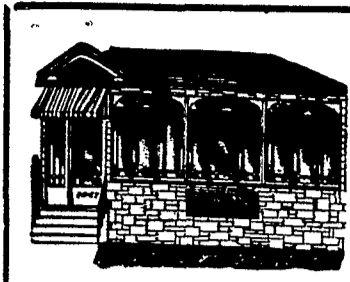


Film Program
Switzerland and music combine to make an interesting program in the film presentation at Rochester Museum of Arts and Sciences on Sunday, Jan. 29 with two showings — at 2:30 p.m. and 3:30 p.m.



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A Compliment

By RAY SMITH
It seems to be human nature (or I may be wrong) that we are quicker to tell someone something we don't like than we are to give them a pat on the back. In the field of movie: our disapproval may be shown in letter or word about a particular movie. But I don't think

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KEEP YOUR SPIRITS UP!

we are as fast to say "well one" when a certain movie is entertainment for everyone. "est la vie, as the French say. Going against this tendency would like to point out a movie and a statement of a man who is really thinking of giving the public fine movies. Of course, his secondary (and I believe it is secondary) purpose will also be realized; that being dollars. He couldn't miss giving us such an epic of the screen. May I quote the producer, director, and one of the top stars of the thoroughly American movie, "THE ALAMO." The three is one and he is John Wayne, a popular actor with all of us. Mr. Wayne said, "I am desirous that something more than profits will result from "The Alamo." I hope that the battle fought there will remind people today that the price of liberty and freedom is not cheap. Making this picture has given me great satisfaction because, paraphrasing Crockett, it gave me the privilege of feeling useful in this old world." If there is anything better than that, I don't know what it is.

ALL OF US wish more would have the same sentiments as Wayne. But again, human nature being as it is, probably many more have. It's just that there isn't occasion to see their opinions in print. It isn't as much "news" as the one who has found a new way to "shock" the public. The latter may have the spotlight for a few days but it soon burns out. John Wayne has made a permanently valuable motion picture, something that is timeless as one generation passes to another. People will be seeing this recreation of one of America's dramatic moments for many years to come.

Until we have the opportunity to view this super-colossal Todd-AO spectacle of siege and massacre, we might review our history books for the general theme of this three hour movie. The Alamo was a fortified abode mission not far from San Antonio. There, for 13 days, 185 men held off between five and seven thousand Mexican soldiers under the command of dictator Antonio Lopez de Santa Anna. None survived. But their martyrdom was not in vain. Less than two months after their massacre (on March 6, 1836) General Sam Houston defeated Santa Anna at San Jacinto and Texas was free. Nothing more could be said about this historical event, the men, or the movie, than — "Remember the Alamo."

Theatre Guide

RIVIERA
Ben-Hur A-1
(Unobjectionable)
Observation—The Legion of Decency recommends Ben-Hur as wholesome entertainment on an unusually high level of achievement for the whole family.
RIALTO—East Rochester
North to Alaska A-3
(Unobjectionable for adults)
Wizard of Baghdad A-1
Walk Tall A-1
The Rialto Theater is to be commended for its policy of banning all objectionable films and only showing films rated in the "A" classification by the Legion of Decency.
MONROE
Swiss Family Robinson A-1
LITTLE
Aida A-2
(Unobjectionable for adults and adolescents)
CINEMA
Carry on Nurse B
(Objectable)
LOEW'S
Village of the Damned A-2
PARAMOUNT
The Savage Innocents A-3
Tiger Bay A-3
FINE ARTS
Doctor in the House A-2
Doctor at Sea B
PALACE
The Sundowners A-2
Squad Car B

Legion Of Decency
Following are the Legion of Decency listings released this week. Complete listings appeared in the Jan. 24 issue. Clip both and save.
Class A, Section 1
Class A, Section 2
Home Is the Hero
White Warrior
Class A, Section 2
All In A Night's Work
Big Deal On Madonna Street
Class B
It Takes a Thief
Objection: Low moral tone; suggestive costuming.
Note: This classification is applicable only to prints shown in the U.S.A.

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JAZZ MUSICIAN Lionel Hampton kneels to kiss ring of Joseph Cardinal Ritter in Rome after the Archbishop of St. Louis was elevated to the Sacred College of Cardinals. The Negro jazz artist made a special trip to Rome to witness the prelate's elevation as a Prince of the Church. Hampton presented interracial jazz concerts in St. Louis Catholic schools, and he and the Cardinal became fast friends at that time. Cardinal Ritter has been a recognized leader in the fight against racial discrimination in the U.S. (RNS Photo)

Skips Inaugural To See Cardinal Get Red Hat

Rome—(NC)—Bandleader Lionel Hampton had an invitation to play at the Presidential inaugural festivities in Washington, but he turned it down to see Joseph Cardinal Ritter get his Red Hat. Hampton, at 46, virtually a legendary figure of the Benny Goodman era of swing music, has admired Cardinal Ritter ever since the Cardinal interested schools of the St. Louis archdiocese in 1947. They have been personal friends since 1958, when they traveled to Europe on the same ship that year.

