

### 'Blackbirds Of '54' Minstrel Show Set By St. Louis Parish

St. Louis Blackbirds of '54', an old-fashioned minstrel, will be presented by St. Louis Church, Pittsford at Nazareth College Auditorium, East Ave., on Friday and Saturday, Feb. 5 and 6, at 8 p.m.

William Riordan will be "Mr. Interlocutor", presiding over the chorus and end men: Clay Bestor, James Finn, Walt Fogarty, Ted MacDonald, Robert Schumacher and Fred Smith. Accompanist for the show will be Mrs. Helen Kondolf.

SETTING WAS designed by Lawrence Martin and John Menahan. Gentry Veal is manager of the show, assisted by Clay Bestor as musical director.

In addition to the oldtime minstrel show, there will be a second act consisting of varieties and including a "miniature minstrel." Tickets are \$1.00 and can be purchased at the college auditorium door.

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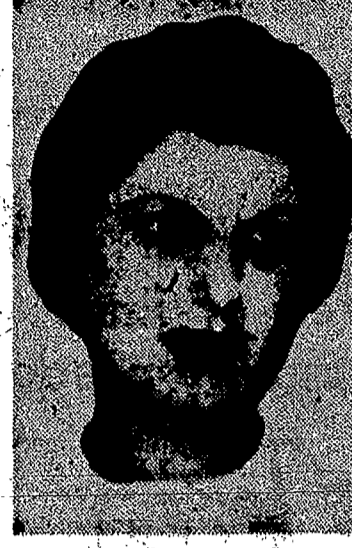
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## Cast Rehearses Catholic Play



LUCY HOPE LYON



MARIE MAY MITCHELL



CLAIRE FITZPATRICK

Rehearsals are now in full swing for the Catholic Theatre Production of Philip Barry's "Hotel Universe," scheduled for presentation on Thursday and Friday evenings, Feb. 18 and 19, with a matinee for Sisters on Saturday, Feb. 20.

Performances will take place in St. Monica's auditorium, Genesee St., with curtain at 8:30 p.m., matinee at 2:30 p.m.

The cast, under the direction of Robert Smett, includes many names familiar to Catholic Theatre audiences and some newcomers with extensive stage experience: Walter Kraft, Jean Strachan, Ronald Pedrone, Marie May Mitchell, Robert Bride, Lucy Hope Lyon, Frank Riesenberger, Claire Fitzpatrick and Lloyd Hubbard.

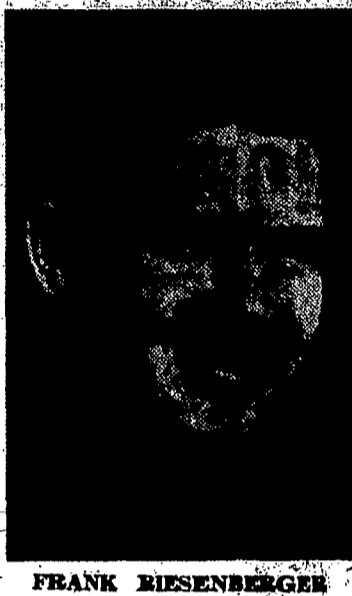
Making their debuts with the group in this production are Walter Kraft, Ronald Pedrone, Marie May Mitchell, and Claire Fitzpatrick.

Walter Kraft, who will be seen in the role of Stephen Field, is well known to Rochester audiences as a member of long standing in the Community Players. At Community he has been seen in "Arsenic and Old Lace," "Curious Savage," "Goodbye, My Fancy," "Two Blind Mice," "By the Spirit," "Skylark," "Junior Miss," "Here Come Mr. Jordan," "The Bat" and many others.

KRAFT APPEARED at the Pittsford Summer Theatre in "Ten Nights in a Barroom" and "Death Takes A Holiday." He also played in the Holy Name production of "The Dark Hours."

On radio, he has been heard in roles for the Community Players of the Air and the State Trooper programs.

A native of Plattsburg, N. Y., Claire Fitzpatrick will appear as



FRANK RISENBERGER



LLOYD HUBBARD

Alice Kendall in "Hotel Universe."

Presently a teacher at St. Margaret Mary School in Rochester, Miss Fitzpatrick is a graduate in music from the College of St. Rose, Albany.

