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**The Towne House MOTOR INN**  
ROCHESTER, NEW YORK



**Thru The Looking Glass**

**Pin Money Fashions**

By LOUISE WILSON

Fashion shows abound not only at the turn of each year but also all through the year. Their function is two-fold: to entertain and to inform in the most pleasant manner possible. Usually, the stores from specialty to departmentalized, present the highest fashions obtainable at parallel prices.

This frequently leads to such off-the-cuff remarks as "That's beautiful but Charlie would kill me if I spent that kind of money on a suit" or "I'm glad I can look at clothes like that even though I can't afford them for a while yet."

Other observations include: "Why couldn't that look great on the professional model? She's so skinny. A real beauty. Too bad they don't show things for my figure!"

All these remarks were countered this past Monday night at St. Patrick's Church when members did the actual modeling, and the J. C. Penney Co. presented a wide range of fashions for every size and shape at prices that belied their small price tags.

Every fashion in the show was under twenty dollars. It was a revelation, actually, for many in the audience could easily identify with members modeling and what's more, could afford anything and everything they saw on the runway.

One of the prettiest costumes was of blue-green raw silk with an aqua shell, flatteringly cowl-necked. Lovely, clear lines free from fuss and feathers in clear colors to complement every complexion and figure type.

As easy on the figure as the

**Plan Dinner-Dance**

Men's Club and Ladies Altar Society of St. Helen's Church will hold a dinner-dance at the Party House, Beahan Road, on Friday, May 13. Dinner will begin at 7:30 p.m. preceded by a reception hour, \$7.50 per couple. Music by Tom Monti's orchestra. In photo are Ray and Frances Weeks, Maxine and Edward Thane.

**Toronto to Host Theology Meet**

Ottawa—(RNS)—An international theological congress will be held in Toronto, Aug. 20-25, 1967, Canada's centennial year. Coadjutor Archbishop Philip F. Pocock of Toronto announced here.

Confirming earlier reports, the prelate called it "the greatest thing in theology ever to happen in North America." Others have claimed its inter-religious scope will be second only to Vatican II.

Sponsors will be Canada's 101 Roman Catholic bishops through their cooperative organization, the Canadian Catholic Conference (CCC). Christian leaders of many denominations will participate.

Directing the congress will be the Pontifical Institute of St. Michael's college, University of Toronto.

Catholic, Orthodox, Anglican and Protestant leaders and scholars from all over the world will be invited to the congress, whose theme will be "The Theology of Renewal."

"Never before have thinkers of such a range of religious and ethnic backgrounds been gathered together under such auspices," said a letter from the CCC-Ottawa headquarters. "In scope, we believe it is second only to the Vatican Council itself, of which it is a fruit. In spirit, its bi-lingual deliberations will not only show forth the unity among its sponsors, but also aid at building bridges between serious-minded men everywhere."

Among congress participants will be such noted theologians as Father Bernard In... of Germany; Leo-Josef Cardinal Suenens of Brussels; Dr. Jaroslav Pelikan of Yale; and Dr. E. L. Mascall of King's College, London; Father Karl Rahner of Munich; Franz Cardinal Koenig of Vienna, and Father Edward Schillebeeckx of Holland.

More than 1,800 delegates are expected, the sponsors said. They will consider such topics as the loss of faith in the world, the "Sexual Revolution," and the God is Dead School of thought.

**Theater News**

**Met's Last Night**

by EUPHEMIA WYATT

FAREWELL TO A LAND-MARK — Just in front of me was a decorative blonde whose white ermine coat instead of opening down the front was fastened by a single large ermine button at the back of her neck. It seemed in keeping with the occasion and it was a real occasion—the Last Night of the Old Met.

The audience was in full dress not only in the boxes and orchestra but up to the tip-top of the house whose threadbare carpets and dingy walls with plaster cracking were in sad contrast to the jewels flashing by. Everything moveable had already been removed by souvenir hunters who had also managed to get possession of the souvenir programs before the last third of the house had been seated.

"I might at least have a program if I pay \$200 for my seat," growled a gentleman in tails and high hat. But the living program was rich and long enough to satisfy the most demanding.

After the horde of press photographers had been cleared from in front of the curtain, it rose on the Great Hall of Tannhauser with the chorus entering to the Grand March to seat themselves in irregular tiers on either side of the stage.

The women were all in sleeveless black dresses and with their hands folded in their laps, their arms made a pattern of white loops. Below in two half circles sat the great artists now retired. Singly down the steps at the back they made their entrance heralded by outbursts of applause as they were recognized.

Each lady was led in by a young man from the ballet and after she had made her curtsy to the audience and her peers, each was presented with a bouquet very formally by a powdered hair, liveried footman. It was a parade in which each gown became the symbol of a great personality.

The men, of course, had no such opportunity to display their plumage but when it

came to M in the alphabetical progression there was Martinielli with his huge halo of white hair, whose presence greeted the "braves" drowned the orchestra.

Most effective of all to me was Lily Pons in billows and folds of rose-pink satin without, any trimming except for the circles of diamonds round her throat.

Act II offered solos, duets, trios and a sextet by the current Metropolitan Opera Company.

