## Summer Stock Actor To Enter Columbia

Joseph Ponazecki, son of Mr. and Mrs. Julian Ponazecki, 56 Herman St., will enter Columbia University this September to pursue studies leading to a Master's degree in English Literature.

Ponazecki is a graduate of St. Theresa's Parochial School, Aquinas Institute and the University of Rochester. A U. of R. classman of '53, he co-authored and directed the 1953 Quilting Club production and was awarded the University's Terry Prize.

He spent this summer in Fayetteville, N. Y. with the Famous Artists' Country Playhouse, where he had charge of sets and made appearances in two of the productions.

A year ago, he was an apprentice at the East Rochester Playhouse, where he played in "Petrified Forest" and "Remains To Be Seen".

## City Mail Carrier Gets Rural Route

After 28 years as a mail carrier in the Magee Ave.-Electric Ave. section of Rochester, Joseph A. Brennan of Holy Ghost Parish, Coldwater will on Sept. 1 take over a rural route in Gates out of Bull's Head Post Office. Rural routes are delivered via automobile.

Prior to 1949 he also had Seneca Parkway west of Dewey on his route and is widely known to Sacred Heart Cathedral parishioners. He resides in Coldwater at 1505 West Side Drive.


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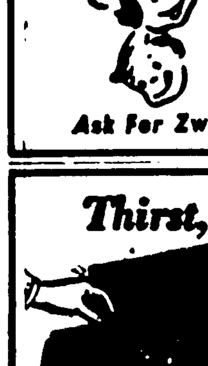

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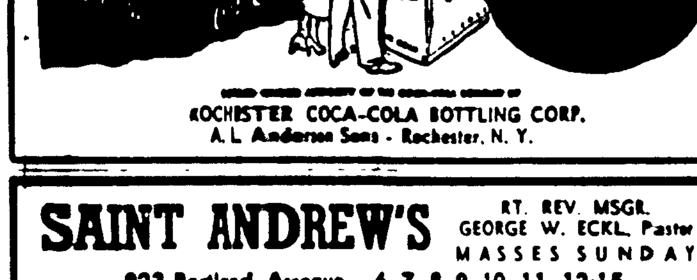


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## Why No Seal For 'The Moon'

**The following article is reprinted from "Film Bulletin", July 27, 1953, a non-sectarian publication of the motion picture industry.**

*In the issue of June 29, FILM BULLETIN took the position that the Production Code Administration erred in refusing to grant this film a seal of approval. Film Bulletin's article titled "Is the Moon Scarlet?" is now answered by John A. Vizzard, Assistant to the Director of the Production Code Administration.*

**By JOHN A. VIZZARD**

The Production Code staff has read your article on "The Moon Is Blue" with interest and keen concern. It has always followed the principle that its function was similar to that of the umpire in a baseball game, who called the balls and strikes according to his best judgment, but did not engage in public wrangles defending his decisions.

Because of the peculiar nature of the problem posed by the Preminger-Herbert film, however, it does not want to consider itself iron-bound by a rule of its own making. It is obvious to everyone that whether the Code office was right or wrong in refusing a certificate to "The Moon," the real danger lies in opening up a modus operandi to those irresponsible elements in the entertainment world, who, having no financial stake in a large and important business, may drag it down to the level of the burlesque house, at worst, or at best, turn it into a cheap imitation of the Broadway stage; and in either case, wreck it.

**FIRST OF ALL,** let me get certain principles straight. Number one, the Code office is not laboring under illusions of grandeur, thinking that it cannot make a mistake. But in the establishing of a firm and important decision, such as was involved in "The Moon Is Blue," it is buttressed in the exercise of its authority by the confirmation of the Board of Directors of the Motion Picture Association of America, to which it is directly responsible and from which it derives its powers.

This Board is made up principally of the Presidents of the major film corporations, who are both worldly wise and far from naive. Neither are they burdened by what is slyly referred to in your article as "protectorate thinking." Neither will they confirm a decision of the Code office merely as a matter of principle, just to insure unity in the ranks.

The film was presented to this Board on appeal from the decision of the Code staff, with a brief delivered by the representative of the picture makers, developing arguments similar to those to be found in your article, and, for woe or for weal, was rejected by this Board. No one, naturally, is claiming infallibility for any human institution but as human prudence goes, it is a good corroboration of the decision taken by the Code staff.

**THE SAME** conclusion can be derived from the position taken by the Legion of Decency. It is a formidable verification of the Code's point-of-view. And while most of the major censor boards, laboring under a constrictive atmosphere created by the "Miracle" decision, did not see fit to withhold permission to play this picture, one, at least, did. This was Ohio. Finally, canvassing many of the major producers and production executives in Hollywood itself, the Code staff found unanimous agreement thus far with the decision it rendered.

