



FEATURED ROLES in "The Fantastic" are played by Carl Zollo, Kenneth Woodstock and Robert Bride. Blackfriars will present the Music Theatre production on Friday, Saturday and Sunday, Oct. 7, 8 and 9 in St. John Fisher College auditorium.

# Blackfriars Set 'Fantastics'

Blackfriars will open the season with the Music Theatre production of the Tom Jones-Harvey Schmidt musical, "The Fantastic" on Oct. 7, 8 and 9, at 8:30 p.m. in St. John Fisher College Auditorium.

Director is Noren Bride with musical direction by Suzanne Wigg.

## Men Wanted At Nazareth

Actors are needed for male roles in Nazareth Academy's forthcoming production of "The Heirs" by Ruth and Augustus Goetz.

The leading role of The Boy will be played by Tom Cahill who has returned to Rochester from a two year stint in Hollywood. Cahill has appeared in such films as "Where the Boys Are," "Billie" and the soon to be released "The Cool One."

Playing opposite Cahill will be Bea Petix as The Girl. Mrs. Petix played Cleopatra in Blackfriars' production of Shaw's "Caesar and Cleopatra" last season.



## 'How to Steal a Million'

Audrey Hepburn and Hugh Griffin star in the William Wyler production of "How to Steal a Million" currently playing in Rochester. The film carries an A-1 rating with The National Catholic Office for Motion Pictures.

## FILMS ABOUT TOWN

A MENTION OF MOTION PICTURES OF MORE THAN ROUTINE INTEREST

The Russians are Coming, the Cold War humor crackles on an island off New England when a Russian submarine runs aground on a sand bar and its jittery crew, led by Broadway's Alan Arkin, inadvertently panic the populace in their hilarious efforts to get the tub launched again. Time Mag.

Dr. Zivago—Director David Lean from his first films such as "Great Expectations" (1946) to his later wide-screen, color epics like Lawrence of Arabia (1963), has never ceased to be concerned with the individual and his ability, or lack of it, to measure up to the demands that life and death make on him. Hence in Dr. Zivago Lean spreads out before us the vast canvas of the Russian Revolution the story not of a segment of humanity but of human beings, heroic in their stubborn efforts to survive the onslaughts of historical events which ironically are shaping their lives, but over which they have no control. Thus the Revolution itself remains in the background of the story, as it should; but it is always there. Catholic Film Newsletter

Kharioum—"Laurence Olivier as the malevolent Mahdi and Charlton Heston as the mythic General 'Chinele'. Gordon pits their gods against each other in an epic struggle for control of the Nile." Time Mag.

How to Steal a Million—"This elegant comedy about a museum heist displays Audrey Hepburn as a would-be burglar and Peter O'Toole as her accomplice." Time Mag.

The Sound of Music—"The Austrian Alps are among the most beautiful places on earth. Majestic peaks, verdant meadows and deep blue lakes combine to provide an atmosphere of beauty and tranquility. They hold a special appeal for Maria (Julie Andrews), a postulant during the 1830s at the Abbey in Salzburg, who is often late for her duties because she has strayed to the mountains to wander, to indulge in grand daydreams, or to sing joyously of nature's beauty." RCA.

Morgan—"David Warner and Vanessa Redgrave in a black comedy about contemporary London, directed with great verve by Karel Reisz." New Yorker Mag.

The Shop on Main Street—"A Czechoslovakian picture that is both tragic and comic and is wonderfully well acted by Josef Kroner and Ida Kaminska." New Yorker Mag.

Who's Afraid of Virginia Woolf?—"Elizabeth Taylor, Richard Burton, George Segal and Sandy Dennis star in the screen version of Edward Albee's violently verbal shock treatment, subtly directed by Mike Nichols." Time Mag.

The Wrong Box—"Bryan Forbes, who directed King Rat, is now plotting a furiously funny race to kill off one of the two surviving members of a Victorian family, with John Mills and Ralph Richardson at the tender mercies of their loving heirs—Michael Caine, Nannette Newman, Peter Cook and Dudley Moore." Time Mag.

# TV Series on the Bible Needed a Good Samaritan

New York—In 1946, a leading motor-oil company refused to sponsor a new radio series because in one episode someone was going to pour oil on a man's wounds.

The episode was about the Good Samaritan, and the radio series was "The Greatest Story Ever Told," which eventually found a sponsor and for ten years was a Sunday-night must for millions of listeners.

Last week, the man who wrote all of the "Greatest Story" radio scripts recalled the problems of finding a sponsor for a religious program—not for the sake of mere nostalgia but because, 20 years later, he had just faced the same problem again. This time, there was no sale.

The man is Henry Denker, and the new religious program was a proposed hour-long television series called "Great Bible Adventures." Denker was executive producer and writer of the series "pilot"—the TV industry's term for a sample program that is made for showing to prospective sponsors.

While most unsuccessful pilots are never seen outside a small screening-room, the one for "Great Bible Adventures" was telecast Sept. 11 by the ABC-TV network as one of a series of late-summer replacements for its Sunday-night series, "The FBI."

It was part three of a proposed four-part drama about Joseph and his brothers in the plot, Joseph (played by Hugh O'Brien) is shown in prison in Egypt. Word of his dream-interpretation powers reaches the Pharaoh (played by Joseph Wiseman), who summons Joseph to his palace to tell him the meaning of a strange dream the Pharaoh has had.

