

# Jeane Dixon: Can Faith And Visions Co-Exist?

By the end of this century, a Pope will no longer rule the Roman Catholic Church. A 47-year-old woman has "seen" this in St. Matthew's Cathedral here, the same place where, in 1958, she "saw" the Second Vatican Council coming, and where, in 1952, she "saw" that a blue-eyed Democratic President elected in 1960 will be assassinated.

The woman is Mrs. Jeane Dixon, whose life-long faith and experiences in the psychic world have been chronicled in the best selling book, "A Gift of Prophecy." A devout Catholic, she recently agreed to talk about her prophetic abilities and her religion on a TV program to be presented on New York City's WNBC-TV (June 5) by the Paulist Fathers and the Archdiocese of New York.

Taped several weeks ago, the half-hour interview ranged from a discussion of prophecy as the "gifts of the Holy Spirit" enumerated by St. Paul in his First Letter to the Corinthians, to her own appraisal of her psychic powers. At one point she remarked:

"My faith is so great that regardless of what He shows me in a vision, or gives me psychically, I will yell it out to the world, regardless of what they may think. They may laugh, they may make fun of me, but as the years go by, it will come to pass. I believe He's using me as His instrument, to let us know upon this Earth that there is a greater power than ours upon this Earth — guiding us, showing us the way, and we should stop and look and listen and hear."

Some of the noteworthy events that have "come to pass" long after Mrs. Dixon first "saw" them were Ghandi's assassination,

the Soviet Sputnik, Marilyn Monroe's suicide, Dag Hammarskjold's death by plane, Khrushchev's peaceful deposal, China's adoption of Communism, Ted Kennedy's near-fatal plane crash and, as noted, the murder of President Kennedy.

Among the Dixon "seings" yet to be borne out (an end to the two-party system in the 1970's, war between the U.S. and Red China in the 1980's) her vision involving the end of the Papacy is detailed in the book. It provides, she claims, the information that is actually contained in the "Fatima message," a letter from one of the Fatima children that many expected to be opened and made public in 1960. Mrs. Dixon's vision began, she reports, with an "appearance" by the Holy Mother. It was 1958.

"She was draped in purplish blue and surrounded by gold and white rays which formed a halo of light around her entire person," she is quoted in the book. "In a cloudlike formation to the right and just above her I read the word 'Fatima' and sensed that the long-secret prophecy of Fatima was to be revealed to me."

"When this occurs, the head of the Church will thereafter have a different insignia than that of the Pope. Because the unearthly light continued to

shine so brightly on the papal throne, I knew that power would still be there, but that it would not rest in the person of a Pope."

Mrs. Dixon's occult talent is of three kinds: mental telepathy, by which she can tell what is on another's mind (she has startled friends and mere acquaintances by advising them to go ahead, say, a job transfer they had been mulling); psychic vibrations, by which she can sense — by merely grasping your hand — what is ahead for you (she once kept her husband off a fatal airline flight), and, thirdly, divine visions.

While she admits that she can and has "misinterpreted" the first two at times (she said Walter Ruther would run for President in 1964), Mrs. Dixon claims that she cannot misinterpret a vision nor can she prevent it from coming to pass (as in the case of the Kennedy assassination, which she flatly labels a Castro-originated plot).

The Rev. James Lloyd, C.S.P., who conducted the TV interview and who calls himself "a skeptic by nature," said afterward that he found Mrs. Dixon "a really nice, sincere woman. She's tremendously warm. What struck me most about her and I had a three-hour talk with her a few days before the taping — was that she doesn't have that goody dimension you expect in someone like this. She doesn't say wild things. She should be a little bit nutty, but she isn't."

Moreover, Father Lloyd sees her as perhaps "just right" for an age that is losing its vision of the supernatural. When she is asked to speak on spiritual matters — and often an invitation is not necessary — Mrs. Dixon's prose is unsophisticated and down to earth:

"romps her through Onna White's fast dance numbers — and they are fast! The highlight to me being 'The Fox Hunt' when Mame outruns the fox."

Miss Lansbury is enchanting in all her fantastic costumes and adept in her comedy when she falls off the moon in her attempt to become a stage personality and when she manures the nails off the gallant Southerner who becomes her husband.

