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Lend me your Ears

By GALEN BRAND

HOW MANY TIMES have you been lost, how many undiscovered wonders have you found, how many geographical dilemmas have become more dilemma-ed — all because you asked the way of some likely-looking passerby? What a marvelously chaotic guide to the Eternal City could be written, based on the cheerful, eager chaos of mis-facts that one can collect in the course of a pleasant spring excursion.

A foreign motorist driving from Rome to Tivoli is sure to get a crowd if he stops to ask a question. On a trip last Sunday a friend wanted to know what a certain snow-clad peak sticking up over the surrounding mountains might be named. The first youth asked said it was "Pre-Alpi," another said: "No, it's Monte Abruzzi." Then a bronzed boy interposed to say it was the "Gran Sasso," but his companion said it was "Monte Appennine." But at San Vito Romano he was further confused to learn the peak was "really Monte Viglio of the Abruzzi," the highest of the mountains of Lazio. As such it shall remain in memory.

Boys' Choir

Eight small boys in scarlet sweaters, all with heavenly sweet voices —and all members of the Screen Attors Guild! — left Rome yesterday, after a week's visit, culminating in an audience with the **Holy Father.** They've been traveling since the first of February, when they left Los Angeles with **Bob Mitchell,** founder and director of the Mitchell Choirboys, and **Hank Legler,** who taught at Rome's Parioli Day School a while back. They drove and sang their way across the States, embarking Feb. 15 on the Saturnia (in the midst of the dock strike), and set sail for their European tour.

Mitchell first organized a choir of 12 boys, ranging in age from eight to 14 years, to sing Christmas Mass at St. Brendan's Catholic Church in Los Angeles in 1935. The choir was received with such enthusiasm that a weekly broadcast of the Mass from St. Brendan's was inaugurated, going on the air for the first time on Easter Sunday, 1935. Hearing the Mitchell Choirboys on one of these broadcasts, a motion picture official exclaimed, "That's the choir we must have for the church sequence in 'That Girl From Paris'."

Now on their way to Paris and London, the boys will return to Italy next Tuesday to do a RAI-TV broadcast from Turin—that's at 9 p.m., March 12.

Around & About

Fun party at **John Mather's** the other night, overflowing with beauteous young actresses, attentive gentlemen, good cheer, and one large brown poodle named **Bimbo,** patiently waiting in a corner for his master. Young film star **May Britt,** soon on her way to H'wood, peering out at the world from under blonde bangs; director **John Huston,** in Italy for "Farewell to Arms"; **Charlie Fawcett,** full of tales about the rescuing of refugees fleeing over the Hungarian border; Paramount's **Luigi Zaccardi**; actor **Anthony Perkins,** now shooting "Sea Wall" at Cinecittà; **PAA's Max** and **Kay Gurney,** soon to leave Rome for their new post in Nice; gourmets Mr and Mrs **Vernon Jarrett**—they were all there, along with many others, until far, far into the night . . . **Henry Fonda** and **Countess Afdera Franchetti** plan to exchange marriage vows in New York on Saturday. **Fonda** met the Italian beauty when in Rome making a film. This is his fourth marriage, her first . . . also in New York one of Rome's most eligible bachelors, **Remigio Grillo,** former head of the American desk of the Italian foreign office, and now a member of the Italian UN delegation, will soon wed **Maria Dumaine,** Brazilian widow of the former chief of protocol of the French Foreign Office. Ah, the aria of Manhattan! It seems to go as straight to the hearts of visiting Italians as the famous aria of Italy goes to our Anglo-Saxon vulnerabilities.

HENRY FONDA
. . . his fourth marriage

Bye Bye Bricktop

Miss Otis regrets, but she'll be unable to be sung today, madame—for **Bricktop** has left town for a couple of months. Rome won't be the same, late life on Via Veneto won't be so late or so lively, but there's nothing for us to do but wait for the midnight when **Bricky** once more comes bustling down the stairs to her club. Chuckling, bubbling over with stories, settle her glasses on the end of her nose, check the books, and, that done, look up laughing, have a brandy, size up the house, and start singing—enchanting us as only **Bricky** can.

She's off to the States, pausing in Paris on the way, then New York, California, Mexico—all the places and people that she hasn't seen for so long. **Bricktop** is bringing a whole new show back with her, including **Thelma Carpenter** and other fun surprises. "Say goodbye to everybody for me" **Bricktop** said her last evening, waving across the carnevale crowded dance floor.

