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Off The Record

Jack The Ripper

By SUZANNE WIGG

For a spine-chilling experience listen to the sound track album from the Paramount movie "Jack The Ripper." The music for this movie is composed by Jimmy McHugh and Pete Rugolo and arranged and conducted by Pete Rugolo.

No one knows how many women were murdered by the most fiendish killer of all time. We do know that the victims were all young poor yet attractive women who earned their livings as dance hall girls and barmaids. They were all killed in the same dreadful manner.

slashed with a scalpel welded by a maniacal monster. The musical score of the film "Jack The Ripper" authentically recaptures the special flavor and mood of the film. The exciting mood of the film is brilliantly reflected in the charts and will probably enjoy powerful, spine-chilling music of Jimmy McHugh and Pete Rugolo. From the opening bars of the hardy music to the final surging climax of the brass section, the score is exciting, imaginative and descriptive in every way.

CARLOS MONTONA, the famous guitarist, has released an album on RCA Victor called "From St. Louis to Seville." There is a definite reason for the title of the album. Montona is primarily a Spanish guitarist but is accompanied in 144-45 by a real jazz combo. The name, St. Louis, brings to mind the distinctive American sounds of jazz, while Seville evokes the characteristically Spanish flavor of flamenco.

Decency Legion

Films reviewed this week by the Legion of Decency appear below. The last complete listing appeared in the Feb. 12 issue. Clip both and save.

Class A, Section 1
Behind The Great Wall
Heaven on Earth
Killer of Kilimanjaro
Rochester's Daughter

Class A, Section 2
Trial of Sargent Rutledge

Class A, Section 3
Malaga Wind Cannot Read

Class B
Rosemary
Objection: The theme of this satirical on "post-war Germany implies moral pessimism; in addition highly suggestive costuming and situations mar the treatment.

Minstrel Show Held

At Auburn Parish
Cub Pack 21 of Sacred Heart parish presented a minstrel show on Sunday, Jan. 31, in the school, under the direction of Joseph J. Shaw. Mrs. Gladys Holmes was piano accompanist. Soloists were Thomas Lopez, Michael Kaufman, Timothy McCarthy, William Matich and Joseph T. Shaw. Thomas Walsh did a tap dance.



GENE SHELDON portrays a clown in Walt Disney's "Toby Tyler" currently scheduled at the Palace Theater in Rochester. The Majestic in Hornell and The Elmita Theater.

Watching The Screen

Toby's Circus

BY RAY SMITH

All the wonders of a 19th Century circus—horsedrawn wagons, decorated acrobats, vintage steam calliopes, battalions of clowns, and herds of elephants—come to life from out of the past and provide a gala background for the exciting story of a runaway boy's adventures under the big top in Walt Disney's live-action, Technicolor feature, "TOBY TYLER" at the Palace Theater—EVERYBODY.

May I make a prediction right now: The phrase, "Walt Disney Presents," alone would guarantee a two week run of this 95 minute movie. I bet that Hugh Parks, Asst. Manager of the Palace, will be freezing for the next weeks as he waits for the Theater keeping the kids happy as they stand in line fighting to get in.

Kovik Cortran, a veteran 10-year-old actor, is starred in the title role, the orphan who joins a traveling tent-show and becomes a star baroque rider. The youthful performer, who recently starred in "The Shaggy Dog," is paired with Disney's latest animal personality, a pint-sized chimpanzee nicknamed Mr. Stubbs. The later makes his screen debut in this Buena Vista release as Toby Tyler's loyal and trusted friend. Mr. Stubbs bids strongly with the kid, and calls him "excellent—in fact, it's a wonder the chimp doesn't own the circus by the story's end. He's just such an operator.

TELEVISION stars make a very good supporting cast. Henry Calvin, the lovable Sargeant Garcia of the "Zero" series, portrays a kindly strong man (P.S. he talks too!) Gene Sheldon, at the head circus clown, and Richard Eastman, rugged star of "Tombs of Terror," is out as Colonel Sam Castle, owner of the amusement show.

No matter what way you look at it, here is top entertainment. Good laughs, action, and a heartwarming story will make the kids want to see it a second and third time. Yes, and we more sophisticated adults will like it too. I'm not kidding. For a real solid evening of entertainment take the WILE FAN-ILY to the Palace Theater. It's well worth it.