She appeared for several seasons with the Arundel Opera Theatre in Kennebunk, Me., widening a repertory that includes: "Barbaric In," "Marriage of Figaro," "Micaela in 'Carmen,'" "Mimi in 'La Boheme,'" "Monica in 'The Medium,'" "Flametta in 'The Godoliers,'" "Josephine in 'H.M.S. Pinafore,'" "Rose Maybud in 'Rudigore,'" "Margot in 'Desert Song,'" "Phyllis in 'Tolanthe'" and Helene in "Waltz Dream."

Miss Fitzpatrick also lists many appearances on the concert stage and on various radio networks in New York and New England.

Marie May Mitchell will be seen as Lily Malone in the Barry play. Mrs. Mitchell appeared with the Holy Redeemer Theatre Guild in "Fantasy of the Passion," "Nine Girls," "Room Service," and an old-fashioned melodrama, "Gold in The Hills."

paired in a score of plays throughout the years at the Clinton Ave. playhouse.

In 1939, Hubbard was presented with the "Times-Union" Award For Acting, gained through his work in a series of competitive one-act productions. He has appeared with the Holy Redeemer Theatre Guild, in the Holy Name presentations and been associated with producers for the Catholic War Veterans. He has also directed for the Drama Workshop and Our Lady of Mercy High School drama society.

Frank Riesenberger was last seen in the Catholic Theatre

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### St. Monica Men List Play Staff

"Hotel Universe," the forthcoming Catholic Theatre production, finds the Holy Name Society of St. Monica's parish actively organizing various business committees.

The Rev. Michael O'Brien, general chairman of the St. Monica's unit has announced the following staff: arrangement, Richard L. Weber; program, Raymond Welch; receipt, Robert Stopfel; ticket sales, William Roehrs, Frank Wagner, 6666 James Flynn, Patrick Farrell; house manager, Howard Baslin.

Sponsoring co-operation with St. Monica's Holy Name Society are several other organizations. Among them are: Nazareth Academy Parent-Teacher Association; St. Stanislaus Holy Name of Mary Society; St. Joseph's House of Hospitality and Holy Redeemer Rosary Society.

Christmas play, "Journey of the Three Kings." He appeared in the group's first full length venture, "Obey's 'Noah'" last October in the role of Hariz. In "Hotel Universe" Riesenberger will portray Norman Rose.

A graduate of the Rochester Institute of Technology, Riesenberger attended George Washington University in the nation's capital.

He has appeared with the Arlington Players, Arlington, Va.; the Pentagon Players, Washington, D. C. and with the local Community Players.

While in the U. S. Navy, he directed and produced several shows for service personnel. He is a member of St. Philip Neel parish.

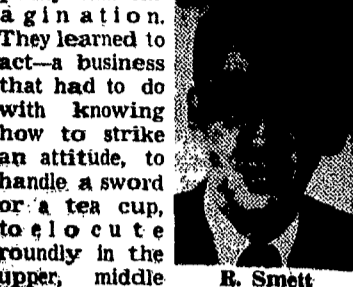
Robert Bride will be seen as Tom Ames in the Barry play. An original member of the Catholic Theatre of Rochester and an officer on the governing board, he has appeared in many of the group's productions.

AT PITTSFORD Summer Theatre, Bride appeared in seven shows, including "Dracula," "Death Takes A Holiday" and "Angel Street." He was seen in all of the Holy Name productions, taking leading roles in "Dark Hours" and "The Dry Martyr."

Bride has taken parts with Arena Theatre, St. Boniface Football Club, Holy Redeemer Theatre Guild and Community Players. He was seen as the flag-pole in the Nazareth College production of "Madwoman of Challoo." Bride is a member of Blessed Sacrament parish.

## NEW And NOW

By ROBERT SMETT



R. Smett

Once actors concerned themselves very little about such abstractions as sincerity, and simplicity and imagination. They learned to act—a business that had to do with knowing how to strike an attitude, to handle a sword or a tea cup, to elocute roundly in the upper, middle or lower register according to the exigencies of the part in hand; to keep out of the way when someone else had the stage.

