THE SUNDAY EDITION OF THE COURIER JOURNAL, a weekly period of editorial commentary by the Rev. Richard Tormey, associate editor over Station WHAM at 11:10 a. m. next Sunday, this week will feature the headlines "Your Last Chit, Mr. Printers" and "Happy Parents are the Best Testimonial for Family Life."

WARC
Entertainment Center of the Dial
950

PALACE
Now Playing
Henry Fonda and
Delores Del Rio in
"The Fugitive"
Plus
"Sweet Genevieve"
with Jimmie Lydon
and Jean Porter

TEMPLE
Now Playing
"CAPTAIN FROM CASTILE"
with Tyrone Power
in
Glorious Technicolor

HOLLYWOOD IN FOCUS

By W. E. Mooring

'Cary and the Bishop's Wife'

People are asking lots of questions about "The Bishop's Wife."

The title obviously is not one with which Sam Goldwyn seeks to make special appeal to the Catholic mind. It is well understood that the character referred to is not, in the Catholic sense, a bishop at all. Many people wonder, however, whether the story which they guess is based upon clerical characters serving some separated [illegible] Christian denomination, is an objectionable one.

Does it hold up to ridicule a man who according to his lights, is following the religious vocation? Does it, as the title suggests, go into matters of his private and domestic life? And if so, is the story respectful or does it present aspects of ridicule or cynicism? The picture is quite unobjectionable.

Even as the questions arise, however, RKO-Radio who are distributing the picture for Mr. Goldwyn, announce that they have changed the title to "Cary and the Bishop's Wife," because, as they say, "so many people think it is a religious film whereas it is a comedy."

RKO EVIDENTLY fears that in these days the public will not go for a religious film. The war is over. The next one has not started as yet and although the atom bomb is in the arsenal it has not begun to sizzle.

The inference to be drawn from the RKO statement is that the movie public is "off religious films" meanwhile.

JUST BEFORE "The Bells of St. Mary's" was released, one or two highly placed executives in RKO warned Leo McCarey that he "could not get away with" the Nativity sequence in "The Bells of St. Mary's" in which a bunch of kiddies played out in their own simple way the wonderful scene at Bethlehem.

That was "sexy" they said, and judged by blase Hollywood standards they probably were right. It would "kill" the picture they said, and judging by what happened later, they were wrong.

For the scene proved to be the great highlight of the picture.

People regardless of their attitude towards the Christian religion, applauded and went home to tell their friends about the picture. McCarey managed to retain the Nativity sequence in "The Bells of St. Mary's" only by a ruse.

WHEN IT WAS opposed he bargained with the RKO executives who declared it embarrassing and corny. He would hold a sneak preview of the picture and if the audience did not approve it, he would cut it out. The audience, a tough one drawn from the moving crowds of downtown Los Angeles, "took it big." It stayed in the film, to repeat its spell upon millions. No one can tell how much good it did, even apart from its value as entertainment.

"The Bishop's Wife," is no sort of answer to recent demands for "Protestant movie stories." It is, however, a story about an Episcopalian bishop (David Niven) and his wife (Loretta Young), whose difficulties are supposedly smoothed out by a sort of embassy from heaven (Cary Grant). For the most part it is nicely done. True, the bishop has been "appointed" to his office by the favors of a rich donor to his church (Gladys Cooper). This suggestion may offend some good non-Catholics and amaze quite a few Catholics.

Although not strictly a religious film at all, it does deal with religious characters and while (the original) title was not the best that could have been used, the new one definitely is worse.

It is worse because it clearly suggests that something goes on between Cary and the Bishop's wife. While creating the dubious precedent of introducing a star's first name into a film title, it does nothing to clarify the nature of the story. Religious content still is indicated.

To that indication is added a nauseating Hollywood tag suggesting that it is "sexy." Millions will resent that.

