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FILMS ABOUT TOWN

FILMS OF MORE THAN ROUTINE INTEREST ARE DESCRIBED ON THIS PAGE

The Agony and the Ecstasy—This historical epic, in color and Todd-AO depicts the struggle of Michelangelo (Charlton Heston) to create the Sistine Chapel ceiling frescoes while being badgered by Pope Julius II (Rex Harrison). The dramatic center of the film is the exchanges between these two strong-willed individuals (Riviera, 1451 Lake Ave., Matinees 2 p.m. Wed., Sat. & Sun. Evenings 8 p.m.).

The Knack—It's London, it's Spring, it's boy meets girl in a fresh, fast and furious screen comedy, with Rita Tushingham (The Girl with the Green Eyes) and Donald Donnelly, delightfully adapted from Ann Jellicoe's play. (Fine Arts)—South Ave. at Gregory, daily 7:20, 9:40, except Sunday (1:45, 3:35, 5:30, 7:30, 9:45).

My Fair Lady—Cecil DeMille and costumes highlight this outstanding recreation of the Lerner and Loewe musical photographed in unusually delightful technicolor. Needless to say, it stars Rex Harrison and Audrey Hepburn. (Waring, Waring Road Plaza, Sat. 2:00, 5:15, 8:30; Sun. 2:00, 5:00, 8:00; Weekdays 8:00 except Wed. 2:00, 8:00 popular prices.)

Sound of Music—Robert Wise directs the Broadway story of the Trapp Family Singers in a lively and enchanting style. Julie Andrews stars in this delightful musical beautifully filmed in color. (Monroe Theatre, 583 Monroe Ave., Matinees 2 p.m. Wed. & Sat. Evenings at 8 p.m.).

That Darn Cat—Walt Disney's adventure comedy is nicely designed to give every kind of viewer a pleasant two hours worth of laughter as all manner of comic complications arise in an attempt to rescue a kidnapped lady bank teller. With Hayley Mills and Dean Jones. (The Cinema, Clinton Ave. S. at Goodman, Mon.-Fri. 2:30, 4:45, 7:07, 9:20, Sat. & Sun. 12:30, 2:50, 5:05, 7:20, 9:35).

Thunderball—Sean Connery is superb as the indefatigable young man from British intelligence in this tongue-in-cheek episode of Ian Fleming's fantastically popular adventure novel. There is a mixture of four parts lovely girls, one part irresistible James Bond and plenty of "knock him dead—bring him back alive action" as our angles with Specter's No. 2 man Largo. (Stoneridge, Stone and Ridge Rds., and Towne Theatre, Jefferson Road opposite Southtown, Sat. & Sun. 2:00, 4:40, 7:20, 9:55; weekdays 7:20, 9:45).



Blackfriars' Drama Opens Tonight
A TENSE MOMENT in Orwell's "1984" shows Ron Pedrone and Mark Finn in a scene from the Blackfriars production opening tonight (Friday), Jan. 28 in Mercy High School auditorium. Other performances are set for Saturday and Sunday, Jan. 29 and 30. Curtain time is 8:30 p.m.

Drama on Newman, Key To TV Play on Holmes

"The Magnificent Yankee," one of the most famous of American plays, might never have been written had it not been for a magnificent Englishman: Cardinal Newman.

Emmet Lavery, author of the 1946 Broadway drama based on the life of Justice Oliver Wendell Holmes, told of the Newman influence as the "Hallmark of Fame" prepared to repeat Lavery's drama on NBC-TV Thursday, Feb. 3, 8:30-10 p.m., EST, Channel 8 is the Rochester area affiliate. The Hallmark production, first aired last January, starring Alfred Lunt and Lynn Fontanne, captured five Emmy awards and drew more mail than any other program in the 15-year-old Hallmark series, according to producer-director George Schaefer.

The TV dramatization also won for Lavery a citation from the American Bar Association.

"When I began researching the Holmes play, one of the first persons I sought out was Justice Felix Frankfurter," Mr. Lavery said. To prove that he could do a worthy treatment of Holmes' life, Lavery forwarded to Frankfurter a copy of a play he had written in 1938.

It was called "Second Spring" and was based on the life of John Henry Cardinal Newman, a convert from the Anglican Church and one of the leading writers, thinkers and lecturers of the 19th Century.

"It also happened that by coincidence, Justice Frankfurter was an admirer of Cardinal Newman," Mr. Lavery said. "He liked my treatment and as a result, that play on Cardinal Newman became a passkey for me not only with Justice Frankfurter but also with many of Justice Holmes' other associates and friends."

Mr. Lavery, who is 63 and still an active writer in Hollywood for films, television and theater, found the bridge from Cardinal Newman to Justice Holmes not a particularly long one, especially since he himself had been a member of the New York State Bar for 10 years before becoming a playwright.

His first play, produced on Broadway in 1934, was "The First Legion," a drama about the Jesuits that has been translated into 14 languages and which is still popular in boys' schools because of its all-male cast. Revisions of the play are currently planned for Brussels and Lisbon, he said, noting that the play is now more than 30 years old.

