

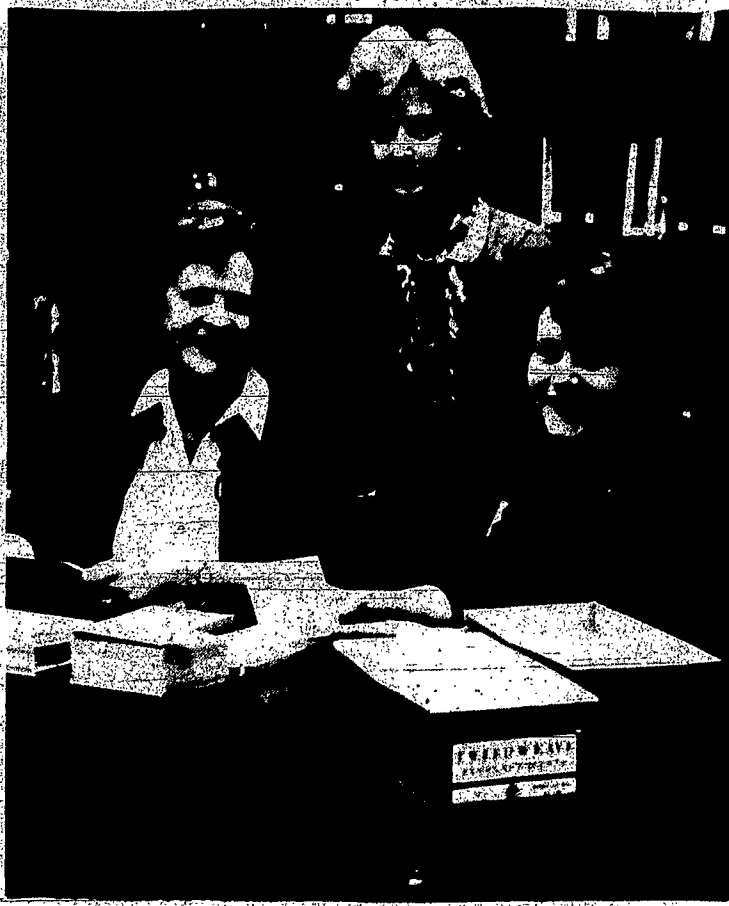
# William Warfield Set As Oratorio Soloist

William Warfield, stage, screen and concert artist and former Rochesterian, will be the soloist for the Oratorio, "Judas Maccabaeus," when it comes to the Eastman Theatre, Feb. 18 at 8:15 p.m.

The Oratorio, sponsored jointly by the Catholic Interracial Council, the Jewish Community Council of Rochester and the Rochester Area Council of Churches, will be performed by the Rochester Oratorio Society, under the direction of Theodore Hollenbach, with members of the Rochester Philharmonic Orchestra.

Proceeds from the benefit concert will be assigned to the Religion and Race Council of Rochester for use in worthy projects toward the improvement of race relations, according to Mrs. Hymen D. Cohen, Chairman of the Interfaith Committee.

Committee members are: Rabbi Herbert Bronstein; Rev. Marvin Chandler; Robert A. Feldman; Hon. Harry D. Goldman; Mrs. Alma K. Greengard; Rev. George W. Hill; Rev. Richard N. Hughes; Mrs. Daniel G. Kennedy; Rev. Robert G. Kreckel; Mrs. Paul Long; Elmer Louis; Rev. Peter E. Sheehan, C.S.B.; Mrs. Harper Sibley; Carl E. Streuver Jr.



SACRED HEART ACADEMY Alumnae will sponsor the Community Playhouse presentation of "Jenny Kissed Me" on Jan. 21. Mailing announcements for the event are from left Mrs. Thomas G. Farrell, Mrs. Frank C. Goodman and Mrs. Arthur L. Cassidy.

## Alumnae to Sponsor 'Jenny Kissed Me'

Alumnae, parents and friends of Sacred Heart Academy, Prince St., are looking forward to the evening of Thursday, Jan. 21 when the alumnae will sponsor a benefit performance of Jean Kerr's play "Jenny Kissed Me" at the Rochester Community Playhouse.