The only time our amusement faltered was when Beauregard Jackson Pickett Burnside fell off an Alp and nobody seemed to miss him. Personally I liked E. J. P. Burnside very much.

Mame's good luck in her nephew Patrick, follows her into the theatre where Frankie Michaels is making his stage debut at the ripe age of ten. Frankie opens the show groping his way through the bright lights of Manhattan and begging St. Bridgid in song to guide him to Beckman Place. He grows up in a startling way between scenes and disappears in Act II.

There is no question but that ACT I has the cream of the evening. Lawrence and Lee have fashioned the musical from their own dramatization of "Auntie Mame" and Jerry Herman has composed both music and lyrics as he did for "Hello Dolly." The Eckharts are responsible for the very smart, kaleidoscopic decor; Robert Mackintosh for Mame's fabulous costumes. Gene Saks for the direction. May Miss Lansbury remain at the tip top of her staircase!

A TIME FOR SINGING—Any reader of "How Green Was My Valley" who saw the picture, will never forget the swelling chorus of Welsh voices that enriched it on the screen. Yet it has taken some time to burgeon on the stage. The indefatigable Alexander H. Cohen has now produced it with the equally indefatigable John Morris—with "The Boys from Syracuse," "Bye Bye Birdie," etc., etc. to his credit — as composer of the music and Gerald Freedman for the book and lyrics.

The cast is rich in good singers especially Ivor Emmanuel whose voice has been likened to summer thunder over Snowden which may account for its strength but not for its warmth and sympathy.

To hear Mr. Emmanuel sing of his Welsh memories is worth a ticket in itself. He actually started life in the Pit, as the coal mines are familiarly known. The show visualizes the reminiscences of the young schoolmaster, Griffiths.

From the Pit we follow the miners back to their stone cottages where their families await them with full barrels for their weekly bath—a hearty supper



Jeane Dixon and Father Lloyd on camera.

"Father, I do not believe I am a fantastic person," she told him on the TV program. "I believe I am a very normal person, and that God has given me no greater gift than any other person, because we're all His children. . . . It is my belief that when the Lord breathes the breath of life into our soul, at that very moment He gives us our gift, our talent, our purpose, and if we develop that

talent and work for His glory, Father, we experience a personal universe that is greater than all telling."

He asked her if there were any particular predictions she cared to make, but Mrs. Dixon merely said that peace would look seriously the words of the Lord's Prayer: "Thy will be done."

"Because she is such a warm, loving woman, what she says does have an impact, even when it's prosaic," Father Lloyd

noted throughout Washington and particularly at Catholic University for her charitable work. Mrs. Dixon has been using her profits on the book for her "Children to Children Foundation," an educational project. Since she is often seen posing with a crystal ball (which she uses as a "conductor" for vibrations, rather than to see into) Mrs. Dixon is regularly asked how she remains in good standing with the Church, to which she and others reply that much of the Catholic faith is based on visions: at the Annunciation, at Pentecost, on the Road to Damascus, at Lourdes, at Fatima.

The Rev. Alois Wiesinger, a Trappist who has written on occult phenomena—traces visions to "the original spirituality of the soul before the fall." He said that this power "still exists in latent dormant state in all of us" and "manifests itself spontaneously under certain conditions." (Catholic—Press—Features)

Indian Christians Bombay —(NC)—A memorandum urging recognition of India's 11,000,000-strong Christian community as a national minority along with Muslim and other non-Hindu communities was presented here to Prime Minister Indira Gandhi and the president of the ruling Congress party, W. Kamraj-Nadar.

WHERE'S CHARLEY?—Nothing indicates more clearly the passage of a century than the plot of this once internationally famous farce, "Charley's Aunt." The whole situation rests — can you believe it! — on the absence of a chaperone for two young ladies who have come to visit two students at Oxford.

I wonder if it is necessary to define the now obsolete function of a chaperone to the present generation?

But as the girls in that era wouldn't remain in Oxford without one, Charley dresses up to impersonate his Aunt. Jose Ferrer once got a lot of laughs out of the play and Ray Bolger turned the musical into a hit.