Press Aides

The observance of February as Catholic Press Month is being sponsored by a committee of the Catholic Press Association of the United States, with the Rev. Thomas J. McCarthy, (above) editor of "The Tidings," Los Angeles, as chairman. Mrs. Joan Morris Agar, (below) has written a choric drama with tableaux, for use in schools and clubs during Catholic Press Month. (NC Photos).

Family Theater Ends First Year

Hollywood — (NC) — The Family Theater, radio program devoted to the thesis that "the family that prays together, stays together," tonight celebrated completion of its first year on the air.

The anniversary program was a rebroadcast of the dramatic "God And The Red Scooter" story by the Rev. Timothy Mahoney, O.M.I., which was heard on the first Family Theater broadcast.

Lenten Program Listed at Noon Daily Over WSAY

The most ambitious religious program in radio history will come to fruition tomorrow, at noon every day during Lent when Station WSAY (1370 kc.) broadcasts the Sacred Heart Program, a fervent and timely religious quarterhour which daily reaches 8 million people all over the world.

Each noon's program on WSAY will consist of the Angelus, Lenten prayers, sacred music by the University of St. Louis Choir, and a 6 minute talk. Boasting a staff of 30 famed speakers, the Sacred Heart program aims at presenting straightforward talks of exceptionally high quality on problems of current interest from a religious viewpoint.

The project of producing a special radio show to popularize the devotion to the Sacred Heart and bring religious meditation in abundance was begun by the Jesuit Fathers of St. Louis in 1938. Originally conceived as a local show, transcriptions made it possible for stations all over the world to carry the program. Today in the New Territories England area alone the show reaches 18 million listeners a week through 248 weekly programs on 34 stations. The show is broadcast on a 38 station network in South America, and a score of other stations in Europe, Japan and the Pacific, plus other outlets in China, Australia, and Alaska, carry the recordings regularly.

Although WSAY has broadcast the Sacred Heart program weekly for two years this Lenten noontime broadcast offers the finest daily listening spot that a religious broadcast has ever had in the Rochester area.

THE REV. HUGH CALKINS, widely known radio speaker and writer, will give the February talks on the CATHOLIC HOUR OF FAITH on Station WARC (950 kc.) each Sunday at 11:30 a. m. His general topic is "Practical Ideals For Families." This week's sermon is "Lessons from Lincoln."

Movie Guide

RKO PALACE
The Fugitive, A-1
Sweet Genevieve, A-2
TEMPLE
Captain from Castile, A-2
CENTURY
The Wistful Widow of Wagon Gap, A-1
The Upturned Glass, B
REGENT
My Wild Irish Rose, A-1
CAPITOL
Tycoon, A-2
The Weddinger's Daughter, B
Dick Tracy Movie Grossmore, A-2
LITTLE
RIVIERA & STATE
Good News, A-1
Arsenic Affair, A-2
MADISON & MONROE
The Exile, A-1
Her Husband's Affairs, A-1
LIBERTY
Golden Earrings, B
Bowery Buckaroos, A-1
DIXIE
Green Dolphin Street, A-1
Gas House Kids Go West, A-1
CAMEO
Green Dolphin Street, A-1
Gas House Kids Go West, A-1
WEST END
The Other Love, A-1
Joe Palooka in the Knockout, A-1
LAKE
Two and Twenty Five, A-1
High Tide, (not classified)
RIALTO
Killer McCoy, A-2
Two Wooden and a Redhead, B
TEMPLE (Fairport)
Tycoon, A-2
GRAND
Tycoon, A-2
Back Down I Die, B
Madonna of Missouri, A-2

Rochester's Favorite Theatres

CENTURY
Bud Abbott, Lou Costello
in
"THE WISTFUL WIDOW OF WAGON GAP"
Plus
"The Upturned Glass"
with James Mason

REGENT
Held over 3rd Tuneful Week
"My Wild Irish Rose"
Starring Dennis Morgan
as Chauncey Aleott

CAPITOL
Julie Wagner, Louise Day in
"TYCOON"
Bela Kovacs in
"BACK STREET BOYS OBEDIENCE"