HAMPTON RECALLED here that he then said to Archbishop Ritter: "Some day they're going to make you a cardinal, and I want to be there when it happens." News that the Pope had decided to name Archbishop Ritter a cardinal was announced shortly before Hampton was invited to play his band to Washington to take a presidential inaugural ball for the fourth time. He had played similar engagements for the Truman inauguration in 1949 and the Eisenhower inaugurations in 1953 and 1957. But Mr. Hampton's manager, knowing the musician's intention to go to Rome, declined the invitation. Hampton, a native of Birmingham, Ala., attended Catholic grammar and high schools in Chicago and the University of Southern California. He credits his start in music to a nun in Chicago who taught him to play the drums. He now makes New York his home and the center of operations from which he plays engagements in the United States and Europe.

Family Rosary Radio Program
Friday, Jan. 27 — Robert Lyden, St. Thomas the Apostle
Saturday, Jan. 28 — Alexander Chizuk, St. Stanislaus accompanied by employees from Building 23, Machine Shop, Kodak Park.
Sunday, Jan. 29 — George Hummel, St. Ambrose accompanied by the Hummel family.
Monday, Jan. 30 — George Klier, St. Pius X.
Tuesday, Jan. 31 — Michael Macaluso, St. Augustine accompanied by Better Men's Club.
Wednesday, Feb. 1 — Clifford W. Joslin, St. Holy Cross.
Thursday, Feb. 2 — Peyton Gilbert, St. Joseph's accompanied by Nocturnal Adoration Society members of that parish.

Rhinoceros

By EUPHEMIA WYATT

RHINOCEROS—In the future we may be saying to our children when they're cross, "Watch out or you may become a rhinoceros!" The warning is in Ionesco's, the Rumanian playwright's rampagous satire. It starts in a small town when people first see a rhinoceros charging down their streets. There is a general stampede. But when the second rhinoceros appears, the excitement boils down to a sizzling argument between Berrenger and his choleric friend, John, as to whether one horn is the attribute of the Asian or African rhino. The amiable Berrenger, sorry for having annoyed his friend, goes to see John with amazing results for John is Zero Mostel and in his bedroom with no props but a beret, a leaden green pair of pajamas and a striped dressing-gown we witness the transmogrification of man into brute. It is stimulating.

We hear that in England John was permitted to show an incident horn; no such detail is necessary for Mr. Mostel who becomes a rhinoceros from the inside out and we escape with Berrenger as John paws and bellows in the shower. London treated RHINOCEROS as a comedy. Here Joseph Anthony has directed it as an exuberant farce and has filled Scene I — Outside a Cafe — and Scene II — in a Publishing House — with witty slapstick which culminates in a wife entering the office to apologize for her husband's absence and then when he batters down the staircase, her leaping down faithfully to ride him home. But Ionesco's farce faces deflation in Act III when there are only three bipeds left in town. In spite of Berrenger's frantic pleading, his fellow clerk and his girl decide to conform and join the bellowing herd. Berrenger is the one man left. We leave him, meek but determined to go out and uphold the dignity of man. St. Paul's assurance comes to mind that God has chosen the weak things of the world to confound the strong. Leo Kerz, the producer, has also designed the sets. An extremely adept cast includes Morris Carnovsky, Mike Kellin and Anne Jackson with Eli Wallach as Berrenger rivaling, in his haphazard fashion, the comedy of Mostel.

Religious Service Listed On WCMF
Rochester's youngest radio station, WCMF, will inaugurate a Sunday night series of special religious programs Feb. 5 at 9 p.m. The series is titled "Religion and Modern Man" and will feature Protestant, Catholic and Jewish programs, all locally produced. Dr. William Hamilton, theology professor at Colgate Divinity School, will highlight his February programs with Bach and Mozart music including extracts from St. John and St. Matthew Passions and the Mass in B Minor. Father Henry Atwell, editor of the Courier Journal, is scheduled for the month of March and will present recorded music of Holy Week in Beuron Abbey, Germany, and examples of Church music through the centuries. In April, Rabbi Herbert Bronstein of B'nai B'rith Congregation and Cantor Samu El will present Jewish music of the Passover.

SHOW GIRL: After six dashes behind a low screen, singing all the while, Miss Carol Channing emerges as six different girls, each one different and each one funnier than the last, ending up with Switchblade Bess and a beatnik dance. Into each of these period chorus girls, including Gladiola's counterpart, Miss Channing puts her whole self. She is also Mrs. Noah, Lynn Fontanne, Judy Garland, Marjorie Dietrich etc. during the course of the evening which, as you may have guessed, is rather completely her own. Only Jules Munshin competes with her for laughs first as Alfred Hunt and then as Sol Hurok in a palpitating song, S. EUREKA. Mr. Munshin, be-it known, is a comedian with style. There is also a quartette from Paris, "Les Quat' Juedis" who are very much better when singing with Miss Channing or Mr. Munshin than by themselves. Although Miss Carol Channing's imitations are famous, we prefer Miss Channing as herself and hope Charles Gaylor, her librettist, can compose more original material for our top comedienne who can act and dance and sing, and who gives her public everything she has. Thank you, Miss Channing!

OFF BROADWAY, BALLET BALLADS: Produced by the Experimental Theatre in 1948, these creations with lyrics by John La Touche and music by Jerome Moross won distinction but only a short run. SUS-

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