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Rev. Dr. Owen B. McGuire
Paul Vincent Carroll
 and the Irish School System

Paul Vincent Carroll, I have said, has two grievances, one against the Irish school system, the other against the Irish censorship. In this I am going to deal with the school system. His grievance on this subject is also a personal and family grievance. His father was a school teacher (his mother also, I think), and had a quarrel with the parish priest. In the system the p. p. is "manager" of the local school.

Paul Vincent is a native of Dundalk. In Dundalk there were under the British administration three large schools that refused to come under the system. In other words they had been and remained entirely Catholic and national in management and curriculum. These are the schools of the Christian Brothers and of the Marist Fathers. They have a "Secondary" course of studies—or, in American terminology a High School course. After his graduation from the University, Paul Vincent obtained a position as teacher in one of these schools. He quarreled with the management, was dismissed, went to live in Scotland and there began his campaign of defamation against the ecclesiastical authorities in Ireland. These two episodes in the life of his father and in his own account for the passion and bitterness against these authorities manifested in his plays. The plays are, in purpose, simply propaganda to put over his grievances and his ideas as to what the Irish school system should be—manned by such lights as "O'Flings" and Carroll.

MOST UNGRATEFUL.
 In this matter, Paul Vincent Carroll is not sincere. In plain language he lies; and he knows that he lies. No person who knows Ireland and the history of the Irish School system for the past 100 years could write as he writes. And he certainly knows both most abominable lies and also most ungrateful, as we shall see

those against the Religious Orders. In his article sent from Glasgow to the New York Times, to explain *Shedow and Substance* when it first appeared, he made this amazing statement: "The teaching Religious Orders are the curse of Ireland." And in a speech in New York at the time *The White Wood* was produced he declared: "In the Convent Schools in Ireland the nun teachers are ignorant and incompetent." As the Intermediate Examinations for the past sixty years have abundantly proved these are two abominable lies, and Paul Vincent Carroll knows it.

These examinations were similar to those of the Regents of New York State. To get their degrees and prizes—the pupils of the Religious Orders schools entered these examinations, and invariably came out on top. Paul Vincent Carroll knows it. Everybody knew it. It was the talk of the town and country. Lies! But also ingratitude, base and deep-seated!

Mr. Carroll professes to be a Catholic and an Irish Nationalist. Now, especially in their Secondary Schools it was mainly due to the Religious Orders that the spirit of Catholicism and distinct Irish nationalism was kept alive in the Irish Schools of the nineteenth century. The so-called "System of National Education" set up by the British Government was simply British. The Religious Orders refused to bring their schools under the system. They wrote their own textbooks, that made the atmosphere of their schools Catholic and Irish their text books in history gave Irish history and did not glorify British history.

FIGHTERS FOR NATION
 From these schools came forth the men who fought the battle for Catholic rights and Irish nationality "for faith and fatherland"—throughout the nineteenth century

(Continued on Page 17)

The Courier Covers
THE NEW MOVIES
 By John Springer

(Continued from Page 5)

"Grand Central Murder"—A-2
 Unless I miss my guess, this Van Heflin is going to be one of the biggest stars on the screen within a year—prophesy subject to Fate and the draft board. A personable and likable personality, Heflin is reminiscent in his technique of players like Spencer Tracy and James Cagney but has definite individuality and a flair for tricks of timing and under-emphasis that are highly effective.

His new picture, "Grand Central Murder," would be pretty routine if it weren't for him, but it is our guess that he won't be saddled with such weakling scripts for long.

"On the Sunny Side"—A-1
 Obviously just slammed together in a hurry to take advantage of Roddy McDowall's success in "How Green Was My Valley," "On the Sunny Side" presents the appealing Master McDowall as a British refugee and his experiences with an American family. There is a good bit between Roddy and Jill Eamond in a sequence that has the evacuees talking to their families on a transatlantic broadcast. Otherwise the picture is routine but pleasantly "on the sunny side."

Short Subjects
 A few months ago, we comment-

ed in these columns, on the many excellent short subjects which were being passed by in Rochester. Disney cartoons, March of Time subjects and an occasional defense film are shown, but there are many other worthy shorts that have not been receiving Rochester runs. Since that column was written, the Little Theater has booked many of the shorts I mentioned—"The Tell Tale Heart," one of the Warner Brothers' all-color dance extravaganzas, and a couple of the George Faj Puppetoon shorts. Others will follow—the Little being a theater that believes in intelligent selection of short subjects, as well as of feature pictures.

One short subject that did play most Rochester theaters recently is "Air Raid Warden," a locally-made movie, produced and directed by Walter Folmer, well-known for his work in local theater circles. Although hampered by certain difficulties that are bound to befall such a venture, Folmer's film was both interesting and instructive and deserves commendation.

(John Springer will select the film to be discussed as this week's "Movie Memory" over WSAJ, Monday morning at 10, from the following "best" pictures of the first half year: "How Green Was My Valley," "One Foot in Heaven," "The Male Animal," "Tortilla Flat" and "King's Row.")

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Movie Guide

NEW FILMS REVIEWED	LOEW'S ROCHESTER
Holiday Inn, A-1	Tarzan's New York Adventure (unclassified)
Crossroads, A-3	Sunday Punch, A-2
Destiny Unknown, A-3	
Lady in a Jam, A-3	TEMPLE
Moonlight Masquerade, A-3	They Kild by Night (unclassified)
	Stardust on the Sage, A-1
AT THE THEATRES	
PALACE	REGENT
Ten Gentlemen from West Point, A-1	This Above All, A-2
The Magnificent Dope (unclassified)	On the Sunny Side, A-1
CENTURY	LITTLE
Sergeant York, A-1	The Ex-Mrs. Bradford (unclassified)
Flying with Music, B	

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