

PRE TO SET \$750,000 IN RED CROSS SUPPLIES

WASHINGTON - Medical supplies and surgical equipment worth \$750,000 will be made available to the Irish Red Cross through the American Red Cross, Chairman Norman H. Davis announced today.

MOVIE NEWS

The announcement followed a conference between Chairman Davis, Viscountess Adara, a member of the Central Council of the Irish Red Cross, and George M. Allen, special assistant to Mr. Davis, who recently returned from a survey of refugee conditions and hospital and medical facilities in Eire.

Of what use is it to believe unless we practice our belief?

The Courier Covers

THE NEW MOVIES

By John Springer

(Editor's Note: Listed as Class B, objectionable in part, by the National Legion of Decency, this week: "Somewhere I'll Find You".)

subject, "General tone of suggestion in dialogue and some sequences."

The Pride of the Yankees—A-1

"People all say that I've had a bad break, but today—today I consider myself the luckiest man on the face of the earth."

Lou Gehrig said that on July 4, 1939, when the Yankee Stadium overflowed with fans come to pay tribute to the great, heroic ball player. That choked, extemporaneous speech—made when Gehrig already knew that he would never play baseball again and, possibly, that he was going to die very soon—touched the heartstrings of every person in America, baseball fan or not.

That speech closes the motion picture, "Pride of the Yankees," and wisely. Any attempt to follow the career of Lou Gehrig from that time on—to show his physical wasting and death two years later—would have been anti-climatic. The audience knows what has happened and knowing makes the speech that much more poignant.

Samuel Goldwyn, as was to be expected, has given "Pride of the Yankees" a distinguished production. That includes a fine screenplay, understanding direction and outstanding performances. Paul Gallico—who also wrote a straightforward biography of Gehrig—wrote the original story for the movie, remaining true in spirit to Gehrig's life but using some dramatic license to fictionalize portions of it. Mrs. Lou Gehrig worked with Gallico, Joe Swering and Herman Mankiewicz on the screenplay, giving her approval to deviations from fact. The result is that, although the picture is not a literal account of Lou Gehrig's life, there are no incongruous signs of fancy to estrange Gehrig's admirers or no attempt to make the quiet, almost colorless Gehrig personally conform more closely to the usual Hollywood movie hero standard.

Although there are some good baseball sequences, the picture is more concerned with the private life of Gehrig, detailing his love for the game and his ambitions to be a big-league player from the time he is a child but also concentrating on his love story with Eleanor Twitchell who became Mrs. Gehrig. Sam Wood, one of the best directors ("Our Town," "Kings Row," "Goodbye, Mr. Chips," etc.), makes the picture continuously interesting and frequently moving despite the fact that there is no formal plot that there is a great deal of repetition and that the picture is considerably longer than the average screen feature.

Gary Cooper physically not the ideal choice for the role—soon makes you forget that and accept him as Gehrig to an even greater extent than you accepted him as Sergeant Alvin York. He identifies himself with his role to such an extent that he can be Cooper as you have always known him and still be completely believable as Gehrig. Nowhere is the direction of Wood and the acting of Cooper more exceptional than in that final scene which is brought realistically to the screen even to the echo.

"Pride of the Yankees" would not be the fine picture it is without the beautiful performances of two gifted actresses. One is Teresa Wright, one of the warmest, most sensitive young actresses to come to the screen for a long time. The other is Elsa Janssen who gives a rounded characterization that is rich in humor and sentiment—not just a stereotyped reading of the usual saccharine old movie mother. Babe Ruth is present, but briefly, and the picture does not go into the bad feeling that existed between him and Gehrig. Walter Brennan, Dan

Holy Apostles Parish SODALITY ELECTIONS

The Sodality of Our Lady of Holy Apostles Church announces the election of the following officers for the coming year: Margaret Wegman, prefect; Frances Sullivan, vice-prefect; Mary Ann McGovern, recording secretary; Kathleen Sullivan, treasurer; Phillip Schiderer, corresponding secretary.

The officers will be assisted by the following committee chairmen: Bernadine Kirby, Our Lady's; Dorothy Keen, Eucharistic; Mary Vail, Apostolic; Margaret Quigley, Mission; Frances Camera and Lawrence Quigley, Social; Helen Murrer, Publicity; James Hamill, Membership; Jean Cannon and John Collins, Editors of "Sodalogue."

Installation of the officers and committee chairmen will take place at the September meeting.

Buy \$500 Worth

Davenport, Iowa—The Altar and Rosary Society of St. Paul the Apostle Church has authorized the purchase of \$500 worth of War Bonds, it was announced by Mrs. A. E. Hansen.

Duryea, Ludwig Stessel and Douglas Croft are well cast.

It is a fine screen tribute to a man whose career was an inspiration.

The Gay Sisters—B

Don't expect any frivolity from "The Gay Sisters." They're a miserable lot and they suffer through a story that seems as long drawn out as their court battles to probate their father's will. The picture has them starting out in court when they are children and going right on until the eldest of them is Barbara Stanwyck who is no kid.

Between the long-winded court battles, several assorted marital mixups and love affairs, the business affairs of an egotistical tycoon who has dreams of building some sort of settlement house to rival Radio City, a mysterious urchin, jealousy, revenge and attempted suicide, "The Gay Sisters" throws everything into the plot except plausibility. However you take it, it remains theatrical melodrama about unbelievable people.

The acting alone holds the interest with the exception of George Brent's performance. Brent acts as if he were taking a screen test for a movie version of "R. U. R," the play about robots. On the other hand, Barbara Stanwyck alternates between some really good moments in her scenes with appealing little Larry Simms and almost raucous stridency in some other passages. She has one scene—a drunken soliloquy which has seldom been surpassed for maudlin pathos on the screen.

Geraldine Fitzgerald and Nancy Coleman manage to make much more out of much less as the other waters. Then there is Gig Young, an ingratiating newcomer, who plays a character named Gig Young. The story is that after the preview there were so many comments about Gig Young from people who couldn't remember the real name of the actor that his name was changed to his character tag. It is his misfortune that his character name wasn't a little less coyly whimsical.

Donald Crisp, Gene Lockhart, Donald Crisp, Mary Thomas and Anne Revere do good work in the supporting cast but the picture is a rambling, plotty piece that doesn't make its characters believable enough to make you care what happens to them.

John Springer will discuss the Leslie Howard-Bette Davis film "Of Human Bondage," postponed from last week, on your Movie Memories, Station WSAV on Monday morning at 10 A. M.

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