

# The Answered to The Pope During First World War?

By RUPPENIA WYATT

...ally felt persuaded the man-nerism of which his play is a fable.

If it built up in those extra-ordinary journeys of the Venetian trader, the Pope, in the 15th century in China, not for love of travel or beauty or wis- dom, but for peace.

Young Marco is the Go-Getter, ready to explore the world for profit. Kublik, the Great Khan of Cathay, has asked the Pope to send him one hundred Wise Men from the West, but only Marco volunteers.

"Marco will drive the Kahn to seek salvation somewhere," remarks His Holiness.

For 15 years Marco works for Kublik, Khan and meanwhile the Princess Kaitashka grows up and falls in love with Marco, but neither she nor her father can discover the inner truth which Marco has so firmly set as his (it is, indeed, in gold).

The Princess, as Queen of the Khan, dies of her love, a love Marco never fathomed. The Khan has her body brought back to Cathay where he watches in a crystal the Pope's triumphant return to Venice. "The Word became their flesh," they say. Now all is flesh, says Kublik Khan. "And can their flesh become the Word again? Who knows?"

Directed by Jose Quintero, with lighting and stage effects by David Hays; musical costumes by Beni Montross and music by Boris Scherzka, a shimmering periscope frames the caustic satire. Kublik Khan, as played by David Wayne, rightfully commands the stage with Joseph Wiseman as the sympathetic old sage, Chu Yin, lovingly to look at as the Princeps. John Lampert has sady faulti diction.

In 1928, Alfred Lunt gave Marco, a touch of Renaissance grace. Hal Brooke's Marco is closer to Broadway than the Milto. Will the public agree with me that Marco Millions is a very great play?

Foxy — Curiously enough in 1928 when Marco first opened, Foxy was also running but under the name of Volpone, Ben Johnson's farcical satire on Venice. Now with book by Ian Hunter and Ring Lardner Jr., it has been moved from Venice to the Klondike where men fought for gold dust and died, starved and frozen, in 1898.

Once again Marco (the Gadfly) now Dr. Mark, persuades three friends that Foxy (Volpone) is dying with a fortune in gold nuggets which he will leave to his best pal, so Short-cut (the Crow), Buzzard (the Vulture), Hedrock (the Raven) all vie with each other in bring- ing gifts to Foxy, even a bride of a few hours.

Larry Blue plays Dr. Mark, the Crow with a lightness, Buzzard of old Italian par- comime—a graceful and clever performance. The music and the Klondike girls are both rollick- ing. Less sardonic than Volpone, Foxy is, at best, an ugly story told in good nature and his comedy. Long life to him!

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...the watching what was natu- rally the sentimentality of his... All sympathy is at once centered on Father Fontana, the young Jesuit, who is convinced that a personal protest from the Pope could halt the massacre.

It is the fatal weakness of the play that Rolf Hochhuth, the German playwright, presents a caricature instead of a rounded portrait of Pius XII. Evelyn Williams, made up the counterpart of the warring...

...it was the charity of Pope John which saved a world audience and must have led Hochhuth to believe that papal inter- vention might have saved mil- lions of Jews.

...discounts the thousands mentioned in the play, who were massacred or given sanctu- ary by the Church in Italy. What would have happened as a result of Rome's challenge of Vaticanism must remain a fascinat- ing problem but hardly Hochhuth's forgone conclusion.

...Would we feel prouder today were St. Peter's in ruins in witness to the Vatican's refusal to permit deportation of the SS prisoners from Rome?

...Curt drew from eight hours to three, The Deputy, played on a bare stage with a minimum of "props," offers the most shet- tering evening I have ever expe- rienced. Jeremy Brett is stu- pendously wonderful as Father Fontana; so is Ian Wolfe as the Jesuit General; Don Liebman is completely astute as the SS doctor.

...Marco Millions — In Eugene O'Neill's stage direction, Marco, a gentleman in a hat, and furnished with a cane in the fanny row, when the curtain falls, strolls out to his wife in a limousine. This was a scene staged at the banker, Otto Kahn, generous patron of the theater who, O'Neill rather tu-

## Monthly Musicales Set For Guests At St. Ann's

Through the generosity of the Rochester Musicians' Union, St. Ann's Auxiliary has been able to present a musicale each month for the oldsters at St. Ann's Home.

Charles La Cava has arranged for the various perform- ing groups.

Barney Misters' dance band played for the guests this month, and Rex Dunlap will play the piano for them on Tuesday, March 3 at 7:30 p.m. Also coming up are St. Ann's Male Chorus on April 7 at 7:30 p.m. and Arthur Gutlin on the piano, May 5 at 7:30 p.m.

Response has been most en- thusiastic, according to Mrs. Charles Haight, chairman for the musicale.

Among the most frequent Auxiliary volunteers are those including, have been Mrs. Sam- uel Tomassini, Mr. Anthony Letta, Mrs. Fred Slick, Mrs. Ralph Vigna, and Mrs. Thomas Fletcher.

