Disc Notes

My Fair Lady and Barbra

by PAUL CONTESTABLE

MY FAIR LADY, which achieved nearly $75 million at the box office in stage productions, is destined for even greater success in the film version which made its world premiere last week on Broadway. Some seasoned observers estimate the gross take from the film version as high as $100 million.

The original sound track of the film has been recorded by Columbia Records on a new LP. Seldom has any one musical produced so many top hits. Warner Brothers screened the show at a cost of $17 million after paying a record $5.5 million plus 47.5 per cent of the producer's net after the first $20 million.

Starring Audrey Hepburn and Rex Harrison, and co-starring Stanley Holloway, My Fair Lady is a showcase of fascinating music. The Columbia recording is a triumph that should be played and replayed for years to come. It is a true work of permanence.

From the Overture on side one to I've Grown Accustomed to Your Face, the final band on side two, the record is charming. The music is ably supervised and conducted by Andre Previn to present a superb total melodic effect.

The Lerner and Loewe music on the LP also includes The Rain in Spain, I Could Have Danced All Night, With a Little Bit of Luck, Just You Wait, I'm Just An Ordinary Man, Wouldn't It Be Loverly, Why Can't the English, Ascot Gavotte, On the Street Where You Live, You Did It, Show Me, Get Me to the Church on Time, A Hymn to Him and Without You.

The attractive album jacket opens to show several scenes from the movie in color. And if you can't wait till late December to see the film in its Rochester premiere, you can find the album now at your favorite record store.

The music is great, the orchestrations are great, the singing is great, the record is great. All in all, there couldn't be a better combination. Wouldn't it be loverly if you could own this Columbia album.

Rarely has a talent zoomed to international attention as quickly as today's most talked about star, Barbra Streisand. Whether it be for her acting ability or her singing, the comments are all the same—fabulous. CBS was quick to sign her to a million dollar contract and her Columbia Records LP release is headed for the top-seller lists across the country.

Even the cover is typically Barbra Streisand — her back to the camera. The back cover adds a few more photos of her and completely omits the usual comments and description of the album. But who needs it? Only two words are necessary to describe the contents of this LP jacket—Barbra Streisand.

Named after her best-seller, People, the album is a most remarkable effort. The superb artistry of Miss Streisand offers a flawless performance to every song from the title song on.

If it were possible to pick the top tune in the album, perhaps I would say People. But then again it may be Absent Minded Me or How Does the Wine Taste or even I'm All Smiles. Each of the dozen songs is a classic when done by Barbra Streisand.

New excitement is captured in every song in the album. When you hear Fine and Dandy or My Lord and Master, you'll wonder why you never heard them sung with such charm before. The reason — Barbra Streisand. You'll also enjoy When in Rome, Supper Time, Will He Like Me, Autumn, Love is a Bore and Don't Like Goodbyes. All in all the LP couldn't be better.

Everything from tangos and waltzes to rock and roll is included in another Columbia original sound track recording from the film The Young Lovers. And to make it complete, there is even a medley of Christmas music.

Tunes include Tango de Valentino, Watusi Blues, Welkins Stomp, Flamenco, Gimee Gimee and eight others. Sounds like one for the teenagers.

Racism Topic

"Racism and the American Catholic," a discussion of the problem of racial prejudice that challenges both clergy and laity throughout the nation, will be presented on ABC News "Directions '65," Sunday, Nov. 8 on WOKR-TV, Channel 13 in Rochester at 1 p.m. Participating in the discussion will be three Negro members of the Catholic clergy.

Legion Of Decency

Class A, Section I

Emil and the Detectives
Finest Hours, The

Recommendation: Presenting the long and pivotal career of Sir Winston Churchill, this documentary covers many of the significant events in the first half of our troubled century. Although not intended to be a critical tribute to its subject, it emphasizes the political and social values held in common by democracies throughout the world. Under proper orientation it has special merit for schools and for those interested in contemporary history.