SCHINE THEATRES
All Winters from 5:00 P. M.
Sat. & Sun. and Holidays
GREAT NECK
J. Allyson & P. Lawford in
"MEET THE PEOPLE"
and John Hodiak in
"ANGEL ALLEY"
MADISON & MONROE
Brendan Bracken, Jr. in
"THE EXILE"
and P. Lane & L. Bell in
"THE MORMON ORGAN"
LIBERTY
B. Mitchell & M. Chapman in
"GOLDEN EARRINGS"
and L. Carey & R. Hart in
"BOWERY BUCKAROO"
CAMEO
L. Tracy and V. Moore in
"GREEN DOLPHIN STREET"
and Gas House Kids Go West
WEST END
B. Stanwyck & R. Morris in
"THE OTHER LOVE"
and Joe Palooka in Knockout
DIXIE
Green Dolphin Street
and Gas House Kids Go West
LAKE
Bowery Buckaroos
and Angel Alley
RIALTO
B. Stanwyck and L. Ayres in
"KILLER McCOY"
and Two Wooden Indians
TEMPLE
A. Young and L. Day in
"CAPTAIN FROM CASTILE"
also "Three Musketeers"
in Technicolor

ON THE AIR

By Rob Cultral

Is Radio Critical Enough?

I am always interested in A. J. Liebling's column in The New Yorker, which appears every week under the heading "Wonders of the Radio." Mostly it is about radio, but occasionally he turns to a very astute article on a subject of a very astute article.

A couple of Sundays ago he had a column devoted largely to the remarks of Jack Dunlap, also a columnist. Mr. Dunlap data has built up "The Radio Critic's Times." The burden of his remarks as reflected in Mr. Haggin's column — and incidentally brought forward to Mr. Smith's column — is that radio critics, if they exist, don't the cultural matters are neglected by us.