Chairman for the March program is Mrs. Fitzmaurice Reck. They and other volunteers escort the guests from the flowers to the auditorium for the

**"Suicidal" To Oppose Nazi Fogrom**

Vatican City — (RNS) — Public condemnation of the Nazis by Pope Pius XII would have been a "suicidal proposition" result- ing in the extermination of many more Jews and Roman Catholics than were killed during World War II, Observations by the Vatican City news- paper, said here.

The comment was made in the first of a series of articles by the paper's editor, Malmendy Mazzanti, in protest to Hochhuth's controversial drama, "The Deputy," which criticizes the Catholic Church for not speaking out against the atrocities.

The article noted the current Broadway production of the play, concluding: "It seems that the New York critics confirm our judgment of the irresponsible character who is the Pius XII of Hochhuth. What ever may be the intention or the illusion of the profession of the author, he has attributed to his character a psychology that is weak, calculating and equally worldly."

**ACCLAIMED** by the N.Y. TIMES  
WHO SELECTED IT AS "ONE OF THE TEN BEST PICTURES OF THE YEAR"  
Catholic Cushing says...  
Catholic Cushing's new film, "The Cardinal," is a stunning picture based upon the novel (1950) by Henry Morton Robinson. Whether the movie is a faithful version of the book is at the point at the moment. Instead, judged on its own merits as a film about Catholic life, "The Cardinal" is superb story-telling, film-making, and drama. It is among the best of the post-war pictures concerned with themes and personalities specifically Catholic.

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## Pope Pius, Nazi Scapegoat

THE DEPUTY, a "controversial" drama concerning Pope Pius XII of silence in the face of Nazi atrocities against the Jews during World War II, opened last week at New York's Brooks Atkinson Theatre.

"Controversial" is the term used by the public relations man, and the witch hunter for a play which might not quite make it on Broadway with an unknown playwright's name on an un- popular context.

THE DEPUTY, as with other "controversial" plays, was readily picked by the Veterans of Foreign Wars, the AA Hoc Com- mittee (whoever they are) and the avowed troops of the American Nazi Party (whatever they are).

Individual members of these organizations carried placards charging "Anti-Catholic" and "Bigotry." They carried American flags and colored pictures of the late Pope Pius. Scenes were interrupted by the daily press. None had read THE DEPUTY. None had seen it—this was opening night.

And so we begin. The theme of THE DEPUTY seems to be that we are our brother's keeper; that we share a world responsibility, that we share a burden of guilt.

What puts it "out of joint" is the characterization of Pius as a world leader whose weak- ness, timidity or policy of con- vention allowed the slaughter of millions of Jews.

Playwright Rolf Hochhuth's major problem in THE DEPUTY would seem to be that Pope Pius XII did not use his "diplomatic power" to oppose the "final solution" of the Jews.

What about this? Hochhuth's play in his early sketches, he was a boy who had joined the Nazi Youth Movement at the height of Hitler's power. Besides THE DEPUTY, his only other writing seems to be an introduction to the collected works of Wilhelm Reich. The last character of Reich has been the theories of Anti-Semitism and anti-Catholic ex- posed from Nazism to Hitler's Third Reich.

Buch's words are rife with shocking, outrageous and vulgar ditties about the Jewish people and blasphemous refer- ences to Scripture. There is a crude satire on the Catholic veneration of saints in con- vention, in which an alleged sexual abuse of the sacrament is strongly presented.

It exposes to ridicule the religious custom of pilgrimages and country convents. Catholicism is an industry of virginity and as woman-chaser.

One of Buch's fables tells of the special service of the Jesuits. It is interesting that Hochhuth's portrayal—the Jesuit—THE DEPUTY along the lines of this same Alexander idea.

In his introduction to the Buch works, Hochhuth calls the edition "a classic that would have great children."

Think is the man who wrote THE DEPUTY.  
—ROBERT SMETT  
GENEVA, N.Y.

Public's present opinion of Rolf Hochhuth's play "The Deputy" in front of New York's Brooks Atkinson Theatre.

## Academy Sets Theatre Day

Ninth Annual Theatre Day of the Rochester Unit, National Catholic Theatre Conference, will be held at Nazareth Academy on Saturday, March 14.

WENDELL CARRY will preside at the Awards Banquet at 12:15 noon when the Commodore's Award of the Order of St. Genesius will be conferred on Wagoner John S. Barnard, principal of Nazareth Academy; Sister M. St. Gertrude, chair- man of the Rochester Unit; and Robert Smett, Unit co-chairman.

Theme of the day, Medieval Theatre, will be explained by George Sherwood, writer and director of Bristol Hills Play- house and School of Drama.

Productions to be presented during the day include: "Every- man"; "Shakespeare's World of Love"; and "Christians in the Village Square."

Session chairmen will include: Sister M. Claudia; Sister Mary

## Ray Fagan Forms Band

Rochester's veteran orchestra leader Ray Fagan, is forming the Ray Fagan Orchestra, including music for every city industrial company in Rochester.

Fagan will hire his orchestra on the Rock and Lee circuits which included two big sym- phonic bands including engagements at both Eastman and Lee theatres in Rochester.

The new orchestra will not have any age limit but will only use musicians with good in- come for solo bills. Fagan believes so-called big band business is coming back and reports already having more than 100 bookings to encourage him in his new venture. He can be reached at TEA 84896 for further infor- mation.

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