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SALEM, India. A group of Add-Dravidas, or scheduled classes people, numbering 100 have been baptized and received into the Church by Father Isaac, parish priest here. Eighty-five of them received their First Communion at a Mass celebrated by Father Isaac.

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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 is "Orchestra Wives"; objection, "Light treatment of marriage.")

"Footlight Serenade"—A-2

John Payne, Betty Grable and Victor Mature show three couple to Jantzen models, are hardly expected to add anything to the aesthetic value of the cinema but they manage well enough in their own particular line in "Footlight Serenade." In fact, Mr. Mature does surprisingly well as an egotistical fighter who might be Maxie Baer. The "beautiful hunk" will never cause Alfred Lunt any worry but he has the new virtue in this picture of not taking himself too seriously and that is a welcome change. In addition to the Physter Culture threosome, the cast abounds by the presence of Jim Wyman, James Gleason, Cobin Wright, Jr. and Phil Silvers the latter who becomes increasingly familiar with his caricature of a professional cover of gushing femininity.

"Miss Annie Rooney"—

Producer Edward Small, whose last opus was "Twin Beds," apparently makes a practice of re-recting the most dated shows he can discover. He has unearthed two of the most showy in "Miss Annie Rooney" and "Friendly Enemies."

Pose Shirley Temple, who is getting to be quite a big girl—and a very pretty one—has the unhappy assignment of playing one of those poor girls who gets invited to the rich boy's party, gets properly snubbed and has her father pinch things by making a fool of himself in front of her fine friends. You don't need to be told that everything comes out all right in the end, with Miss Annie Rooney Temple's hand stealing shyly into the paw of the rich boy for a romantic fadeout.

"Friendly Enemies"—A-1

If anything seems more trite than the Temple affair, this is all about two old gents, who bicker wondrously in dialect that sounds like early-vaudeville Dutch. Their interminable arguments are all about the first World War, with the good one winning the bad one ever in the end. The technique of production and direction is as old-hat as the story with the director apparently afraid to move the camera away from the confines of one house except for one or two brief moments.

"Little Tokyo, U. S. A."—A-1

Prieston Foster ferrets out the nasty Nipponese again in "Little Tokyo, U. S. A." and does an even handier job than he managed in "Secret Agent of Japan." As the action of "Little Tokyo" takes place in Los Angeles and that of "Secret Agent of Japan" occurred in Shanghai, but at approximately the same periods, the only thing that I can figure is that maybe Foster is twins.

We Have Coming Up—

Sometimes it helps to look ahead. Surely pictures like "Beyond the Blue Horizon" and "Friendly Enemies" are more tolerable when you can say to yourself, "This will be over soon and pictures like Tales of Manhattan and Random Harvest will be around before long."

Anyway, the movie makers have their late summer and early fall product pretty well lined up and, although some of the pictures may not live up to advance expectations there are a number that should make strong bids for the ten best list. For instance, there are the aforementioned "Tales of Manhattan" and "Random Harvest." The former deals with the adventures of a dress suit which is passed from owner to owner. It should prove an interesting novel-

ty, if nothing else. And consider the cast—Henry Fonda, Charles Beyer, Charles Laughton, Ginger Rogers, Rita Hayworth, Edward G. Robinson, Paul Robeson, Ethel Waters, Thomas Mitchell, to mention just a few.

"Random Harvest" is being heralded as "greater than Mrs. Miniver" by its studio. It's from the intriguing James Hilton novel and stars Ronald Colman and Greer Garson—Mrs. Miniver, herself. There are also top reports on several pictures recently released and still to play here. For instance, there is "Yankee Doodle Dandy," the James Cagney movie based on the life of George M. Cohan, which has been turning them away in New York ever since it opened. Then there is the new Irving Berlin hit, "Holiday Inn," in which Bing Crosby and Fred Astaire are said to have their most suitable roles. All the comments on "Snow-White" claim that Walt Disney has never done a more beautiful job of movie making.

Then there are other current movies of more than routine interest—"The Big Street" which stars Henry Fonda in a Damon Runyon story and is being given strong reviews. "The War Against Mrs. Hanley" in which Fay Bainter leads an excellent cast in a novel war movie; "Eagle Squadron," a timely aviation film, "Somewhere in the Field," with Clark Gable scoring, and the new Orson Welles picture, "Journey Into Fear," variously heralded as "great" and "poor" by critics.

Coming along in the not too-distant future are several other pictures which are well into production or awaiting release. The stage is the source of some of them—"My Sister Eileen," for instance, which will star Rosalind Russell in the screen version of the bright comedy; "Arsenic and Old Lace," with Cary Grant and several members of the stage cast; "The Constant Nymph," with Joan Fontaine, Jean Muir and Charles Boyer carrying the leading roles; "Watch on the Rhine," Lillian Hellman's powerful drama with Bette Davis and Geraldine Fitzgerald assisting Paul Lukas and Lucille Watson of the stage cast; "Life Begins at 3:30," taken from a Paul Muni play of last season and starring Monty Woolley, Ida Lupino and Sara Allgood; "George Washington Slept Here," with Jack Benny and Ann Sheridan; and the famous musical, "The Desert Song."

Other pictures on their way are derived from books. There is, of course, "For Whom the Bell Tolls," with Ingrid Bergman finally scheduled to cut off her hair and play Maria opposite Gary Cooper. "The Glass Key," which teams Alan Ladd and Brian Donlevy is one of the better Dashiell Hammett mysteries; Somerset Maugham's "The Moon and Sixpence"; "My Friend Flicka," Technicolor version of last year's best-seller with Reddy Dowell; "The Commandos Came at Dawn," which brings Paul Muni and Lillian Gish back to the screen. "The Or-Bow Incident," with Henry Fonda in a movie version of the popular adventure story, "New, Voyager," with Bette Davis; "Tornado," with Sylvia Sydney; "I Married a Witch" and "Great Without Glory," two Preston Sturges movies, the first with Fredric March and Veronica Lake, the second with Betty Field and Joel McCrea, and "They Got Me Covered," with Bob Hope in a picture indirectly derived from a book by Bob Hope.

A few other likely movies that will be showing in the late summer and fall are "Seven Sweethearts," with Van Heflin, Martha Hunt and Kathryn Grayson. "You Never Were Lovelier," a Jerome

(Continued on Page 17)

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Movie Guide

Table with columns: NEW FILMS REVIEWED, LOEW'S ROCHESTER, CENTURY, TEMPLE, REGENT, PALACE, LITTLE. Lists movie titles and showtimes.