When Joseph tells him the dream means Egypt is to have seven years of famine, the Pharaoh places his trust in the Hebrew and appoints him Chief Economic Minister. By the end of the hour, Joseph's interpretation has been proved true and he is seen contemplating meeting the brothers who sold him into slavery—to be shown in part four the following week, had the series been sold.

"I'm disappointed, but not surprised," Denker commented on the failure of the series to attract a sponsor. What surprised him most was that it was a network-ABC-TV—that first proposed the idea for such a series. "There was no censorship involved," he said. "MGM, the studio that made the pilot, couldn't have been friendlier; it didn't go simply because no sponsor wanted to buy it."

Some sponsors, he said, feared the show would not attract a great audience, but then, this wasn't the only problem. "One of the problems was that a show like this was not

the place to show a product," Denker continued. "A dog-food company liked the pilot but said it couldn't come out in the middle of a Bible show and sell dog food."

That comment brought him back to the incident with the motor-oil company and the Good Samaritan episode on "Greatest Story," the episode that launched the series in January, 1947. The last broadcast was in December, 1956.

"The public relations man for the oil company said that it would be in bad taste for them to sponsor a show in which oil was to be used."

Ironically, a year later the national organization of premen, had to present an award to the Goodyear Tire and Rubber Company for the year's outstanding public relations feat: sponsorship of "The Greatest Story Ever Told."

Thinking back, Denker said that perhaps the only real hope for a significant amount of quality public-affairs and religious programming on prime-time television rests in the attitude expressed in 1946 by the head of Goodyear, Paul Litchfield.

"He listened to the audition record we had made for the radio series, and right away he sent for his board of directors and asked them what they thought about it. His advertising manager said it was a good program but he didn't think Goodyear could afford to sponsor it. Litchfield looked at him and said, 'I don't think we can afford not to.'"

"You have to remember that there were no commercials on this series, simply the announcement at the beginning and end of that Goodyear was the sponsor. And that was because the law required such identification. Litchfield was toying with the idea of simply putting up the money and not letting anyone know about it."

"He felt that a program like 'Greatest Story' was good for the nation and that by supporting the series, he thought he was doing his bit to 'keep the neighborhood looking good.'"

"But I think you can apply this 'community responsibility' idea to television. Why couldn't a network literally tax the sponsors who put up the money for the mass-appeal shows, and use



Hugh O'Brien (right) played Joseph and Pharaoh was played by Joseph Wiseman in a pilot film made for a proposed TV series called "Great Bible Adventures."

that money to underwrite the public-affairs shows and religious shows in prime time."

He said the "fantastic cost" of presenting a show in prime-time prohibits such public-minded acts as that undertaken by Goodyear with the "Greatest Story" radio series. A weekly show on radio cost Goodyear "about \$9,000 a week." It would cost them ten times that much to put the same thing on television, he said.

Denker, who as a youngster was being trained to be a rabbi, chose law school instead and was admitted to the New York Bar in 1936. By 1942, his writing hobby had become his profession and he went to work for a company that produced such radio programs as "Famous Jury Trials" and "Radio Readers Digest." In the company he met Fulton Oursler, a convert to Catholicism.

"He had an idea for a book, but all he had was a title, 'The Greatest Story Ever Told,'" Denker said. "With that as a starting point, we began to map out the concept for the radio series."

Denker also noted that "one of the very first pieces of publicity about the radio series was that it was an ecumenical project: Denker being a Jew, Oursler a Catholic and sponsor Litchfield a Protestant." (Catholic Press Features)

A seminar's march on City Hall is the setting for "A Bad Day for the Marchers," by Dominican Father Dominic Rover, O.P., to be seen on The Catholic Hour-TV Sunday, Oct. 9. Consult local newspaper for time and channel. A fiery seminar (Broadway's Martin Sheen), his sympathetic Director (Roy Poole), a cautious Rector (Bernard Hughes), and a wise Bishop (Donald Hylan) compose the cast of this half-hour drama of conflicting and changing views within, and concerning, the priesthood.

Anyone wishing to obtain this play for a December meeting may contact Mrs. Arthur Farnale, HU 2-1003 or write in care of 1701 Winton Rd., North

Christmas Play Made Available

The Rochester Repertory Company, area travelling dramatic troupe, has announced the availability of its 1966 Christmas play, "One Night in Bethlehem" by Alberta Hawes.

The play, running approximately forty minutes tells the story of the coming of Mary and Joseph to Bethlehem on the first Christmas Eve, and the effect of their visit on one household.

Friday, Sept. 30—George H. Schick of St. John the Evangelist parish.

Saturday, Oct. 1—(Mass will be celebrated) Clarence Kesselring of Sacred Heart Cathedral parish accompanied by Kesselring family.

Sunday, Oct. 2—Bishop Kearney, accompanied by Ancient Order of Hibernians.

Monday, Oct. 3—Edward Taylor of St. Joseph's, LeRoy, with St. Thomas More Club.

Tuesday, Oct. 4—Representative of Knights of Equity, Court 10.

Wednesday, Oct. 5—Joseph Pohl, Holy Apostles.

Thursday, Oct. 6—Leo Zeller, Holy Family.

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