Albanese, in red and gold brocade with sweeping draperies from her shoulders, threw a kiss to the floor of the stage on which she had triumphed as "Madame Butterfly". Leontyne Price brought passion to "Prova"; Robert Peters, very smart in grey and silver with electric blue sashes, trilled higher than a lark; Tebaldi was a nightingale with liquid notes; Birgit Nilsson showed the strength of her Brunhilde.

Act III seemed an anticlimax. It was the triumphal march scene from Aida. The pre-Byzantine set with its potted palms had at least camels and an occasional elephant but this production was entirely remote from Egypt featuring an unattractive ballet. It was then past midnight and we left missing excerpts from two more operas but also the worst traffic jam of the season.

Personally I have no heartache over the demolition of the Met which has more undesirable seats than almost any other theater and an entrance hardly fit for a subway. Nor has it any storage place for sets or properties which are left on the sidewalk until carted away each night to Brooklyn. Best wishes to the new Met and may the nation enjoy it.

**HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING** — Pure satire is rare on the musical stage, so we are the more grateful to Jean Dalrymple for bringing

**The Party House**

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**MEMORIAL WEEKEND IN WASHINGTON, D.C.**

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**10 COURIER-JOURNAL** and charming Rosemary but Friday, April 29, 1966, has some telling notes which seem to belie her self-deprecating back the Loesser-Burrows' wit after so short an interval.

The present cast trends nimble in the original footsteps and no wonder as Billy de Wolfe, impeccable as Mr. Beggley, recreated Rudy Vallee's part for London and Len Cochman, who understudied Robert Morse on Broadway, took over the part of Finch in Australia.

Sheila Sullivan is a gentle Betty Linton and Lee Godman come closest to burling the force which the others avoid. The ineffable dance routines of Bob Fosse are still crisp and neat and the dialogue and lyrics haven't lost their punch.

If there is anyone who hasn't seen "How to Succeed" we can recommend it even for a second time.

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As a courtesy, mention you saw the ad in the Catholic Courier Journal.

**Non-professionals play them, opening May 1 by Enrique Irazoqui, Apostles.**

**Atheist!**

A Marxist-atheist's film the life of Christ has been described by the National Catholic Office for Motion Pictures as "an extraordinary translation of the Gospel to screen."

The film's first official commentary on Pier Paolo Pasolini's "The Gospel According to St. Matthew" appears in current issue of its film newsletter and coincides with American premiere of the film.

In addition, the NCOMP preparing an extensive "study guide" on the film, which has been approved by the office general audiences. The guide expected to be ready within the month, in time for the film's opening throughout country.

"This is a film that may be scandalous to some because it is made by a dedicated Marxist whose previous films have sketched the degradation of certain areas of society," film office observed in its newsletter. "Those who see the film and experience its intensely religious atmosphere will be grateful that the film made at all. The fact that director is not a Christian proves the power of the Word to speak to all men."

**FILMS ABOUT A MENTION OF MOTION MORE THAN ROUTINE**

A Patch of Blue. "The blueprint of the radio series of the past. But the plot not what makes this film worth anyone's time. It two very authentic characterizations that reflect the melodramatic contrivances of the story. Elizabeth Hartn does extraordinary things with the role of the blind girl who is victimized by her mother. She is sweetness and pathos; her surprise at anyone being interested in her lags at heart. Sidney Poitier is a stranger who befriends her with whom she inevitably falls in love. He is especially good in this role which must be close to the actual feelings of position of the middle-class Negro in American society day." — Catholic Film Newsletter. (Cinema Theatre—Clinton Ave. S. at Goodman, week: 7:20, 9:25, Sat. and Sun. 1:30, 3:30, 7:40, 9:50)

Bambi — Based on the classic Felix Salten novel, a life story of a deer and many forest friends is considered by many Disney's greatest achievement in the cartoon medium.

Its technical perfection matched only by its emotive content and the life cycle every being — birth, growth, romance, anguish, triumph are all reflected through enduring Disney forest creatures as they live out one of the great love stories of time. (Luell Theatre, Lyell Mt. Road Blvd. Mon-Fri. 9; Sat. and Sun. 1, 3, 5, 7)

The Ghost and Mr. Chicken. A teeth-chattering, funny-but-shattering hunt for a spook killer in a haunted house by Don Knotts, the winner three consecutive Emmy awards for his portrayal of D. J. Barney Fife on the Al Griffith TV show. (Luell Theatre, Lyell Mt. Road Blvd. Mon-Fri. 8; Sat. and Sun. 8:30, 10:00; Wild: 2:20, 8:30)

Harper — "As a gum-chew gumshoe named Harper, P. Newman is a hellbent Bogart country; that raw, r 'Big Sleep' milieu; and Warner Brothers revival of grand old tradition gets there in style. Based on R. McDonald's 'The Moving Target,' and accelerated at a '60s pace by Director J. Smight, Harper gives New his fiercest role since HUD Time

**Regent Theatre, 63 East A Mon-Thurs. 12:30, 2:40, 4:00, 9:15; Fri-Sat, Sun. 12:30, 3:00, 7:30, 9:45.**