Four Days in November.
Tattooed Police Horse
Voyage to the End of the Universe

Class A, Section III

Three Penny Opera

Note: This classification is applicable only to prints shown in the U.S.A.

Goldfinger

Class B

Nutty, Naughty Chateau

Objection: Comedy is a debatable approach to the monstrous and degrading subject matter of this film. Furthermore, its treatment is preoccupied with suggestiveness in costuming, dialogue and situations.

"I ACCEPT THE KEYS TO YOUR CITY" — King Henry II of England (Peter O'Toole) with his Chancellor, Thomas Becket (Richard Burton) in attendance, accepts the keys to the French town he has just recaptured in this scene from "Becket." The film will run thru Dec. 22 at Schine's New Riviera Theatre in Rochester. The film was photographed in Panavision and Technicolor and tells the exciting story of the conflict of two great men of early England.

'Becket' Continues Run At New Riviera Theatre

"Becket" opened recently at the New Riviera Theatre, 1451 Lake Ave., and will continue its run until Dec. 22. What was an impressive play has emerged as a fine screen attraction steeped in history, the grandeur of the period, and the intrigue of the constant battle between church and state. The screenplay is an absorbing and highly interesting tale that is made all the more valuable because of the expertness of cast, direction and production.

Particular kudos are due top cast members Richard Burton and Peter O'Toole. Each is excellent, with O'Toole noteworthy in his trying and flamboyant role, and Burton most attractive as a pleasure-seeker and companion to the fun loving King, who turns to the church and God for final meaning and satisfaction.

Mayhaps it can be labeled a spectacle without the thousands of people usually found in a spectacle It is wonderfully mounted and revealingly photographed in enhancing color. It emerges as a film experience that will leave quite a mark on the annals of the motion picture industry.

The screenplay is by Edward Anhalt based on the play by Jean Anouilh.—B.M.

Alumnae Sponor 'Henry V'

Local alumnae of Nazareth College and of Russell Sage College, Troy, are working together to sponsor the film "Henry V," starring Laurence Olivier. The film will be shown at the Dryden Theater on Nov. 6, 7 and 8, at 8 p.m. It is interesting to note that Nazareth College is celebrating its 40th anniversary and Russell Sage College its 50th. Proceeds from this event will be used by Nazareth College for its Fine Arts Building fund and by Russell Sage College for scholarships and toward an extension to their library.

Committees for the project are: General Chairmen, Mrs. Edward McCarthy, (shown left) and Mrs. Richard Bartow (right); tickets, Mrs. James Crowley and Mrs. Lester Finley; publicity, Mrs. Alfred Boylan and Mrs. Paul Richardson; school contacts, Mrs. Richard Seymour; art, Mrs. Sam Urzetta and Mrs. William Wacenske.

Tickets, which are limited, are available at Nazareth College Alumnae Office and at Mid-Town Plaza on Oct. 29, 30 and 31.

Treasure Chest Program Listed

The Treasure Chest of Science Youth Program on "Mah-Wee, the Silent One," will be given at Rochester Museum of Arts and Sciences on Saturday, Nov. 14, at 10:30 a.m. It was originally scheduled for Nov. 7.

James D. Greiner, associate curator of biology, will give a fascinating account of his experiences with Lynx Rufus, the bobcat, called "Mah-wee" the silent one by the Indians of the northeastern woodlands.

COURIER-JOURNAL,
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Theater News

Cambridge Circus

By EUPHEMIA WYATT

CAMBRIDGE CIRCUS: It is encouraging to discover that there are still some people in the world who find it a fairly pleasant place. Perhaps it takes an unusual amount of education and intelligence to make such an admission as Oxford did in Beyond the Fringe which Cambridge now follows up in an unabashedly jolly way. The seven in the cast — one is a girl — are all under 25. Five of them have worked for BBC; one hopes to be a doctor another a lawyer. There is also an expert drummer and an agile dancer who is an ornithologist when not composing jazz or playing a saxaphone.

