Met comes to Boston; Will stay through Sun.

The Metropolitan Opera's 29th annual visit to Boston will run through Sunday at the Music Hall.

The program includes:
- "The Meistersinger von Nürnberg" - Wagner, 8:30, April 17
- Cavalleria Rusticana - Mascagni, and Pagliacci - Leoncavallo, April 18, 8:00.
- "Othello" - Verdi, 8:00, April 19.
- "Poderoso" - J. Strauss, in English, 1:30, April 21.
- "Il Barbiere di Siviglia" - Rossini, 8:00, April 21.
- "La Traviata" - Verdi, 1:30, April 21.

Movies...

By Charles Foster Ford

"There is a world of difference between a pretty story, and a dirty deed." Thus Siehman McKenna sum up the迎来 and the tragic strengths of Synge's play "The Playboy of the Western World." While Christie Mahon's parsleyed remains a tail tale of mighty deeds, he appears a brave fellow and a good lad, but when his uncle's lifeless father appears to be killed again, even Christie's true accomplishments disappear under the cloud of murder. Thus this very funny play contains a sharp theme of truth and malice, no avail. The movie at the Exeter is a photo graphed play, not a film at all. The value of this movie rests in a good play well acted, and the best performance of the lot is that of Gary Raymond as the self-deluded bragging Christie Mahon. From his first frightened, bringing entrance into the Flyharty abbeys ('yes' to you), through his gory recollections of his murder, his victories in horsehancing and in wench ing, he is a stinker, ignoble rogue. He is made drunk by the wine and respect his bloody tale earns him, and his sudden blossoming from innocence into pride and ambition is wholly credible.

This hunchback, poetic stranger is caught off by two women: She Widow Quin, who "burned her children and destroyed her husband," and thus feels she can sympathize with the parsleyed; and Pogeen Milne, twenty and self-willed, who is eager for a marriage, instead of the coward to whom she is betrothed.

Edward Marsh makes a scenery, said, thoroughly realistic Widow Quin. Her frontal attacks are used and obvious, but once she is convinced of Pogeen Milne's victory, she works just as genuinely in the cause of true love. Siehman McKenna is a magnificent actress, and so many in America know her only as a synonym for Irish theatre. Unfortunately she is not possible to forget that the girl you are seeing here is Watching brainy Miss McKenna, and not the uniquely fine Irish actress, like Pogeen Milne is so much a synonym for Irish theatre. It is quite good as much, that it seems to take place detached from the film itself. The insatiable Miss McKenna has a world of action and moving as ever, but it more than once distracts from the unity of the performance.

The smaller parts are equally well-filled. Pogeen's father, Michael James, in all his drunken, wake-loving glory, is beautifully played by Liam Boland. Even Old Mahon, whom Christie twice kill, and both times quite unsuccessfully—in a bloody-headed joy in the hands of Niall McGinnis. The girls of County Mayo, a quartet of eager, barefooted country girls, is a height, bouncing lep lapped Scarly Tanny. Of all this, McGinnis is a name off-camera, and she adds much more to the performance in this small role.

She, again, make no mistake. There is no weight of sublime art in this whole production. In fact, several scenes are notably out of focus. The camera has added to the play sweeping shots of Irish coastline, and it has inserted the actual triumphs of young Christie in horse-races and Stratfords and even dancing. But, with few exceptions, neither the camera nor the color has added anything valuable to this performance of Synge's play. Nevertheless, the play, and the performance, are quite worth seeing in themselves.

Boston International Film Festival

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