

The Courier Covers

THE NEW MOVIES.

By John Springer

Editor's Note: Two films are listed this week as Class B, objectionable in part by the National Legion of Decency. They are: "My Heart Belongs to Daddy"; objection: "Suggestive Intimations"; and "Once Upon a Honeymoon," objection: "Plot reflects the acceptability of divorce."

'Gentleman Jim'—A-1

Now that "Gentleman Jim" has been released the columnists are re-emerging in print and the odd-timers are just reminiscing about the life and times of James J. Corbett. The reminiscences are many and varied, but they have one point in common. None of them present Corbett in the light that the movie presents him. In the picture he is a brash and cocksure wise guy in real life according to those who know he was the exact antithesis of that. Nor did most of the things that happen to the movie Corbett ever happen excepting in the imagination of the script writer. All of which takes "Gentleman Jim" almost completely out of the realm of biographical movies and into the classification of fiction.

But that doesn't matter much at all. Consider the movie hero as just a character who happens to bear the same name as a famous fighter and you'll have no qualms about thorough enjoyment of the picture, whatever its deviations from fact. Errol Flynn is well cast in the title role and receives good support from Alan Hale, Alexis Smith, John Loder and others, with particular attention going to Jack Carson, responsible for some of the picture's best comedy moments and Ward Bond, who is outstanding as John L. Sullivan. Bond's performance is in the lusty vein of the picture, but he does memorable dramatic work in the final scene in which he calls on Corbett and presents him with his championship belt. As Amy Crughton says, "it's such a good scene that it's a pity it didn't happen that way." Well sprinkled with comedy and capturing the atmosphere of the period, "Gentleman Jim" shapes up as one of the best prizefighting pictures that has come to the screen.

'You Were Never Lovelier'

Offhand, we can think of few more pleasurable ways of escaping into a gay, make-believe world than going to a Fred Astaire picture. And "You Were Never Lovelier" ranks with the best. It's a gay blend of comedy, song and dance—and with Rita Hayworth along to add meaning to the title, it makes bright, refreshing entertainment. Miss Hayworth is, indeed, very lovely to look at. She also has a knack of light comedy playing; a voice that is quite adequate for her songs and grace that makes her one of the best partners Astaire has had. It's a pleasure to see them together and one hopes that their teaming will be long lived.

Astaire himself has some of his most intricate dance routines and his blithe personality is well suited to the role of the young American dancer who is forced, by financial circumstances, to pretend that he is the anonymous lover of Miss Hayworth—one of those girls who must be married before her sisters are allowed to take the step. By the time she discovers the deception he is actually in love with her, but then he must begin to win her all over again. Scarcely thought-provoking material, but a pleasant peg upon which to hang the Astaire-Hayworth dances and the tuneful score by Jerome Kern, which includes such songs as the title number and "Dearly Beloved." The picture is further aided by the supporting performances of such people as Adolphe Menjou, Isobel Elsom and Gus Schilling as well as by Xavier Cugat, who is present for a comedy role as well as to lead his famous rumba band. The top Cugat number is a whirlwind rumba, "Chiu-Chiu." Thanks to Astaire, Hayworth, Kern and the others for a picture that is gay entertainment almost all the way through.

Now, Voyager—A-2

Bette Davis' new one is the kind of "soap opera" drama to which fans have flocked in the past and to which they will probably keep on flocking. There are two dominating types of Bette Davis roles—the neurotic vixen and the noble, self-sacrificing spinster. She's the latter in "Now Voyager," but the picture also gives her a chance to be plenty neurotic—and you know how she does it. Bette says that

It's a sort of psychological Clin-drella story with the Davis as a plump, dowdy and subdued spinster on the verge of a nervous breakdown. But she spends a few weeks at a sanitarium and emerges a glamorous girl. But her troubles aren't over. She has plenty of opportunity to suffer and suffer in the best Hollywood manner while the females in the audience wipe their eyes. It's pretty much an all-Davis picture, with Paul Henreid little more than a shadowy foil and people like Claude Rains, Rita Granville, Illa Chase and John Loder completely subordinated. Gladys Cooper manages to register with a good piece of work as the dominating Back Bay mother and there are good bits by Janice Wilson, as an unwanted child, and Mary Wickes, as a lively nutcase—the only lively thing about one of the dullest dramas of the year.

'Spirit of St. Louis'—A-1

You'd think that after "Harmon of Michigan," football players would hesitate about going into the movies. Yet now we have Frankie Albert playing Frankie Albert in an awful little item called "Spirit of St. Louis." The best you can say for it is that it doesn't make Albert look quite as ridiculous as "Harmon of Michigan" made it star. That's a left-handed compliment if there ever was one. Other pictures of the week include "Henry Aldrich, Editor," a standard chapter of the series, and "That Other Woman," a wackling comedy.

Laura Hope Crews

The first show for which I acted as press representative at the Auditorium was "Amesico and Old Lace." New and inexperienced at the game, I tried to arrange the usual appointments with the press for the stars. One of them refused to be bothered. He was "tired," he said, and he turned out to be the most uncooperative actor who has appeared here since I have been connected with the theater. But Laura Hope Crews, the other star, took matters into her own hands. She took the newspapermen in to tea, made them feel thoroughly at home and counteracted any bad taste that the other actor had created. While she was here, I saw quite a bit of her—found her always charming, considerate and a delightful person to be with. Laura Hope Crews died last week—a few days after May Robson, George M. Cohan and Edna May Oliver had passed away. The Cohan career has become almost legendary in the theater. Miss Oliver, Miss Robson and Miss Crews have given the screen and theater some of its finest character acting. Their loss is a great loss to the theater.

(John Springer reminisces about an outstanding movie on Your Movie Memory, WHAT, Monday morning at 10.)

Monsignor Joins Army

Cincinnati — The Rt. Rev. Msgr. Robert J. Sherry, pastor of St. Andrew's Church here, is reporting for duty as an Army chaplain at Fort McClelland, Ala.

Movie Guide

NEW FILMS REVIEWED

- Fighting Frontier, A-1
- Jacare, A-1
- Laugh Your Blues Away, A-1
- West of the Law, A-1
- Dead Men Walk, A-2
- Nightmare, A-2
- Silver Queen, A-2
- My Heart Belongs to Daddy, B
- Once Upon a Honeymoon, B

AT THE THEATRES

- PALACE
 - Navy Comes Through, A-1
 - Moonlight in Havana, A-2
- LOEWS ROCHESTER
 - I Married a Witch, B
 - Enemy Agents Meet Ellery Queen, A-1

CENTURY

- Gentleman Jim, A-1
- That Other Woman, A-2

TEMPLE

- Thirty-Nine Steps, (Not classified)
- The Lady Vanishes, (Not classified)

REGENT

- Now, Voyager, A-2
- Henry Aldrich, Editor, A-1

LITTLE



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