

'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 Menhahn. 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.

Cast Rehearses Catholic Play



LUCY HOPE LYON



MARIE MAY MITCHELL



CLARE 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, Clare Fitzpatrick and Lloyd Hubbard.

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

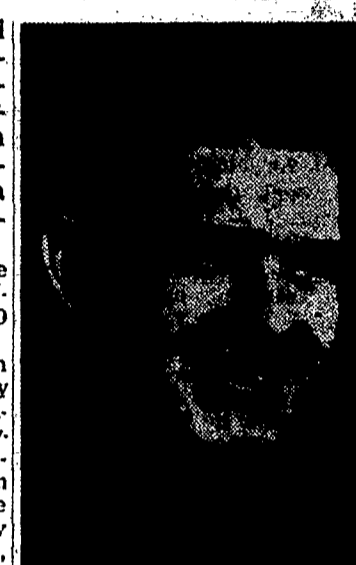
Walter Kraft, who will be seen in the role of Stephen Field, is well known to Rochester audiences as a member of long standing in the Community Players.

At Community he has been seen in "Arsenic and Old Lace," "Curious Savage," "Goodbye, My Fancy," "Two Blind Mice," "Blythe 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 Pittsburg, N. Y., Clare Fitzpatrick will appear as Alice Kendall in "Hotel Universe."



FRANK RIESENBERGER



LOYD HUBBARD

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: "Barbarina" in "Marriage of Figaro," "Micaela" in "Carmen," "Mimi" in "La Boheme," "Monica" in "The Medium," "Josephine" in "The Godoliers," "Rose Maybud" in "Rudigore," "Margot" in "Desert Song," "Phyllis" in "Iolanthe," 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."

WITH THE Assumption College Theatre in Windsor, Ont., she was cast in an original play, "The Genius," and she was also seen in the Flower City Players production of "What Happened To Uncle Tom."

Mrs. Mitchell played at the Pittsford Summer Theatre in "The Whole Town's Talking." A graduate in applied arts from the Rochester Institute of Technology, she is a member of Sacred Heart Cathedral parish.

Cast members of "Hotel Universe" who are already known to Catholic Theatre audiences are: Lucy Hope Lyon, Lloyd Hubbard, Frank Riesenberger and Robert Bride.

Lucy Hope Lyon, who will be seen in the part of Hope Amos in the forthcoming play, appeared in Catholic Theatre's "Noah" as Mrs. Noah, and more recently in the Christmas play, "Journey of the Three Kings."

Miss Lyon has appeared with the Community Players, Arena Theatre, Paddy Hill Players and has taken roles at Pittsford Summer Theatre and in the Holy Name productions of "The Dark Hours" and "Our Lady of Fatima."

She has directed various productions for Lake Avenue Players and done work for radio on the "Community Players of the Air."

Lloyd Hubbard will play Felix in the production of "Hotel Universe." He was last seen by Catholic Theatre audiences as "The Man" in "Noah." As one of the founders of Pittsford Summer Theatre, Hubbard directed several plays each season and played in many others.

A MEMBER of the Rochester Community Players, he has appeared 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 productions and been associated with productions 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 production of "The Dark Hours."

He has appeared with 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. Welder; program, Raymond Welch; reception, Robert Stoppel; ticket sales, William Roehrig; Frank Wagner; door, James Flynn; Patrick Farrell; house manager, Horace Baglin.

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, Obeys' "Noah" last October in the role of Ham. 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-Neri 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 several 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 Footlight Club, Holy Redeemer Theatre Guild and Community Players. He was seen as the Ripplecreek in the Nazareth College production of "Madwoman of Chaillet." Bride is a member of Blessed Sacrament parish.

NEW And NOW

By ROBERT SMETT

Once actors concerned themselves very little about such abstractions as sincerity, and simplicity and im-

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 upstage 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 round 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 playwrighting 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 clichés 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 precision of well-oiled 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 molding a characterization to fit his own personality, and relying on the imagination of the audience are important.

Marla 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.

Family Radio Rosary Leaders

Friday, Feb. 5—His Excellency, Bishop James E. Kearney; Saturday, Feb. 6—Bishop Kearney; Sunday, Feb. 7—Bishop Kearney; Monday, Feb. 8—The Rev. Robert Flood, C.S.B., St. John Fisher College.

Tuesday, Feb. 9—The Rev. William Shannon, Nazareth College; Wednesday, Feb. 10—The Rev. Edward Linta, Nazareth College; Thursday, Feb. 11—The Rev. John Norris, St. Charles Borromeo, accompanied by members of the Laymen's Retreat League of Rochester; Friday, Feb. 12—John Cerquone, St. Patrick.

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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 blustering Lord High Executioner Ko-Ko, is being set against a backdrop designed by the Dramatics Club.

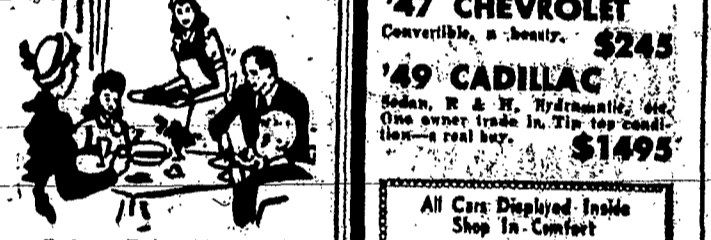
NAZARETH PEROSIANS, brilliantly costumed and lyrically almost perfect after intensive training, according to the director, expect to draw a large audience.

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 Cotter; Ko-Ko, Frank Hippone; Poo-Bah, Donald Guentner; Pish-Tush, William Turner.

Tickets for all performances are \$1.00. Librettos will be sold at the door, curtain at 8:30 p.m.

Movie Guide

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