The committee has made arrangements for a Dutch Treat dinner at the University Club preceding the play. Reservations may be made by calling Mrs. Arthur L. Cassidy at FI 2-9144.

Mrs. Henry Hanford, president of the alumnae has appointed Mrs. Frederic C. Goodwin III and Mrs. F. William Gregory as co-chairmen of this fund-raising event. Committees are as follows: invitations, Mrs. Robert McGraw; patronesses, Mrs. Joseph C. Wilson; reservations, Mrs. Raymond J. White Jr. assisted by Miss Mary Dowling and Miss Helen Louise Whalen; dinner arrangements, Mrs. Arthur L. Cassidy; tickets, Mrs. William Shea, Mrs. Thomas Farrell, Mrs. Stanley Dombrowski, Mrs. Robert Simmons, Mrs. Philip Hahn Jr., Mrs. Alfred Pistochi, Mrs. Charles Gertner Jr., Miss Joyce Hammond; Green Room hospitality, Mrs. John Schroth, Mrs. Charles Maloy, Mrs. Richard T. Redington; publicity, Miss Betsy Stait.

**Catholic Books In Library**  
A BENEDICTINE BIBLIOGRAPHY, 2nd ed., by Oliver Leonard Kapsner. St. John's Abbey Press, 1962.  
BLACK ROBE, by John Up ton Terrill.  
THE CHURCH IN THE EIGHTEENTH CENTURY, by Henri Daniel-Rops. Dutton, 1964.

CONTRACEPTION AND CATHOLICS: A NEW APPRAISAL, by Louis Dupre. Helicon, 1964.  
GUIDE TO THE CATHOLIC SISTERHOODS IN THE UNITED STATES, by Thomas P. McCarthy. Catholic U. of America Press, 1964.

A MARRIAGE MANUAL FOR CATHOLICS, by William A. Lynch. Trident, 1964.  
THE PACAPY, by Christopher Hollis. Macmillan, 1964.

THE PROBLEM OF GOD: YESTERDAY & TODAY, by John Courtney Murray. Yale, 1964.  
THE QUEST FOR CATHOLICITY: THE DEVELOPMENT OF HIGH CHURCH ANGLICANISM, by George Henri Tard-herder & Herder, 1964.  
"SAINT ANGELA," by Philip Caraman.

STAND STRONG IN THE LORD, by William Eberschweiler. Alba House, 1962.

**New Publication**  
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**Disc Notes**  
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## Dances and Diversions

by PAUL CONTESTABLE

Couperin and Rameau, the two pace-setters of an era in which style was not just an attribute but a way of life provide the sonatas and dances for the Stuttgart Baroque Ensemble with Marcel Couraud conducting. A sophisticated work handled with impeccable taste.

For delightful oboe concertos give us a taste of one of the favorite solo instruments of Baroque composers as Bernard Paumgartner and Evert van Tricht join in a remarkable performance. Handel's Oboe Concerto in B Flat Major heads the list of impressive works. The album winds up with Bach's Suite for Orchestra No. 5 in C Major.

Mozart Serenades for Winds and Strings demonstrates two of Mozart's approaches to occasional music with his Serenade No. 10 for winds sharing the disc with Eine kleine Nachtmusik.

Frederick Fennell conducts the Eastman Wind Ensemble in the Serenade comprising about three-fourths of the record. Both minutes are outstanding with the second more vigorous. A gay rondo adds a spirited finale.

The substantially reduced string section of the Londoniary.

Hayden's Symphony No. 100 in G Major (Military) and Beethoven's Symphony No. 6 in F Major (Pastoral) receive a charming treatment by the London Symphony conducted by Antal Dorati. Both are radiant works handled with impeccable taste and superb artistry.

All in all, these are eight great albums released by Mercury.

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**Legion Of Decency**  
Following are the films reviewed this week by the Legion of Decency. Clip and save.  
Class A, Section 1 - Indian Paint.  
Class B - Girl Happy.

Objection: Oriented to young people; this hodgepodge is preoccupied with amoral behavior and with suggestiveness in costuming and situations.

Objection: This tasteless film tries to compensate for the triteness of its characters and their contrived romances by an absurd emphasis upon suggestive costuming and by a leering approach to sex. Moreover, the director's cheap and vulgar exploitation of authentic Spanish art and culture is appalling.

