ST. ANDREW'S PARISH

SOCIETY SPONSORS PARTY

The St. Anne Altar Society of St. Andrew's Church will sponsor a large card party on Tuesday, Oct. 6 in the parish hall. Pinochle, bridge and pedro will be played and prizes will be awarded. All parishioners and their friends are invited to make this opening affair a huge success. Tickets will be 35 cents.

BLANKET CLUB OPENS

The Blanket Club which proved to be so successful last year will begin again on Tuesday, Oct 13. Blankets, spreads, sheets and pillow cases will be included in the merchandise.

BOY SCOUTS MEET

The Boy Scouts of Troop No. 70 held their first meeting last Wednesday in St. Andrew's School Hall. The attendance was excellent, and members of the Committee were very much pleased. Refreshments were served following the business meeting.

The Scouts are requested to continue their splendid cooperation with the scoutmaster and his assistants by attending the meetings on time and in uniform.

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Rev L. Emmet Davis
Assistants

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Weekdays: 7 and 8.
Holydays: 5:30, 6:15, 7, 8, 9, 12-10.

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THE NEW MOVIES

By John Springer

"Yankee Doodle Dandy"—A-1

"My mother thanks you, my father thanks you, my sister thanks you, and I thank you." That used to be George M. Cohan's acknowledgment to an enthusiastic audience when he was one of the Four Cohan's in the early days of a fabulous footlight career. Now that career has become the basis for a rousing, thrilling motion picture and Cohan could repeat his famous curtain speech to Warner Brothers. That studio deserves to be thanked—not only by Cohan, himself, but by movie audiences who benefit in entertainment value by the fine job that has been done in recreating an era in the theater and an era in Americanism as symbolized by one man—Broadway's famous flag-waving song-and-dance-man.

"Yankee Doodle Dandy" follows the career of George M. Cohan from his birth until many years later when he has come out of retirement to play the President in "I'd Rather Be Right" and is called to the White House to confer with the President himself. It's a long story about a long and varied career but the picture never becomes episodic or jerky due to the excellent screenplay and direction of Michael Curtiz. Some liberties have been taken with chronology and there are omissions and additions to fact, but none of them make the slightest difference.

It's a picture of showmanship with all of the drama, comedy music, glamour and Americanism that distinguished Cohan's career combined to make first-rate entertainment. But "Yankee Doodle Dandy" wouldn't be the picture it is without the performance of James Cagney, who looks little more like Cohan than did Gary Cooper like Lou Gehrig or Sergeant York; Spencer Tracy like Thomas Edison, or Don Ameche as Alexander Graham Bell. And wisely Cagney attempts no direct impersonation of Cohan, but he succeeds in putting across on the screen everything that Cohan stood for in life. He waves the flag as frantically as Cohan ever did, but like Cohan, he convinces you that his flagwaving is sincere and a part of his character, not an objectionably commercial form of patriotism. He registers in every facet of his role. He scores in the comedy scenes. He hoofs like a madman. He has some memorable bits of dramatic acting—the scene with his dying father, so splendidly played by Walter Huston, being one high spot; the bit with Joan Leslie, who gives a warm and winning performance throughout, in which he attempts to tell her he has given away her song, being another.

Besides the excellent performances of Huston and Miss Leslie, the supporting cast is studded with notable bits—some of the best being the work of Rosemary DeCamp, as Nellie Cohan; Richard Whorf, as Sam Harris; Irene Manning, as Fay Templeton; Jeanne Cagney and Patsy Lee Parsons as Josie Cohan, grown and youngster, and Douglas Croft, as the adolescent George M.

Another particular merit of "Yankee Doodle Dandy" is the manner in which it presents its shows within the show. "The Great Ziegfeld" lost all reality when it came to its musical productions ... too fantastic and impossible ever to have been presented on a stage, even by a Ziegfeld. Everything in "Yankee Doodle Dandy" could have been presented on the stage of its particular period and the reality and authenticity of the whole show is heightened because of that. Many of Cohan's best remembered songs — "Grand Old Flag," "Mary is a Grand Old Name," "So Long, Mary," "Over There," "Give My Regards to Broadway," "Yankee Doodle Dandy" and many others — are introduced and ably put over by Cagney, the Misses Manning and Leslie, and Frances Langford, whose voice also figures in a background medley of other songs identified with Cohan.

The picture has its faults, but why bring them up. Its virtues outweigh them considerably, and for what it was meant to be, it is one of the best. Incidentally, it is interesting to note that the idea for producing "Yankee Doodle Dandy" came from a college production at the Catholic University of America.

'The World at War'

The little girl who sat behind me at "The World at War" was crying and her mother attempted to comfort her. "Hush, dear, it's just a movie. Those grotesque corpses are no Hollywood extras playing at being dead. Those bombings, which made the little girl cry, were not staged on any movie set. "The World at War" is a simple, straightforward photographic record of the war and the years which led up to the war. It should be invaluable in years to come. Even now — although one is familiar with the greater part of it from newsreels—it is an expertly put-together documentary film.

'Panama Hattie'—A-2

It's sad to think that such a lively lady as was "Panama Hattie" in the original could have turned into such a bore as she becomes in the movie version of the Broadway musical. It's not the fault of the likable Ann Sothern, although she is considerably more genteel than her predecessor, Ethel Merman. But the story is without any substance whatsoever. In a stage musical comedy that doesn't matter, but when the movies take a stage musical, omit most of the song-and-dance scenes and yet do practically nothing to strengthen the plot, it doesn't make much of a picture.

The picture retains only two of the Cole Porter songs from the original, although "Make It Another Old Fashioned Please" and "My Mother Would Love You" are heard as background music. Another earlier Porter song, "Just One of Those Things," is sung by Lena Horne, a colored girl whose striking song style, along with the dancing of the Berry Brothers, furnishes the picture with its only bright spots.

Ben Blue is funny enough when he gets a chance, which is seldom, and two of my favorite people, Marsha Hunt and Dan Dailey, Jr., are badly wasted. Red Skelton is also present but not particularly funny.

'Invisible Agent'—A-2

And now we have an invisible spy. You can imagine the possibilities. If you remember the original "Invisible Man" which starred Claude Rains, you will be glad to know that he left behind his formula and a handsome grandson to use it when necessary. In the days since the first "Invisible Man" picture, through a group of "Invisible Women," "Topper" and others, the tricks that can be done have grown pretty stale. This time, for some strange reason, the picture features Jon Hall, known for his Physical Culture cover body, but hardly for any acting ability. Here he is invisible almost all the time. People like Peter Lorre, Albert Basserman, Ilena Massey, Sir Cedric Hardwicke and J. Edward

(Continued on Page 15)

Movie Guide

NEW FILMS REVIEWED

Bandit Ranger, A-1
Eyes in the Night, A-1
Gentleman Jim, A-1
Pardon My Stripes, A-1
Spirit of Stanford, A-1
Shadows on the Sage, A-1
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Wings and the Woman, A-2

AT THE THEATRES

PALACE

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Berlin Correspondent, A-2

LOEW'S ROCHESTER

Tish, A-2
Calling Dr. Gillespie, A-2

CENTURY

Tales of Manhattan, A-2
Highways by Night, A-2

TEMPLE

Rubber Racketeers, A-3
Panther's Claw (Not classified)

REGENT

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

LITTLE

Kipps (Not classified)