

N. Y. City Holiday? Here's List of Plays

Christmas holidays for many dioceses mean a trip to New York City to see a few Broadway shows. To aid them in choosing the plays or musicals before writing for tickets, we offer here a column called "Play Reviews" which appears regularly in the Long Island Catholic, with opinions by Howard Lord and Joan T. Nourse of its staff.

CABARET — A brilliant musical satire on the escapist Berlin society which fled to its cabarets when the Nazis were taking over. Heavy sexual connotations. Only for the mature. (Broadway)

CACTUS FLOWER — A light comedy about a dentist who tries to elude matrimony by passing his prim secretary off as his wife. Naturally his flight from matrimony ends in marriage. (Longacre)

COCKTAIL PARTY — Eliot's classic mystery play about four souls helped to fulfillment by an unusual psychiatrist is not so well directed as to appeal to all, but Eliot devotees will find some rewards. (Lyceum)

CRY OF PLAYERS — William Gibson has written an eloquent, if sprawling, drama about Shakespeare's departure from Stratford for London. Outstanding performances by Frank Langella, Anne Bancroft and Stephen Elliott. (Vivian Beaumont)

GEORGE M. — This musical version of the career of George M. Cohan hasn't a serious thought in its head, but it is distinguished by Cohan's ever fresh music and lyrics. Joel Grey's virtuosic performance as the showman and Joe Layton's ingenious production concept. Take the family. (Palace)

GOLDEN RAINBOW — Plus factors include Steve Lawrence, Eydie Gorme, Scott Jacoby, Robert Randolph's sets, Alvin Colt's costumes and Eliot Lawrence's musical direction. All other factors negative. (Schubert)

GREAT WHITE HOPE — May turn out to be the great American tragedy. White and black society force a black heavyweight champion to be a stereotype, but, like Samson, he brings the temple down with him. Milestone performance by James Earl Jones. Highly theatrical, epic production. Must see. (Alvin)

HAIR — A rock musical passage rite focussing on a young man's encounter with the draft which "tells it like it is" exuberantly and unpleasantly about our young people. Despite a lively and melodic score and an energetic and talented cast, it will offend many. (Biltmore)

MAME — A bright and colorful musical version of the frivolous story of Auntie Mame. (Winter Garden)

MAN OF LA MANCHA — A deeply moving musical telling of the Don Quixote story.

Quixote's pure heart, which the world regards as lunatic, triumphs in defeat and death. Adults only (Martin Beck)

MISANTHROPE — Moliere's classic comedy about the futility of childish idealism is given a memorable production by the APA Rep. The world is the thing, and it is ably rendered. Perhaps the best show on Broadway. (Lyceum)

PRICE, THE — This debate between two sons of a failure father proves once again that success is no substitute for love. Arthur Miller repeats earlier material with passion but little originality. (Morosco)

PRIME OF MISS JEAN BRODIE — A truth-seeking young girl discovers the destructiveness of her teacher's romantic and willful illusions. Recalling them in later years when she is a contemplative, she arrives at a charitable understanding. Excellent writing, excellent performance. But only for the very mature. (Helen Hayes)

SCUBA-DUBA — A brilliant satire of the rough, tough style that is supposed to characterize the American male. An American in France fears he has been cuckolded by a Negro. His outrageous howls, intended to prove his potency, prove only his futility; inevitably he spits out some coarse language. (New Theatre)

TEA PARTY AND THE BASEMENT — World premiere of two new Pinter plays. Either Pinter or director Hammerstein has an antic disposition on. The plays are fun. Nudity in one. (Eastside)

YOU KNOW I CAN'T HEAR YOU — This bill of four brilliantly mounted and acted plays by Robert Anderson, is at once funny and pathetic. Sex is the subject. Personal hangups on the subject are shown to be ludicrous and sad. Only for the very mature. (Broadhurst)

YOUR OWN THING — This rock musical, free adaptation of Shakespeare's "Twelfth Night" uses the Bard's story to show how mistaken identity interferes with love among today's young. The show would be delightful were it not for some unnecessary mockery of God and His Church. (Orpheum)

CANNIBALS, THE — Gruesome off-Broadway drama about starving prisoners in a Nazi camp desperate enough to consider consuming their dead. Shock stuff.

CURLEY McDIMPLE — Light, amusing satiric musical spoofing the wide-eyed sentimental movies of the Temple-worshipping thirties. (Bert Wheeler)

FOURTH WALL, THE — Brief improvisational skits now and then sprightly and amusing. (Theatre East)

HELLO DOLLY — Fresh, clean, lavish musical about an ingenious turn-of-the-century widow who's set upon wedding

a rich, crusty merchant. Family Fare. (St. James)

HOW TO STEAL AN ELECTION — Amusing, perceptive minor musical in which a resurrected Cal Coolidge wryly defends American politics as by far the best of all dubious systems. Above average. (Pocket Theatre)

KING LEAR — Vital, very human study of the irascible old king who learns too late how little flattery counts. (Vivian Beaumont)

LOVERS — Two exuberant Irish playlets contrasting the romantic recklessness of the very young with the caution and compromise of the forty-plus. (Music Box)

MAGGIE FLYNN — Bright, beguiling family musical about a plucky Irish girl in Civil War times who seeks a husband to help run her Negro orphanage. (Anta)

MEGILLA OF ITZVIK, THE — Mildly amusing Yiddish folk musical based on the Bible story of Esther and punctuated by brief English explanations. (Golden)

NOEL COWARD'S SWEET POTATO — Frisky adult revue, using a sprightly occasional rock beat to balance all that suave nostalgia. (Booth)

PLAZA SUITE — Three laugh-loaded adult playlets in which the battle of the sexes is fought and refought with sharp rejoinders. Second involves comic but blatant seduction. (Plymouth)

TOM PAINE — Far far-out surrealist defense of the famed revolutionary more spectacular than coherent. One scene has minimal apparel. (State 73)

WALK TOGETHER, CHILDREN — Vinie Burrows in a remarkably fine one-woman show revealing through poetry and song the odyssey of the American Negro. What a voice for verse. (Greenwich Mews)

WE BOMBED IN NEW HAVEN — Disturbing anti-war drama in which Air Force characters carry out fantastically destructive nuclear mission while wryly assuring the audience it's all make-believe. (Ambassador)



More than 120 muscular dystrophy children were entertained by Gus August at his Welcome Ranch, 4722 Ridge Road West, last Sunday. Curtis Higgins, 395 Canterbury Road, Rochester, entertained the muscular dystrophy patients with a magic show. Dave, Bill and Roy Higgins, junior magicians, assisted their father. The audience engaged in an "old fashioned sing-along" with the "Flower City Four". Highlighting the afternoon was a visit from Santa Claus who distributed presents to all the children.



sock it to him



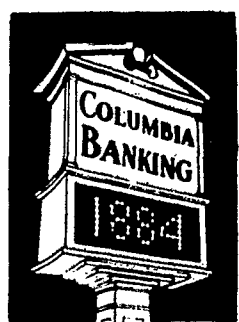
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