

The Answered to The Pope During First World War?

By RUPPENIA WYATT

It is built up in those extraordinary journeys of the Venetian trader, the Pope, in the 15th century to China, not for love of travel or beauty or wisdom but for faith.

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

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

For 15 years Marco works for Kublik. Kahn and meanwhile the Princess Kaitashin 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 enclosed in gold).

The Princess, as Queen of the Khan, dies of her love. A love which she never fathomed. The Kahn has her body brought back to Cathay where he watches in a crystal the Prince's triumphant return to Venice.

"The Word became their flesh," they say. Now all is flesh," says Kublik Kahn. "And can their flesh become the Word again? Who knows?"

Directed by Jose Quintero, with lighting and stage effects by David Hays; magical costumes by Ben Montross and music by Boris Scherzka, a shimmering periscope frames the caustic satire. Kublik Kahn, 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 Princess. John Lampert has sady faulted it.

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

Foxy — Curiously enough in 1928 when Marco first opened.

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?

Cut down from eight hours to three, *The Deputy*, played on a bare stage with a minimum of "props," offers the most shocking evening I have ever encountered. Jeremy Brett is stunning as Father Fontana; so is Ian Wolfe as the Jesuit General; Don Libman is completely astute as the doctor who, O'Neill rather than

Marco Williams — In Eugene O'Neill's stage direction, Marco, a gentleman in a hat and fur-lined coat, in the foyer 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 than

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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 which 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 it as a popular context.

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

Individual members of these organizations carried placards charging "Anti-Christ" and "Bigotry." They carried American flags and colored pictures of the late Pope Pius. Scenes were interrupted by the daily press. None had seen THE DEPUTY. 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.

No one can deny it. Necessarily, our first question

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 CAREY will preside at the Awards Banquet at 12:15 noon when the Commanders of the Order of St. Gertrude will be conferred on Messrs. John S. Keady, president of Nazareth Academy; Sister M. St. Gertrude, chairman of the Rochester Unit; and Robert Smart, Unit co-chairman.

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

Productions to be presented during the day include: "Everyman," "Shakespeare's World of Love," and "Christians in the Village Square."

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

Registration will be followed by the opening session at 10 a.m. at which greetings will be extended by Sister Ignatella, principal of Nazareth Academy; Sister M. St. Gertrude, chairman of the Rochester Unit; and Robert Smart, Unit co-chairman.

The new orchestra will not have any age limit but will only use musicians with good talent for solo bits. Fagan believes so-called big band business is coming back and reports already having more than 40 bookings to encourage him in his new venture. He can be reached at EA 4496 for further information.

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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 performing groups.

A good case can be made that the Pope had little persuasive or political power, he said. He wasn't able to do much for the 1,000 Catholic priests murdered by Hitler.

If the playwright intended a figure of great power for the protagonist in the play, certainly Churchills, Roosevelt or Stalin would stand head and shoulders above the Pope during World War II.

The Jewish Chronicle, a Pittsburgh weekly, noted that it has become "disgustingly fashionable" to profess guilt everywhere and anywhere, even to the victims themselves ("Why didn't they fight back? Why did they go to their deaths so passively?").

The fact is that nobody did enough — otherwise the Nazi horror would never have happened. This is a time for blaming.

We wonder if the world will ever get around to blaming the Nazis? We wonder if the world will ever stop looking back in anger and instead make way for the future that the earth is charged with each passing day.

What about this? With Pius XII as the only pope who was not a Jew, he is quite easy for the playwright to have the murders of six million Jews on a man now dead and forgotten.

