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The Courier Covers
THE NEW MOVIES

By John Springer

Editor's Note: Listed on Class C. Condemned by the National Legion of Decency, this work, is "Gilt from Nazism." Objection: "Immoral in theme and treatment. Vice is portrayed attractively; virtue ridiculed. No moral compensation."

"Holiday Inn"—A-1
A gay and lighthearted piece is "Holiday Inn" — hardly the picture to win any Academy Award nominations, but something for which to be thankful these late summer days.

It seems that Irving Berlin was pretty proud of his Easter Parade and the way it has lasted through the years as a sort of symbol of the Easter. So, far, a long time, he's been thinking about other songs that would be as appropriate for other holidays. And, to go with them, he conceived an idea about an inn that would be open only on holidays. Around this idea Einar Rice developed a story and Claude Binyon adapted it, the story being not too cumbersome but yet a good connecting thread between musical numbers.

And so we have Bing Crosby and Fred Astaire, a night-club duo, splitting up when Bing decides to go lacy and work only on the fifteen holidays of the year. Then pretty Marjorie Reynolds appears on the scene as a discovery and romantic interest for lackadaisical Bing, but high-pressure Astaire starts to promote her as partner for his dancing and romancing. It requires no great ingenuity to string the plot to its conclusion, but one doesn't worry much about plot in a picture like this.

The songs—"Be Careful, It's My Heart," "White Christmas," "Abramam," "You're Easy to Dance With" and the others—are tuneful and well spotted. Bing sings them and Astaire dances them, which is even more important. Bing has a role that is tailor-made for his easy, lackadaisical type of playing and Astaire has some of the best dances since his earliest days on the screen—the firecracker number and a drunken jitterbug routine being among the most novel and clever dances he has ever had. Marjorie Reynolds, hitherto a bit player, turns out to be pretty, an adequate actress and, what's more, she can sing with Bing and hold her own in the dances with Astaire. Virginia Dale helps out, too, and Walter Abel's performance is amusing. It all adds up to bright entertainment—the kind to put you in a holiday mood.

"Somewhere I'll Find You"—B
"Somewhere I'll Find You" is the sort of thing that sends journalists into advanced cases of jitters and calls forth vehement editorials on the movies' misconceptions of newspaper life. These movie men of the press have quite a time.

"Somewhere I'll Find You" shows that you can throttle your editor and keep him tied up until the paper has gone to press with a story exactly contrary to his isolationist ideas. The editor will beg you to come back to work when the letters come in saying "We'll cancel our subscription if there aren't any more of those nice Davis boys."

If you look like Lana Turner, the editor will send you on a tremendously important assignment in Indo-China, on which you can be lost so that the heroes can go looking for you. And at the fall of Batnan there is a Filipino secretary with typewriter handy to take dictation. Newspaper life is wonderful in the movies.

The only reason for "Somewhere I'll Find You," so far as I can see is to show just how vulgar a movie may be and still manage to be re-

leased. I say "vulgar"—not "vulgar." "Vulgar" is an adjective that hints of subtlety and there is nothing subtle in the scenes between Clark Gable and Lana Turner here. They have little about which to worry in the acting line, their appearances being confined mainly to shots in various osculatory poses. Robert Sterling, Patricia Dane and Charles Dingle have good moments in support.

"Men of Texas"—A-1
There's another great reposer of an earlier era in "Men of Texas." The picture insists he is a great reporter and keeps insisting with close-ups of his by-line on one important story after another—but you and I know he's just Robert Stack and no more believable in the post-Civil War Texas than in Lana Turner in the jungles of Indo-China.

The story of this opus is compounded of ancient Western and patriotic clichés and there's a stereotypical "Yankee-Dixie" romance for Stack and Anne Gwynne. Much more interesting are the activities of a band of outlaws, masquerading as patriots and eliciting the sympathy of the people because of the supposedly patriotic nature of their foraging. Because Broderick Crawford is an excellent actor, he makes the set-toe plausibly written role of the head bandit believable. Jackie Cooper is good in a lesser role. The picture's most amusing sequences have to do with the ghost of General Sam Houston dismounting from his statue-horse to give out a few words of advice all pointing toward a flag-waving, rah-rah ending.

"I Live in Danger"—A-2
You expect a series of melodramatic implausibilities from a picture like "I Live in Danger"—one of those action yarns designed for the second halves of double bills. But when you stop to think of it, you'll find that the picture isn't a bit more hokey than "Somewhere I'll Find You." Chester Morris is the intrepid hero of this one, with Douglas Fowley doing his customarily good job as the villain. One-time stars like William Bakewell, Charlotte Henry and Anna Q. Nilsson have bits.

(John Springer reminisces about the Irene Dunne-Fred MacMurray movie "Invitation to Happiness" on Year Movie Memory over WSAY, Monday morning at 10, and interviews Genral Nagel, stage and screen star at a time to be announced.)

EIGHT COLORED CONVERTS FIRST CATHOLICS IN AREA

LUMBERTON, N. C.—Eight colored persons, the first ever to embrace the Faith within the 1,000-square-mile area of Robeson County, have just been baptized and received into the Church at the St. Madelein Sophie Mission conducted here by the Franciscan Friars of the Atonement.

The mission parish was established to serve all the Colored people of Robeson County, but when the church was built there was not a single Catholic among them. The eight just baptized, after completion of a course in Christian doctrine lasting many months, are the mission's first parishioners.

On Active Duty

Philadelphia Father Louis J. Meyer, formerly of Visitation Church here, is now on active duty as an Army chaplain at a Southern camp.

National Chairman

Miss Frances Malik, of Ovid, Mich., who has been named National Chairman of the Parish Sodality Advisory Board, according to an announcement from The Queen's Work, national Sodality secretariate. Miss Malik has been active in local and national Sodality activities, (N.C.W.C.)

SCHOOL WORK EXHIBITED AT TEACHERS' INSTITUTE

BOSTON—An extensive exhibit of the actual work being done in the schools of this Archdiocese features the annual Diocesan Teachers' Institute held this week. More than 1,200 religious teachers attended.

The Institute was established by His Eminence William Cardinal O'Connell, Archbishop of Boston, in 1910. It was held under the direction of the Rt. Rev. Magr. Richard J. Quinlan, Archdiocesan Supervisor of Schools.

Special attention was given to the part that the schools must take in the progress of civilian defense.

Seventh Catholic

LONDON—Commander A. C. C. Miers went with three other officers of the submarine Torbay and 24 ratings to Buckingham Palace to receive the Victoria Cross from the King. Decorations were given to all the officers and men of the party. Commander Miers is the seventh Catholic to win the Victoria Cross in this war out of 42 awards of Britain's highest honor for valor.

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Movie Guide

NEW FILMS REVIEWED
Between Us Girls, A-1
For Me and My Gal, A-1
George Washington Slept Here, A-1
Here We Go Again, A-1
Little Joe, the Rangler, A-1
Just Off Broadway, A-2
Man's World, A-2
Girl from Naxos, C

AT THE THEATRES
PALACE
Eagle Squadron, A-2
You're Telling Me, A-2

LOEW'S ROCHESTER
Somewhere I'll Find You, B

CENTURY
Big Street, A-2
Ships with Wings, A-1

TEMPLE
Four Feathers (Not classified)
Call of the Canyon, A-1

REGENT
Holiday Inn, A-1
There's One Born Every Minute, A-1

LITTLE
Farewell to Ararat (Not classified)