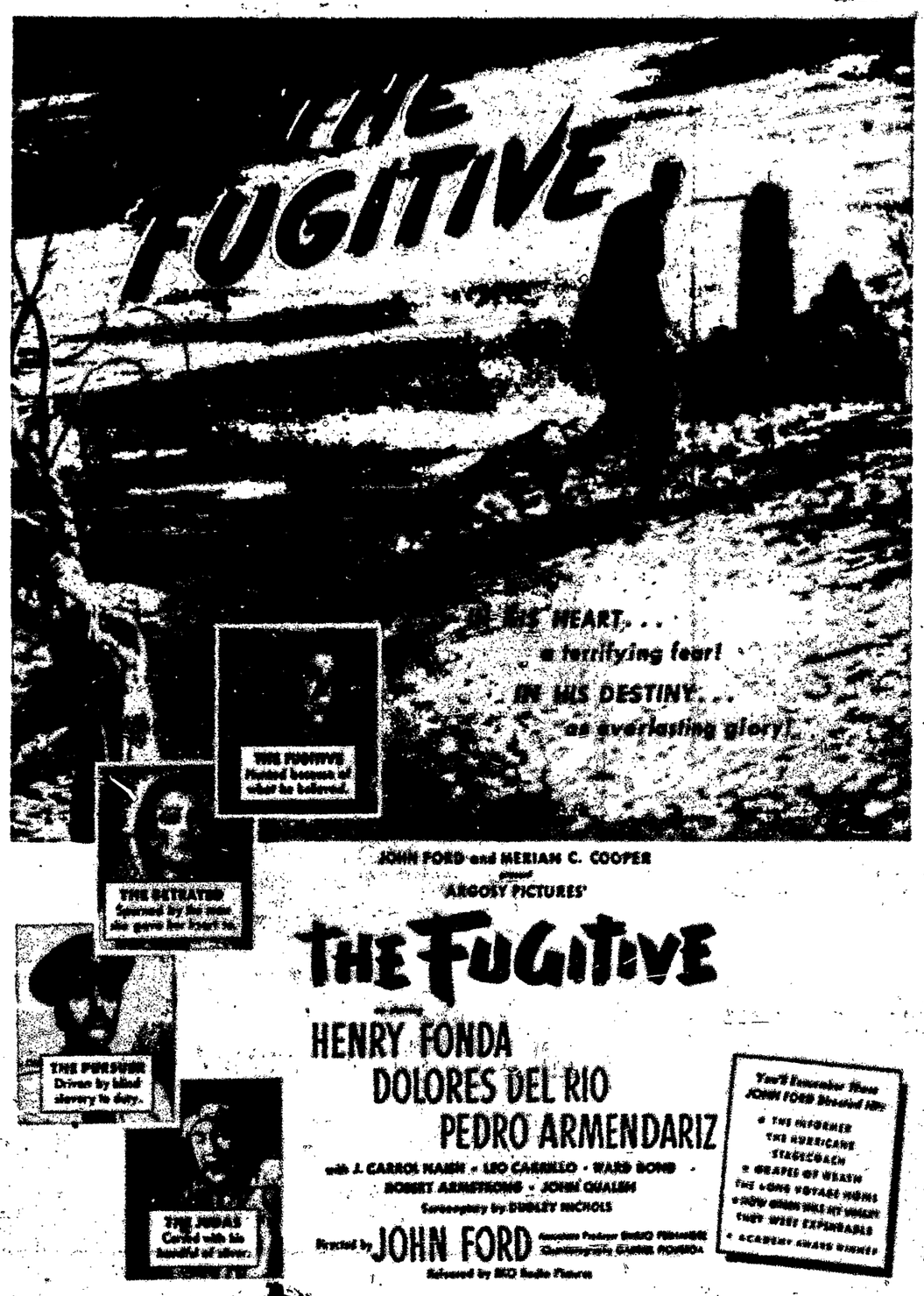
I suppose Mr. Dunlap wouldn't mind my adding that he's drawing heavy on, for I discover he's found I know him. Anyhow, that's right, in effect, that the BBC has no monopoly in presenting the whole series of Mozart's, Beethoven's and Debussy's piano works, also a lot of chamber music that we never hear in the States. Beside, last July, August and September, a number of complete opera were broadcasted.

The difficulty, as Jack says it is that here in the U. S. we don't hear some of the compositions we should because they are felt to be too long for radio. He goes on to point out that 20 years ago musical programming was at a higher level than it is today — at least there was more of it.

I HOPE JACK WON'T mind if I comment on his comment a little. In the first place, the BBC, the only network in England, isn't a good comparison with U. S. broadcasting where we have four networks and lots of stations not affiliated with the nets. The BBC, besides, has three different types of programs, which may be roughly described as long-hair, middle-haired, and lightweight. The music is mostly of long, I am sure, have never heard some of the long-haired shows. And good enough. There are a lot of people who like that kind of music and the more intellectual type of program.

BUT AMERICAN RADIO knows that you won't have all of one thing — even a good thing — if you want to hold an audience. That is why the networks have developed and export listing programs. Besides, there are numerous local stations that programs their day with large amounts of classical music—like WQXR in New York. But that sort of thing thrives only in larger cities where there is a demand for classical music. In other parts of the country the best you will get will be hours on end of hillbilly music — because the people in that area like it.

I don't think American radio is failing in its duty of raising the popular taste. It has to proceed slowly. You may, after a while, get a man like Toscanini, but you won't suddenly start feeding him nothing but the

"Leave Your Troubles at The Office"
DINE at Dalton's RESTAURANT
Come One! Come All!
Everyone Is Welcome at
ROCHESTER RADIO CITY
NEW HOME OF
WHAM and WHFM
ON HUMBOLDT STREET
OPEN HOUSE
Beginning Feb.
Free Tours
Get Your Dedication
Kalbfleisch
WHAM

STARTING TODAY RKO PALACE THEATER