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Theatre Guide

(Criticisms are the work of the regular Legion of St. Ann's Auxiliary. Such criticisms are usually the product of first-time critics who fail to submit their films for Legion of St. Ann's review. All Legion U.S. producers do cooperate with the Legion as it is a mark of loyalty to those who will see the critic's pledge to see only those films rated acceptable by the Legion of St. Ann's. Such critics would also be effective remedy for lack of critical criticism shown at drive-in theaters. — Editor)

MONROE
Mistress of Deceit
A-1

VIKKA
Tom Jones
A-4

LITTLE
Ira Latham
A-2

PARANQUANT
Dark Purpose
Ma Rides Tall
A-2

REGENT
Lure with the Proper Amount
A-3

VINE ARCADE
The Cardinal
A-3

LOKWS
The Victors
A-3

WARING-LYELL
Strait-Jacket
A-3

PALACE
Saddle in the Wind
A-2

Legion Of Deceit
Class A, Section 1
F.B.I., Code 95
Springfield, Mass. The
A-3

Class A, Section 3
Finances, The
A-3

Class A, Section 3
Finances, The
A-3

Class A, Section 3
Finances, The
A-3

Class A, Section 3
Finances, The
A-3

ACCLAIMED by the N.Y. TIMES

WHO SELECTED IT AS "ONE OF THE TEN BEST PICTURES OF THE YEAR"

Cardinal Cushing says . . .

One of the new films, "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, I judge on its own merits as a film about Catholic life, "The Cardinal" is superb story-telling, filmmaking, and drama. It is among the best of the post-war pictures concerned with themes and personalities specifically Catholic.

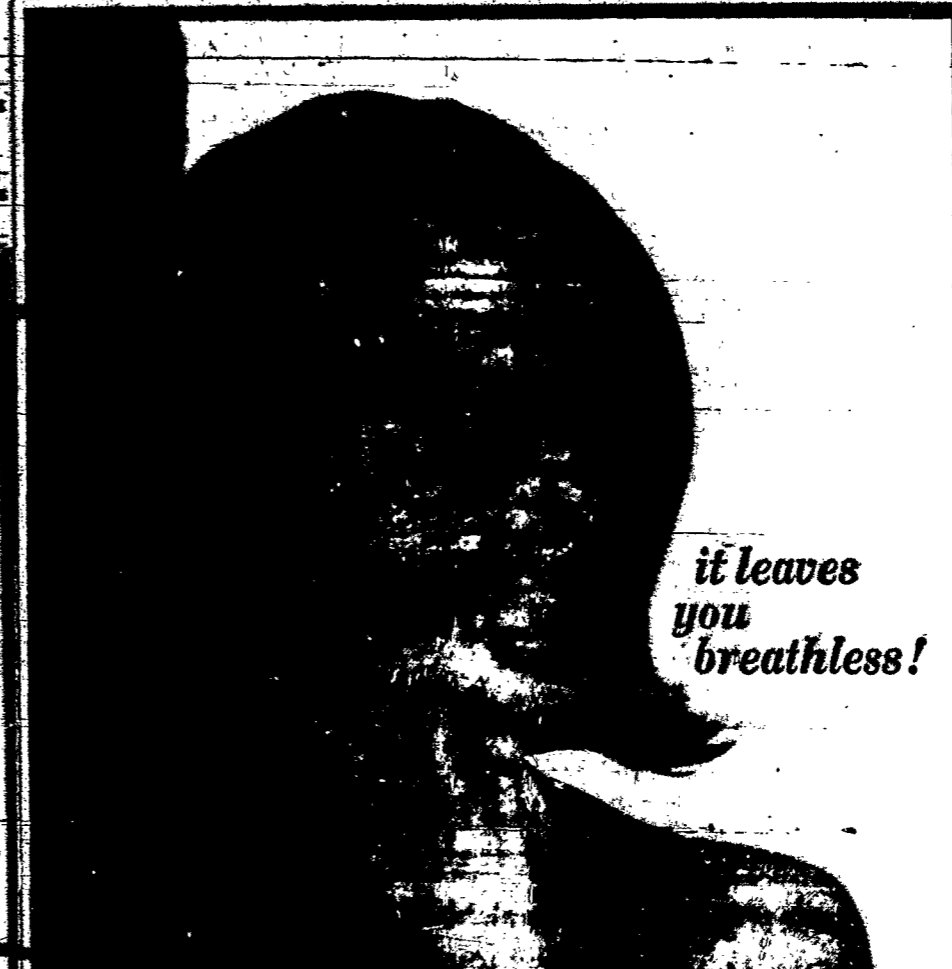
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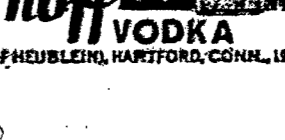
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