However, the Rome fires will be kept burning. **Wanina** and all the rest of **Bricky's** troupe will be there at the same time, same place, all the time she's gone.

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ROME CALENDAR

THEATER

RIDOTTO DELL'ELISEO, Via Nazionale — "The Solid Gold Cadillac," by Howard Teichmann and George S. Kaufman (in English), presented by the American Theatre in Rome; tonight at 9.

TEATRO PIRANDELLO, Piazza Ponte Umberto I — "Waiting for Godot," by Samuel Beckett (in English), presented by the Rome Theatre Group; tonight at 9:15.

MUSIC

TEATRO DELL'OPERA — "Madame Butterfly," by Puccini; Ottavio Ziino, conductor; Saturday night at 9 . . . "Aida," by Verdi; Alberto Paoletti, conductor; Sunday afternoon at 7.

TEATRO ARGENTINA — Symphony concert of the Santa Cecilia Orchestra; Fernando Previtali, conductor; soloist: Giuseppe Tomassini, oboist (works of Weber, Strauss, Beethoven, Wagner); Sunday afternoon at 5:30.

SALA ACCADEMICA, 17 Via dei Greci — Recital by Carlo Zecchi, pianist, and Enrico Mainardi, cellist (sonatas of Brahms, Beethoven); tomorrow afternoon at 5:30.

AULA MAGNA, Rome University — Recital by Joerg Demus, pianist (works of Bach, Brahms, Schubert, Janacek, Debussy); Saturday afternoon at 5:30.

EXHIBITS

SCHNEIDER GALLERY, 10 Rampa Mignanelli — Paintings by Ettore Falchi. Opening today at 6 p.m.

OBELISCO GALLERY, 146 Via Sistina — Mario Russo paintings. Hours: 10:30-8.

SELECTA ART GALLERY, 2 Via Propaganda — Paintings by Renato Guttuso. Hours: 10-1, 4:30-8.

SAGITTARIUS GALLERY, 22/b Via Lazio — Paintings by Lilli Romanelli. Hours: 10-1, 4:30-8.

ODYSSIA GALLERY, 36 Via Liguria — Paintings, collages and drawings by Lorenzo Viani.

ST. PAUL'S PARIS HOUSE, 58 Via Napoli — Paintings and sculpture by Irma Cavat and Zubel Kachadoorian. Afternoons. Through March 17.

SAN MARCO GALLERY, 61 Via del Babuino — Paintings by Salvatore Emblema. Through Sunday.

FIRST-RUN FILMS

In English:

FIAMMETTA THEATER, 3 Via San Nicolò da Tolentino — "The Blackboard Jungle," with Glenn Ford, Anne Francis, Louis Calhern. Today at 5:30, 7:30 p.m. only. Telephone 470.464.

In French:

ARCOBALENO THEATER, Palazzo di Vetro, Via XX Settembre — "Du Rififi chez les Hommes," with Jean Servais, Carl Mohner. Today at 6, 8, 10 p.m. Telephone 470.470.

In Italian:

ADRIANO, Piazza Cavour — "Anastasia" (also at the Galleria, New York, Quattro Fontane).

AMERICA, 6 Via Natale del Grande — "Il Grande Matador" (also at the Paris).

ARCHIMEDE, 71 Via Archimede — "Il Mondo è Meraviglioso" (also at the Capranica, Supercinema).

ARISTON, 15 Via Cicerone — "7ª Cavalleria" (also at the Mignon).

BARBERINI, Piazza Barberini — "War and Peace."

CAPITOL, 16 Via Pastrengo — "Rififi."

CORSO, 41 Piazza S. Lorenzo in Lucina — "Padri e Figli."

EUROPA, 107 Corso d'Italia — "Donne . . . Dadi . . . Denaro" (also at the Metropolitan).

FIAMMA, Via Bissolati — "Kean."

IMPERIALE, 148 Via del Corso — "The Birds and the Bees."

MODERNO, 44 Piazza dell'Esedra — "The Vagabond King" (also at the Splendore).

RIVOLI, 23 Via Lombardia — "Miss Spogliarello."

SPORTS EVENTS

HORSE RACES — At Capannelle race track; every Sunday, Tuesday and Thursday afternoon in March at 2:30.

LECTURES

BRITISH COUNCIL, 20 Via Quattro Fontane — W. B. Paton on "The Social Significance of Libraries"; tomorrow afternoon at 6.

CLUB MEETINGS

AWAR FACT FORUM — Meeting at Grazioli Recreation Room, Building A, 7 Via di Villa Grazioli; guest speaker: Dr. Carnela Mungo; tomorrow at 11:30 a.m.