The second principle which must be made clear is that we are very much aware that the intent of your article was not to set up a hue and cry for the destruction of the system of self-regulation as such. This is consoling, since it automatically separates the critique of the Production Code's part in the film from the fulmination of wooly-haired reformers, who think that democratic methods and institutions of democracy call for the abolition of all controls whatsoever. This, of course, is childish. Strangely enough, it is a notion which is wielded most frequently by those who have the habit of crying "adult".

**NOW AS TO** the specific reasons for the Code rejection of this film. Instead of speculating widely about it, it could have been nailed down accurately and precisely by having recourse to the company which made the picture, which has the reasons in black and white. They could have supplied the documentation you seek, and which is to be found in two clauses of the Code which were passed over somewhat glossily in your article. They are:

**1. The Code clause which states that "Pictures shall not infer that low forms of sex relationship are the accepted or common thing."**

The Code staff felt that the picture violated this provision.

**2. The clause which states that seduction is never the proper subject for comedy.**

Without attempting to expatiate on either of these two points, and bypassing with calculation your contention that "... in no instance is there a salacious ... accent or phrase" let us come at once to the last item.

In your concluding paragraphs, you see fit to exhort the Code Administration to the realization that virtue cannot be made to shine out in pictures unless it is allowed to come in conflict with vice and pitfalls. We wonder how legitimate this plea seems in the wake of so many obviously grown-up subjects that have been treated with taste and strength on the screen in the last 36 months. Or else what have you to say about "Streetcar," "A Place In the Sun," "Moulin Rouge," "Born Yesterday," and "Detective Story," to mention but a few?

## NEW And NOW

By ROBERT SMETT

R. Smett

If you see "Shane" when it hits the neighborhood theatre circuit don't expect a knock-em-down drag-em-out Western. Not that there isn't gun play, fightin' and feudin', etc. — but there is, for a change, just enough of everything.

Not since the John Wayne - Montgomery Clift "Red River" has there been a Western with such imagination, suspense and realism.

Particularly interesting is the gun-play, although I can remember only three occasions of so-called "shootin' scenes" and only two of these concern people (one is at a rock).

But the audience reaction to these shots is amazing. The volume on the sound tract has either been turned up or perhaps that's just the way a .45 sounds when you're on the receiving end, but, be that as it may, you're thrown about two rows by the blast.

Of exceptional beauty is Victor Young's musical score, which includes a leitmotif for Jean Arthur, played on a multitude of violins.

A leitmotif is one of the most prevalent styles of film music and the one Hollywood is fondest of. It is written to represent a character or an idea, then broken down into variations of tempo and orchestrations to express different moods.

Jeffrey Embler in his "Structure of Film Music" shows how a knowledge of the subject of film music can enrich moviegoing for even the non-musical.

Nowadays, when the composer works with the finished film before him, and composes the mood melodies for it, he uses a leitmotif to unify the themes. Some think the music for "Spellbound" the finest example of this, whose eight varying themes range from gay little tunes to the fanatical "Terror on the Ski Run".

**A GOOD EXAMPLE** of manufactured Hollywood music is Miklos Rozsa's score for "Ivanhoe". This is big music, big orchestration. The battle music alone for such a film — periods of savage physical movement — requires the best taste and restraint. Instead, the entire MGM orchestra rips into the theme with chaotic noise. Astute directors know how powerful the absence of music can be, too. In "Trader Horn", "Yellow Sky" and "Detective Story" there was no need to sustain mood with music. The rhythmic pace of dialogue and sound effects were sufficient.

Another style of film music today, and the simplest, is the single main-theme melody. In Anton Karas' score for "The Third Man", played by a zither, the background music consists of only one theme. Carol Reed surrounded his characters with sculptural and architectural images for atmosphere, and Karas' music helped in this. It was effective, since atmosphere, i.e., the turmoil of post-war Vienna, plays an important part in "The Third Man".

**A MORE RECENT** example of this is Dimitri Tiomkin's music "High Noon". As Gary Cooper walks the streets of Hadleyville, Tiomkin's one theme effectively emphasized Cooper's dilemma.

What should film music do? Ernest Lindgren in "The Art of the Film" says it should never dominate a sequence of film nor be the cause that makes characters act or react. It must not repeat what the visual tells, but instead convey what the visual does not show.

It should enhance the feelings and emotions of the characters. Films can show fear or loneliness, but because these are feelings and not acts, the shots depicting them are static. By the addition of music, moods can be strengthened and protracted. Music can bring movement when film cannot.