You may remember that three weeks ago I mentioned that ADULTS ONLY should enjoy the tense drama "THE STORY OF RAGE ONE" coming to the Paramount Theater at RR. 1 will if you ever in "Operation 0670."

Further information may be obtained by calling the Day Care Center for Handicapped Children at GR 3-3551 or the Cerebral Palsy Center at RR. 1.

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theatre News

Passion Play

By EUPHEMIA WYATT

BETWEEN TWO THIEVES is a very modern form of Passion Play adapted by Warner Leroy from Diego Fabbri's PROCESSO A GESU, which was created in Italy and has been translated into many languages.

It is acted without costumes on a bare stage where a company of Jewish actors decide to reenact the trial of Christ to determine who was really his betrayer—the Romans or the Jews. Witnesses are killed who confirm the miracle of Christ—His Incarnation and Resurrection.

A very intelligent company give interesting performances as Pilate and Caiaphas, Peter, John and Thomas; a scene between the Virgin and St. Joseph is done with quite dignity. Just as a dapper clerk proud of his creativity but agonized at the end at its horrible result.

Act II opens with the Judge condemning the Romans but then turns into a symposium in which actors scattered about the audience interpret a priest (not wearing his collar), an agnostic, a prodigal son, an unrepentant Magdalene, a blind man, a thief. The agonizing consensus is the Christians often forget to practice Christianity.

The actors are split but their arguments tend to triteness, and the Magdalene who has faith without repentance is unconvincing. But at the close the Judge, who has needed Peter for the denial of this Master, confesses that he was afraid to defend the Judge's son when he was attacked by gangsters in Germany.

"Who am I to forgive?" says the Judge to the priest. "I can only try to understand." Although Act II does not compare with Act I, BETWEEN TWO THIEVES is important because it preaches a message at the heart of their common bond in the Old Law by Judaism and Christianity.

Two points are each the subject of an evening in the theater. On a very small stage in a handsome basement on 41st Street, a tonight negro company brings to life Langston Hughes, the negro poet, can project a character in a few lines of verse. A very fine negro cast interprets the poems among them, the one which gave the title to the play, "A Raisin in the Sun."

The first play on this program is a negro congregation listening to lessons on Genesis and Exodus, the story of the Egyptian Slave and the Last Judgment. The preacher is the distinguished actor, Frederick O'Neal; there is also a dramatic account of the Creation by an Elder, Ted Butler. These are two uncommonly worthwhile poetic entertainments.

Very different are KNAPP'S LAST TAPE and THE ZOO STORY, down on MacDougal Street. Both plays are supremely well directed and acted. KNAPP'S LAST TAPE is a comedy, the last of Samuel Beckett's series of WAITING FOR GODOT, in which an old, old man reviews a "wastrel" life not by reading a diary but by playing over the taped record he made as a young man.

This modern device and the theme of a Canadian, Donald Davis, gave it weight. "I've been to the Zoo," says Jerry, a collector less tough from the West Side to a dapper publisher sitting on a bench on the East side of Central Park. "What yer reading? Baudelaire or P. J. Maguire?" continues Jerry unexpectedly in THE ZOO STORY.

Edward Albee as he drags out of Peter that he is married, has two daughters, two cats, two parakeets and an income of \$18,000.

"I got two empty picture frames and two stones I picked up on the beach," says Jerry. "And I ain't never made any contact with any human soul." Jerry is played by a collector, "It's disgusting," returns Peter, who admits he is normally reticent to Jerry's grimy description of his West Side rooming house. Very funny at the start, the climax comes as a bombshell.

William Daniels, once Clarence in LIFE WITH FATHER, plays Jerry with delicate and irresistible comedy. George Matharis and also his study are unforgettable Jerry. The play is psychologically a masterpiece but both plays have their raw spots and the unforgetable use of Christ's name.

Group To Present
One Act Playlet
"If I Should Die," a one act playlet, will be presented at the Bausch Museum small auditorium, 857 East Ave. at 8 p.m. on Feb. 23. A question and answer period will follow under the chairmanship of Robert H. Wagner, local attorney and president of the New York State Assn. for Help of Retarded Children.

Further information may be obtained by calling the Day Care Center for Handicapped Children at GR 3-3551 or the Cerebral Palsy Center at RR. 1.

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