**Letter Carriers Set Annual Show**  
Rochester Letter Carriers' Benevolent Association will present its Eighth Annual Stage Show and Dance on Saturday, Feb. 6 at the Rochester War Memorial. The membership of this organization is comprised of eight hundred Letter Carriers, both active and retired. Tickets are \$5 a couple.

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## Theater News

### Alice and Alfie

By EUPHEMIA WYATT



TINY ALICE: William Albee's new play is a puzzle for the public. Who and where is Tiny Alice is left to the discretion of the audience. The grandiloquence of William Ritman's sets is perhaps the most stirring memory together with the acting of Sir John Gielgud. The play itself has tincture of T. S. Eliot plus Tennessee Williams. It opens on a crashing scene between a Cardinal who keeps cardinal birds in his garden and a lawyer who represents the richest woman in the world.

This lady offers to give away twenty million dollars a year to the Church for twenty years. Were it not for this rather unusual business, the Cardinal would have dismissed the lawyer, an old schoolmate, whom he despises. The animosity turns out to be mutual and when the Cardinal recalls that at school the lawyer was known as "Hyena," the Hyena reminds him that the Cardinal's own nickname was "Swine."

Twenty millions, however, is a powerful solvent. It is to be paid at once if the Cardinal will permit his private secretary, a lay brother named Julian, to collect it from Miss Alice. From then Mr. Albee's allegory becomes increasingly incoherent. Brother Julian visits Miss Alice in a stupendous seventeenth century palace (moved stone by stone from England) whose main hallway has a miniature palace with windows that are mysteriously lit up and then dimmed. When smoke issues from the replica of the chapel, the real chapel is found to be on fire.

A complete dossier has been filled out on Julian except for six years which he confesses to

Miss Alice were the ones in which he lost his faith and committed himself to an asylum until he recovered both faith and sanity. Like Parsifal, Julian finds himself enthralled by Miss Alice whom the Cardinal gives him permission to marry but on the wedding day, the bride repudiates the ceremony and turns out to be a conspirator with the lawyer and doctor in a pact which is apparently as evil as the pact in The Cocktail Party was good.

The trio call on Julian to accept the universe as meaningless and to stay with Tiny Alice. Julian refuses. The Cardinal scuttles off with the money; the lawyer shoots Julian who dies in front of the miniature palace whose windows light up and then, one by one, are dimmed as a rhythmic roaring increases. It is supposed to represent the pounding of a dying heart. After the first scene, the play would inevitably fall apart were it not for Gielgud's delicately realized Brother Julian and Irene Worth as Miss Alice.

William Hutt is explosive as the lawyer, Eric Berry very suave as the Cardinal, John Heffernan coolly impudent as the butler. Is there a Tiny Alice living in the miniature palace? One can only trust that the money she paid for a human soul was a thoroughly bad bargain.

**ALFIE:** The oddest part of Alfie is to advertise it as a comedy. He is a heel like Pal Joey whose pastime is collecting "birds" (girls). Whatever real affection he has for his son whom he renounces so that the mother may marry an honest man. Alfie goes to a hospital to recuperate and promptly seduces the wife of the patient next to him. He is horrified by an abortion but not enough to close his aviary. Terence Stamp, who brought Alfie from London, decidedly merits a better play.

**I HAD A BALL:** A musical set in Coney Island where Buddy Hackett is a charlatan with Freudian small talk who gazes into a crystal ball when the police aren't looking. The only very funny scenes is a chase through The Tunnel of Love. Hackett's speech is beyond-me. Not only does he talk out of the side of his mouth but through his teeth in a dialect which may be either Bronx or Brooklyn. Richard is straight part sings too well for his surroundings.

**PRO MUSICA:** Once again New York Pro Musica revived their completely beautiful Play of Daniel in St. George's Church on Stuyvesant Square. This year they added The Play of Herod, also of the twelfth century. Herod was deeply impressive and immaculate in production but it lacked all joyousness with its scene of the massacre of the Holy Innocents. One of the blessings I should like to wish all my friends is a visit to Daniel — beauty without a flaw.

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