There is practically no film without music, but the music is consciously heard by very few. However, everybody hears it unconsciously, and it is undeniable that music helps to shape the idea and emotions which a film creates in our minds.

This is so importantly true that parts of Alex North's music for "A Streetcar Named Desire" were called "suggestive" by the Legion of Decency. This same theme, which comes from a little melody entitled "Put Your Little Foot Right In", is the same one borrowed by Victor Young for "Shane". Each used it differently with entirely different effects.

Admitting the power of music in film and the emotional effect it has on an audience, one can hardly wait until 3-D, wide screen, Boris Karloff and some of that really wierd horror music join forces. Our next generation shall probably all be born with nervous-stomach ulcers!

## Family Radio Rosary Leaders

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**Tuesday, Sept. 1**—Daniel Donahue, Blessed Sacrament;

**Wednesday, Sept. 2**—Joseph Infantolino, St. Patrick, accompanied by members of St. Patrick CWV Post #1266;

**Thursday, Sept. 3** Ray Leary, Our Lady of Good Counsel, accompanied by members of the Men's Club and L.R.L. of Our Lady of Good Counsel;

**Friday, Sept. 4** -- John F. Thomas, Church of the Annunciation.

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Wednesday, Sept. 2—Austin Donovan, St. Mary;

Thursday, Sept. 3—John Reo, St. Francis of Assisi;

Friday, Sept. 4—Charles Holzhauer, Holy Family.

## LEGION OF DECENCY

The following are titles of films reviewed this week by the National Legion of Decency. Add these to the complete listing which will be published once a month.

Class A, Section 1
Bandits of the West
Conquest of Cochise
Down Laredo Way
Golden Blade
Half a Hero
Terror on a Train

Class A, Section 2
Devil's Canyon
Sailor of the King

Class B
Strange Deception

## World Premiere Of 'Robe' Set For New York, Sept. 16

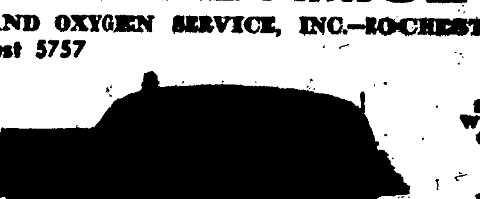
Motion picture history will be made in New York on the night of Sept. 16 when the world's first feature-length film ever made in the revolutionary new CinemaScope process, Twentieth Century-Fox's Technicolored production "The Robe," will have its world premiere at the Roxy Theatre.

The city's fall social season will be ushered in by the brilliant debut of the multi-million-dollar film, with top personalities from Hollywood, Broadway and Washington.

**A SWEEPING** spectacle and a moving story based on Lloyd C. Douglas' best-seller about the origin of Christianity in the Roman era, "The Robe" was filmed on some of the most lavish sets ever constructed in Hollywood with Jean Simmons, Richard Burton, Victor Mature and Michael Rennie in starring roles.

The picture, ten years in preparation and a year in the making, will provide the general public with its first opportunity to see the new dimensional photographic medium developed by Twentieth Century Fox this year projected on the Roxy's huge Miracle Mirror Screen, equipped with the latest in stereophonic sound equipment.

**PRODUCED BY** Frank Ross, and directed by Henry Koster, "The Robe" utilized a cast of thousands, with prominent supporting roles portrayed by Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams and Leon Askin.



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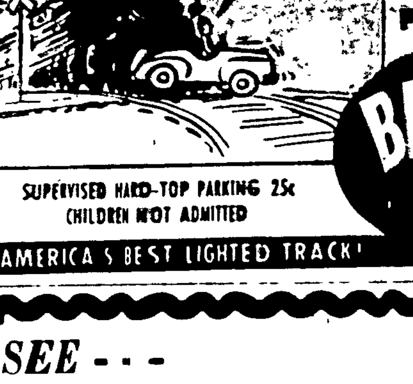


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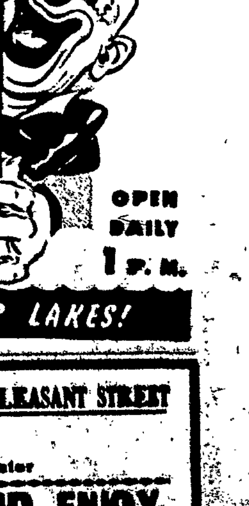

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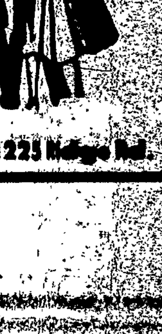

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