

Theatre News

Tenderloin

By RUPHEMIA WYATT

TENDERLOIN: I can remember very well Dr. Parkhurst's church on Madison Square in the days of the original Madison Square Garden. It was in 1892 that Dr. Parkhurst undertook to eradicate the Red Light district, known as "The Tenderloin" which included the blocks west of Broadway from Twenty-fourth to Forty-second Street. The name originated with a Police Captain in the '80s as expressive of the squalor of the graft there obtainable.

In his ingenious zeal in procuring first hand evidence of the conditions in the Tenderloin, Dr. Parkhurst involved himself and some earnest young parishioners in a good deal of scandal. The name of Parkhurst was taboo in our family as one of the ingenious and earnest young parishioners was a cousin.

Messrs George Abbott and Jerome Weidman, who did so well by Mayor La Guardia in FIORELLA, have dramatized Samuel Hopkins Adams' novel about Dr. Parkhurst, disfiguring him as Dr. Brock and have persuaded Maurice Evans to turn from Shakespeare to musical comedy but they have showed so little interest in the Reverend as a hero that he seems to be only a good excuse for Tenderloin exploration. Even with Cecil Beaton sets and costumes the constant repetition of these noisy gaudy scenes is not starting but boring.

Broadway has seen too many of them. None of the characters arouse either interest or sympathy. Mr. Evans appears as a dapper little gentleman with a beard and still looks Elizabethan. When he turns up in Sean O'Casey's autobiography the Tenderloin in a checked suit he is more a comic than a crusader. Dr. Brock's notice gives no illusion of being a society girl.

For romantic interest, she is doomed to fall in love with the juvenile lead, a reporter who is also a rat and plays off the Tenderloin against Dr. Brock and vice versa. But Ron Husman has a nice voice and sings the best song of the evening, "Artificial Flowers", the warty, nicely. There is a scene in Central Park with riders on dummy horses but they are not as convincing as the knights mount in BECKETT.

When the curtain opens on the first act, the Reverend is seen in a pulpit, preaching a sermon in another city but behind a screen there are the Tenderloin characters hoping to dance. As a matter of fact, Dr. Parkhurst's vehemence resulted in the formation of the Lerow Legislative Committee which lost Tammany one election and opened the eyes of New York to her own corruption. At the Forty-sixth Street.

Health Meet To Attract State Youth

The Junior Health Association of Monroe County will be host to the Junior Health members of the State of New York at the Sheraton Hotel on Nov. 10 and 11, Thursday and Friday. It will include panel discussions, a banquet, and a record hop on Thursday night for students of the conference who wish to attend.

On Friday, Nov. 11, the final meetings will take place with a general assembly in the morning, discussion groups, and committee reports. The program is planned to increase the weekly income of the parish, so that amounts can be set aside regularly to be paid on the interest and principal of the existing debt.

The ambitious and idealistic prosecutor is determined not to let any manner of pressure keep him from bringing to trial for murder the no-good son of the richest man in town but—his is a rather a big BIT—he forgets that the wretched wastrel is innocent of this particular crime; he certainly drove his unfortunate victim to suicide but he didn't push her off the pier even if she had his handkerchief in her hand. (Would a drowning girl hold onto a hunkerkuehler?)

The prosecutor knew this because he had seen the girl leap off into the water and didn't have the nerve to "SIVA" in after her. That was why he made himself forget the whole incident. The memory lapse was explained by Mr. Lemmon in an interview when he said a psychiatrist had passed on it. It was never made clear in the comedy but they have showed so little interest in the Reverend as a hero that he seems to be only a good excuse for Tenderloin exploration. Even with Cecil Beaton sets and costumes the constant repetition of these noisy gaudy scenes is not starting but boring.

Drums Under the Window:—The third volume of Sean O'Casey's autobiography has again been adapted and directed by Paul Shyre but this time instead of the readers at their lecterns, the scenes introduced by the Narrator are acted out by a cast of six with a minimum of props and costumes against the red brick wall of the theatre with a lamp post and railing and evocative lighting by Edson Elder.

This story of O'Casey's early childhood, however, lacks the brilliant light and shade of his boyhood. There is the struggle to endure as a labourer on a diet of mostly tea and bread until the kindly doctor leaves some coins for porridge; there is the boy's first love; there is the boy's first job; there is the boy's first fight; there is the boy's first kiss; there is the boy's first death.

Then there is the great "Shift" in Dublin inspired by Synge's "The Playboy of the Western World" (the word "shift" means article of attire) in his play. But as shown this scene might be a bit obscure to any who did not know their history of the Abbey Theatre. The Narrator is no less a person than Maryna Green who opens the charm valve of the evening. The cast is excellent and O'Casey's prose is always a delight. At the Cherry Lane.

Program To Lessen Debt Opens At St. Charles

St. Charles Borromeo Parish, Elmira Heights, is presently conducting a Financial Development Program in an effort to lessen the present parish debt and to speed the day when construction on an elementary grammar school can begin.

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College Sets Art Expert

The Nazareth College lecture series will begin for the 1950-51 academic year on Wednesday evening, Nov. 8, at 8 p.m. in the college auditorium, with a lecture by Maurice Lavanoux, secretary of the Liturgical Arts Society, and editor of its quarterly magazine.

Lavanoux is noted in the 1950-51 edition of American Catholic Who's Who as an architect, editor, and lecturer.

In 1928, with a small group who met at Portsmouth, N.H., Lavanoux founded the Liturgical Arts Society, and when the Society began the publication of a magazine, he accepted the position of editor in 1931.

The main purpose of the group was to determine how to serve the Church in the arts. The Society is also utilized on for professional advice on matters of church planning and decoration. Lavanoux received a papal medal in recognition of his work for the advancement of the arts in the Church, and a blessing on the Society.

At a meeting in Rome, the first international meeting of Catholic artists, Lavanoux led the opposition to having the Holy See set up a set of rules for artists.

He has combined lecture trips with many travels in the United States and other countries. In 1936 he spent four months in Africa, studying the status of its religious art and architecture. He found the continent a virgin field for creative artists and architects.

Lavanoux, who was born in New York City, was educated both in the United States and Canada, as well as in France. He served as a second lieutenant in the sixteenth regiment of the French Army. In his

Civil Rights Mass Set

New York — (CRNS) — A special Mass for the advancement of civil rights in the United States will be celebrated here Nov. 5 under the auspices of the St. Thomas More Society, an association of Catholic professional men and women.

The Rev. Robert F. Drinan, S.J., dean of Boston College Law School, will preach the sermon. Father Drinan recently was cited by the Massachusetts chapter of the National Association for the Advancement of Colored People for his work in the area of civil rights.

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