It all had a good deal to do with a neatly precise set of rules which ran along somewhat like this:

1. Never move and talk at the same time.
2. Always kneel on the downstage (the one nearest the audience) knee.
3. All gestures begin at the heart.
4. The actor must finish his lines not in the middle of the stage, but just as he exits. That old tradition of the "Exit Phrase," hurled like a brick at the audience, was one of the most sacred.
5. Never turn your back on the audience while speaking.
6. Never have two things happening at once on the stage. The audience cannot follow.
7. SPEAK FASTER as a scene moves to its climax.
8. When several actors enter together the first in is the last to speak.
9. Keep well away from the star. Tradition has it that one of Booth's injunctions to his companies was "Keep twenty feet away from me and act any way you please." And Mansfield never let anyone come near him on the stage.
10. "Your soul is in the pit of your throat," was an adage of the French theatre.
11. Never stage another actor. It is unpardonable to make him speak up to you, and away from the audience.
12. Never walk through the middle of a scene; always skirt around it.
13. While another actor is speaking, never register anything vital that might distract attention from his scene.
14. Remember that the soul of the arm is in the elbow.
15. Remember that on stage your walk must have more authority than it has in the street.

THESE RULES were based, of course, on sound enough stage principles, which all of our skillful directors still use. But when they had developed into a tradition as inflexible as a coffin lid they became ridiculous and useless, and one by one were discarded.

As the naturalistic school of acting and playwriting came into the theatre and actors finally began to behave and talk like human beings on the stage, the last maxim was brushed off into the rubbish heap along with all of the other cliches of the grand manner.

Acting, real acting, even in the departed maxim days, was always a hard thing to construe neatly. Ask fifteen talented actors what it is and you will have fifteen different answers, all vague.

Edwin Booth had never been taught to act and he didn't believe acting could be taught. With Coquelin everything was technique, everything had to have a reason. Sometimes he would rehearse a single gesture five hundred times.

RAYMOND MASSEY, whose work has the same collection of drilled machinery, feels that the theatre is not the place for dogma, that it should be spontaneous, free from any academic approach.

When you talk to an actor now about current acting methods, you find yourself immediately stepping off into abstractions. Katharine Cornell mentions quiet and simplicity. Gene Lockhart finds that sincerity, and moulding a characterization to fit his own personality, and relying on the imagination of the audience are important.

Marie Ouspenskaya used to say that you must play inside out and outside in. She was one of those who always left her own personality behind in the dressing room.

Burgess Meredith relies a good deal on understatements to get his effects. He has found that comedy needs a sharper technique to accurately gauge nonsense. In tragedy you play from inside.

BUT NO ACTOR can tell how he manages to get his left foot in exactly the same spot on the stage as he speaks the same line, with the same inflection and gesture, four hundred and seventy-three nights in succession.

They all just say, "Oh, that's easy after the business is set." And if you talk to any of them about rules they simply laugh at you. "You can do anything if you know how to do it," says Gene Lockhart.

It's the director's theatre now anyway, and he writes all the by-laws. It is his job to make a good show, one that has life and ease and the casual appearance of actual happenings.

If he wants to have the butler upstage the star, or the heroine die with her back to the audience, nobody is going to dare to tell him he is all wrong.

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## Gilbert and Sullivan's Operetta, 'Mikado' Billed At Nazareth

Gilbert and Sullivan's perennial favorite, "The Mikado" will be presented in Nazareth Academy Auditorium on Thursday, Friday, and Sunday evenings, Feb. 18, 19, and 21, at 8:30 p.m. under the baton of guest conductor, J. Theodore Hollenbach, and with Mrs. Helen Kondolf at the organ.

The charmingly absurd romance of Nanki-Poo, the Mikado's son and Yum-Yum, ward of the bustling Lord High Executioner Ko-Ko, is being set against a backdrop designed by the Dramatics Club.

NAZARETH PEROSIANS, brilliantly costumed and lyrically almost perfect after intensive training, according to the director, expect to draw a large audience.

The girls' choir will be assisted by a male chorus assembled from Aquinas, Edison Tech, West High, and R.I.T. as well as from "Gentlemen Songsters" and "Men of Note." Solo roles will be handled by the following: The Mikado, Frank Fisher; Nanki-Poo, Gene Cecher; Ko-Ko, Frank Philpotts; Po-Bah, Donald Guntener; Fish-Tush, William Turner.

**Movie Guide**  
PARAMOUNT  
Money From Home A-1  
LOEWS  
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LITTLE  
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War Arrow A-1  
Forbidden II  
REGENT  
The Diamond Queen A-2

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