These various talents have combined to offer an evening of lighthearted fun to happy audiences. They succeed without being rude to the Queen or offensive to any political figure. Their most scathing lampoon is of a screen spy sequence; the most popular, the Beatles singing the Hallelujah Chorus entitled, I Wanna Hold Your Handel. There is also some Biblical news as transmitted by a News Commentator. The Circus closes on an explosively funny Court Room scene which sends everyone home chuckling. Life isn't so miserable after all.

THE SIGN IN SIDNEY BRUSTEIN'S WINDOW: Lorraine Hansberry, author of the award winning play Raisin in the Sun, presents her second play which seems much more like an early script whose faults were corrected in Raisin which was warm and simple and compact while The Sign is self conscious and complex and struggling without any sympathetic character. Raisin was set in the negro district of Chicago; the Sign in Greenwich Village.

The Brusteins are an unpossessing young couple; Iris, a white-sock-panted girl, part Greek, part Irish, part Cherokee Indian, sights for the stage, uses a rough vocabulary and is at her best in a war dance. Sidney, a Jewish intellectual, about to publish a weekly paper, is as indifferent to profits as Politics but is backing the Reform candidate — as witness the sign on his window. Interludes to the Brusteins' quarrels take shape in their visitors, various Village types including a callow perverted playwright and an idealistic Negro who reminisces about his father, a Pullman porter and his mother who served them the food left over from her white employers' tables.

He wants to marry Iris' sister, Gloria, the family outcast which horrifies Mavis, the sister from uptown. But the Negro is even more horrified when he learns about Gloria being a call-girl. Mavis, for no particular reason, is given a monologue about the difficulties of her married life; Sidney is allotted some moments of triumph when the Reform candidate is elected and a repugnant drunken session when Iris announces the "Reform" is faked Query — why should he believe Iris? The play closes on the appearance of Gloria who takes poison and dies all over the stage while Sidney is in a stupor. Miss Hansberry seems to hope this will sober them all. The play is as untidy as its characters with its creator's talents struggling like a sun-ray through an unwashed window pane.

BEEKMAN PLACE: Another play by another clever playwright, Samuel Taylor, who is also not at his best, in Beekman Place. The delightfully harmonious blue living-room, designed by Oliver Smith, overlooking the East River belongs to Bach-Nielson, a world famous violinist, harmoniously played by Fernand Gravet, distinguished as an actor on the European stage, the American screen and as a leader in the French Resistance.

Leora Dana is the Maestro's gracefully devoted wife and Arlene Francis, Lady Piper, the cosmopolitan girlhood friend whose life has been so preoccupied with romance that she has completely forgotten the weekend she spent with Bach-Nielson in England during the War. This curious lapse of memory is the crux of the plot and certainly invalidates the play whose characters deserve more honesty and less contrivance. What was permissable for French farce of the nineteenth century vintage is not palatable in the twentieth.

The modernization attempted by Mr. Taylor is to make the "ingenue" an about-to-be-unwed mother and to fake the chance of promiscuity with Lady Piper. Otherwise everything is polite and pleasant with amusing lines and agreeable people. It is nice to welcome George Coulouris back to Broadway and to congratulate Mary Grace Canfield as a violently music loving cook. Mr. Gravet is a comedian with plenty of charm but he neglects to give his Maestro the stance of a celebrity.

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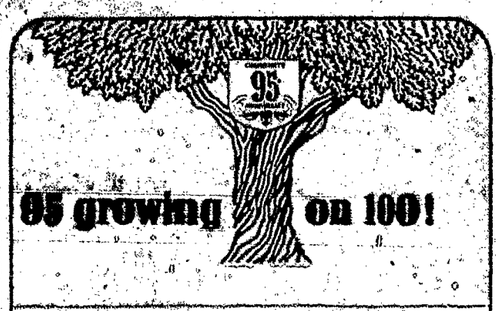

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