"(Gisela Premerger) directed it in Vienna in 1938 just before coming to the United States to begin his career here," Mr. Lavery recalled. He said his purpose in writing "The First Legion" was to "examine the behavior of adult men who believe in God—to study the nature of faith in relation to grown men."

Admitting that he "was no walking expert on the Jesuits" (although he received his law degree from Jesuit-operated Fordham University in 1924), Mr. Lavery said he was aided in the preparation of "The First Legion" by the Rev. F. X. Talbot, S.J., who was one of the first major Catholic literary critics in the U.S.

It was another major Catholic critic—Richard Dana Skinner, a leading drama critic—who first suggested to Mr. Lavery that he attempt a stage dramatization on the life of Justice Holmes. The suggestion was made during a meeting of the National Catholic Theatre Conference, which the playwright co-founded in 1937 with the Rev. George Dineen, S.J.

For Shakespeare Fans,

Oliver as Othello

An unconventional but highly praised portrayal of the Moor of Venice can be seen by students of Shakespeare — past and present — when Laurence Olivier's "Othello" opens in movie theaters with two-day showings beginning Feb. 2.

The "Catholic Film Newsletter," following up on the national Catholic film office's endorsement of the film as a "rewarding experience for all who see it," commented:

"One of the most interesting aspects of this particular production and one that will make it required viewing for all theater buffs is Laurence Olivier's interpretation of the title role.

"He does not portray Othello in the traditional manner of the dignified man of action whose fatal flaw is his jealous guillibility. Olivier's characterization is built on the human weaknesses of pride and self-righteousness. He clothes his interpretation with a certain pragmatic cynicism and savagery. This unusual approach to the role makes easier the comprehension of his final deeds."

"Newsweek" has also praised Olivier's interpretation of the Moor of Venice for having "emancipated him from literary conventions that likened the Othello of Act I to some spotless Adam before the Fall. Oliver has done this by making Othello a dangerous fool."

The film presents Shakespeare's work, described by Olivier as the Bard's "most exciting piece of pure theater," exactly as it is being presented on the stage by the National Theatre of Great Britain, of which Olivier is director and leading actor.

"It is not a photographed



Miss Lynn Fontanne and Mr. Alfred Lunt in a scene from "The Magnificent Yankee" for TV. In the background is Alfred Lunt.

'Agony, Ecstasy' Excellent Entertainment

The Agony and the Ecstasy (currently at the Riviera) provides excellent entertainment and exceptional insights into the personage and period of Michelangelo.

Those who have read Irving Stone's best-selling fictional biography no doubt will be disappointed with Philip Dunne's (How Green Was My Valley and Ten North Frederick) screenplay unless they appreciate the restrictions that are necessarily imposed on an adaptation. Instead of a brief synopsis, a task that would almost insure failure, Mr. Dunne has concentrated rather on the period of the Sistine Chapel ceiling frescoes, a turning point in Michelangelo's artistic inspiration.

The dramatic center of this period is the clash between the great but reticent Renaissance artist and his tenacious warrior Pope, Julius II. Unfortunately the lines given to these formidable adversaries hardly indicate the creative genius of the former or the superior intellect of the latter; while Michelangelo works away year after year on his masterpiece, Julius stealthily enters the chapel and queries "When will you make an end of it," to which Michelangelo keeps replying "Dialogue." In short, which verges on the ludicrous.

Charlton Heston as Michelangelo effectively captures the anguish of artistic creation as well as the inner conflict between his spiritual feeling for

LAURENCE OLIVIER OTHELLO

"The power, passion and pathos of Sir Laurence's performance are things which will be spoken of for a long time to come."
—THE TIMES OF LONDON

"A performance full of grace, terror and insolence. I shall dream of this Othello for years to come."
—LONDON DAILY EXPRESS

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Laurence Olivier as Othello and Maggie Smith as Desdemona.

CROSSWORD PUZZLE

ACROSS

- Pronoun
- Amid
- Label
- Macaw
- Tail
- Greek letter
- Defendant
- Knocked
- Lamprey
- The ones
- Skill
- Insect
- Genus of moles
- Pronoun
- Tableland
- Tossed
- Ship's record
- Etymology
- Behold!
- Emerge victorious
- Armed conflict
- Indefinite article
- Joke (slang)
- Chimes
- Juncture
- Box
- Comfort
- Comb. form: bad
- Shaded yellow
- Hit lightly
- Defiant
- Beverage
- Water wheel
- Period of time
- Deface
- Noisy
- Arid

DOWN

- Man's nickname
- Anger
- Expert
- Toward: the sheltered
- Bag
- River in Alberta
- Conjunction
- Snatch
- Indian tents
- Devoured
- Mild expletive
- Paramecia
- Writing implement
- Book of maps
- Quarrel
- Fur-bearing mammals
- Feeling
- Swimming woman
- Idle talk
- Girl's nickname
- Walks unsteadily
- Deal secretly
- Daily
- Endured
- Chart
- A state (abbr.)
- Charge the account of
- Period of fasting
- Girl's name
- Scottish cap
- Note of scats
- Female deer
- Mistake
- Period of time
- 60-Period of time
- Note of scats

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