By Charles Foster Ford

Once "The Riot Act" has gone to Broadway, it will be quite natural to hear that it will serve as the basis of a new TV serial. It resembles nothing more than a television comedy designed for adults, Old adults.

The major ingredient here is a family of three Irish cops, and their right but lovable watchdog. The boys have been presented for years from marrying the girls of their choice by mother over-protection. Several girls have gone away already, the present set is quite permanent, and it's obvious that something's got to give.

Act One takes a long time to explain this situation, along with two other items: mom has a violent, unreasonable prejudice against "Scip foreigners" that have been muscling in on her block; and her friend from upstate is a boose alcoholic.

The rest of the play is an elaborate, usually predictable working of these elements against one another, to the happy conclusion. All of the characters are flat, easily recognizable stock figures which TV demands. They could fill thirteen half-hours easily with seven glimmers of originality before the act.

For all its dated, family-comedy faults, "The Riot Act" stayed with guests everywhere concerned, and there are so many pithy, snappy lines, that the same is true of the audience.

Sylvia Miles, Linda Lavin, and Joana Hansen — their first "Scip" — have the most annoying mannerisms. The young man, pleasantly by munching pickles and drinking beer, "Chris and I just decided to ignore it, and it would take care of itself," she says. The others also seem to ignore the reason she refuses to take her off.

The boys are all fine, healthy, honest cops. Chris (Thomas Conolly) has some ridiculous lines, trying to convince his mother that his arrest marriage to Alice has been a wise move. But George, the eldest (Mark Davidson), manages a quite moving portrayal of conviction when he loses his last kid.

Theelder generation in victims of the worst stereotyped writing. Katie Delaney is a figure straight out of movies, with few original lines or emotions. Dorothy Stickney lights this paper character from within as well as possible, but too much of the plot depends on her unsound credibility for that to do much good.

Ruth Bunderly's Isobell Flynn is another old familiar character, this witty, saccriney must, alone on wild times yet carrying on with a light-headed dignity. It's this alcoholic philosopher who must put the pieces back together in act three, to the surprise of no one.

The only real surprise of the evening is the performance of a 14-year-old non-professional: Alexander Lopez. Rosita De Los Reyes is another formula character; he is a granddaughter of the one who will give Kate something to do when the boys leave. He is also, unwillingly, a Mexican delinquent. Kate's interest in him is a fascinating change from her original perspectiva. But master Lopez is a keen, lovable boy with a face full of smilie and a generous which I pray will be preserved.

Parents, tired of the narrowness of TV screens, will be this store's happiest audience this season. And those who miss it on Broadway need only wait a bit. It will be long, chopped into half-hour segments, in a season or so. TV is the medium where "The Riot Act" will be most at home.

"The Riot Act" opens at the Shubert Theatre, February 25 and March 1 and 2. It will be directed by Neal Kenyon and accompanied by the Boston Symphony Orchestra.

Peace Organization Will Give Jazz Concert

The Turn Toward Peace Organization will present the Cambridge edition of the Newport Jazz Festival at Rindge High School Auditorium, February 21 at 8:30. Featured will be the Newport Jazz Festival "All-Stars," with George Wein, Bud Freeman, and Rudy Braff. Also on the program will be Roy Eldridge, Herb Penns' 14-piece band, singer Mae Weinberger, and the Newport "All-Stars" with George Wein, Bud Freeman, and Rudy Braff. Also on the program will be Roy Eldridge, Herb Penns' 14-piece band, singer Mae Weinberger, and the Newport "All-Stars."