on Friday, May 22, some twenty members interested in dramatics assembled in the parish hall to hear proposed for acceptance a constitution for a new group within the parish to be known as the Holy Redeemer Theater Guild. After some classifying and amending of the document, the group accepted the constitution, and voted to elect temporary officers for the summer season to handle details of several projects under consideration. The executive powers of the Guild will be handled by its Board of Directors, who will include the following: President, Sylvester Engler; House Manager, William Miller; Secretary and Social Committee Chairman, Lawrence McVinnie; Treasurer, William Powers; Stage Director,

tor, Wilford Scott; Stage Manager, Joseph Stoecklein.

The Guild will point its summer activities toward acquainting parishioners with its aims, offering membership opportunities to those interested in its policies.



William Powers