In Other Cities

OPERA

In Milan:

TEATRO ALLA SCALA — "La Sonnambula," by Bellini, and "La Lampara," by Donatoni; Antonino Votto and Luciano Rosada, conductors; tonight at 8:45.

In Naples:

TEATRO SAN CARLO — "Manon Lescaut," by Puccini; Vincenzo Bellezza, conductor; Saturday night at 8:45.

In Venice:

TEATRO LA FENICE — "The Ring of the Nibelungs" cycle, by Wagner; Franz Konwitschny, conductor; staging by Wolfgang Wagner; "Siegfried," Saturday night at 9 . . . "Die Walküre," Sunday afternoon at 3.

In Genoa:

TEATRO CARLO FELICE — "Samson and Delilah," by Saint-Saëns; Franco Capuana, conductor; Saturday night at 9 . . . "Le Maschere," by Mascagni; Franco Capuana, conductor; Sunday afternoon at 3:30.

'Waiting For Godot' Proves Provocative Theater Fare

By JOHN HOBART

"Waiting for Godot" is a play that has incited, within the past few years, the wildest praise and the blackest hatred. The original production in Paris had over 500 consecutive performances; in New York, where Bert Lahr had one of the principal roles, it was worshipped by eggheads and excoriated by Walter Winchell; one bewildered critic went so far as to suggest that the play was a deliberate fraud perpetrated to hoodwink the intellectuals.

Well, you can judge for yourself, from the performance in English given by the Rome Theatre Group at Teatro Pirandello, which side of the fence to sit on. "Waiting for Godot" is certainly not the easiest play to absorb; but it helps to know that its author, Samuel Beckett, is an Irishman living in Paris, that he wrote the original text in French, and also that he was at one time secretary to the late James Joyce.

What happens in the play? Nothing, apparently—nothing except that two tatterdemalion tramps pass a couple of evenings on a country road waiting for a mysterious man named Godot. Their vigil is interrupted—twice—by the visitation of two strangers, one Pozzo and an odd, subhuman creature who is apparently his slave. There is also a small boy who delivers, on both evenings, the message that Godot will be unable to arrive. That is all.

The fascination of "Waiting for Godot" lies in the myriad meanings that can be read into it. Godot is surely a symbol, but for what —God? death? the longed-for eventuality that will transform our lives? But it would be dangerous to attempt to pin down the play's multiple symbolism. "We give the impression we exist," says one of the tramps. It is indeed a limbo that they inhabit, one in which cause seems to have no connection with effect, or yesterday with today. Beckett may be saying that our lives are a state of suspension; his vagabonds occupy it in bickerings, reconciliations, idle chatter — and waiting for Godot.

It is pleasant to report that this difficult, drama-less drama, staged by John Karlsen, is being superbly acted at the Pirandello. John Stacy and Patrick Crean are a wonderful team of tramps; the one querulous, pathetic, a bit stupid; the other more confident, with an Irish gift of gab. Stephen Garrett brilliantly plays the enigmatic Pozzo (who is this stranger who answers to the names of Abel and Cain?), and Anthony Morton is weirdly effective as the slave who, when his thinking cap is on, emits a stream of Joycean gabble.

"Waiting for Godot" is valuable to have around. There are no easy clues to it, but it stirs the mind.

EVELYN KEYES
. . . a Paris wedding

Bandleader Shaw, Evelyn Keyes Plan March Marriage

PARIS, March 6 (AP) — Bandleader Artie Shaw and Hollywood film star Evelyn Keyes want to get married this month somewhere in Europe, probably in Paris, they wrote friends here yesterday.

This information came in a letter from them in Spain where, they said, it is difficult to arrange a rapid non-Catholic ceremony, at least for foreigners.

Friends said Shaw and Miss Keyes are leaving Spain and driving to Paris this week in Shaw's convertible sports car. They hope to reach Paris Saturday and start the matrimonial preparations.

Miss Keyes is the former wife of film director John Huston.

No Husband Of Rita, He

NEW YORK, March 6 (AP) — Prince Bernhard of the Netherlands was the guest of honor at a luncheon yesterday given by New York City's Mayor Robert Wagner.

Bernhard told of going to a theater in New York and overhearing a bystander ask a companion his identity. The Prince related it this way:

"Who's that?"

"Prince Bernhard."

"Who's he?"

"Oh, he's married to Rita Hayworth."

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