The present Charley forces the part to clumsily and the honors go to Mort Marshall as Mr. Spettigue and to Eleanor Steber who sings Donna Lucia. She and the two pretty girls are dreams in their Victorian wardrobe. The revival has been produced with loving care, a pleasant contrast to the Theatre of Cruelty. (at the City Centre)

## Democracy In Church On CBS-TV

"The Church: New Structures, New Voices," a two-part filmed documentary series will be seen on LOOK UP AND LIVE, CBS-TV, Network, Sundays, June 5 and 12 at 10:30 a.m.

Shot in Montreal, Oklahoma City and Elyria, Ohio, the series reports on experiments in democratic participation in the Catholic Church—and on favorable and unfavorable local reactions.

Typical experiments include plans for a representative Little Council (based in Vatican Council II) in Oklahoma City and the organization of St. Maurice, a Montreal parish in which the pastor has turned over final authority in all temporal matters to the parishioners.

The Oklahoma Little Council has the blessing of Bishop Victor Reed, but has aroused bitter opposition among local conservative Catholic groups. One of these dissident groups publishes an "underground" newspaper, "The Yellow Sheet," ridicules the Bishop, the local diocesan newspaper, and the liberal personnel and policies of the diocese. The programs include interviews with Catholic spokesmen for the various shades of opposition to current diocesan policies.

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## Theater News

### MAME

by RUPHENIA WYATT

MAME — The halting Broadway season was about to draw its last labored breath when it raised itself out of its lethargy. "There's life in the old gal yet," came the awesome whizzer and Mame leaped on the stage while "angels" flapped their moth eaten wings.

The vasty spaces of the Winter Garden are filled to the aisle as down the spiral staircase stage centre fleet as one Mame resplendent in her honey gold embroidered pants into the midst of one of her hetero-

geneous parties and eager audiences.

Mortality seems unable to catch up with Mame. From popular novel to popular play to popular picture, Patrick Dennis and his heroine dance on and from the quizzical humor of Rosalind Russell the allurements of Angela Lansbury were passed on to the dainty British realism has developed a very usable voice and a lightfooted dancing ability that



## FILMS ABOUT TOWN

A MENTION OF MOTION PICTURES OF MORE THAN ROUTINE INTEREST

The Ten Commandments — A re-release of the 1956 epic produced and directed by Cecil B. DeMille. Loosely based on biblical sources, it is less an inspirational than a dramatic vehicle, with a sense of story, grand backgrounds, excellent technical effects, color; some fine acting by Charlton Heston, Yul Brynner, Anne Baxter, Edward G. Robinson and many other stars. — Catholic Film Newsletter

Dr. Zhivago — Director David Lean, from his first films such as Great Expectations (1946) to his later wide-screen, color epic like Lawrence of Arabia (1963), has never ceased to be concerned with the individual and his ability, or lack of it, to measure up to the demands that life and death make on him. Hence in Dr. Zhivago Lean spreads out before us on the vast canvas of the Russian Revolution the story of one segment of humanity but of human beings, heroic in their stubborn efforts to survive the onslaughts of historical events which "ironically" are shaping their lives, but over which they have no control. Thus the Revolution itself remains in the background of the story, as it should, but it is always there. — Catholic Film Newsletter

Cast a Giant Shadow — Is devoted to both the life of a man of action and to the formation of a nation, Israel, out of a shapeless mass of biblical dedication. As such, it bears much of interest in both areas. As an entertainment, it holds interest well and moves at a pace that should be approved by viewers with a taste that has action, drama, touches of humor, bits of romance, and an intriguing revelation of how a people came into being and a defense system was organized. — Motion Picture Exhibitor

Sound of Music — The Broadway story of the Trapp Family Singers is directed by Robert Wise in lively cinematic style. Julie Andrews brings joy and harmony to the role of the young novice who becomes the

Cat Ballou — "A wild and off-beat spoof of 'adult westerns,' this picture gives Jane Fonda and Lee Marvin an opportunity to show their comic prowess. Whether you argue that the tightly constructed or not, you film could have been more will agree that it is delightful satire." — Catholic Film Newsletter

The Leather Boys — "An immaculately executed study of a pair of post-adolescent newlyweds. Shot in and about London and starring Rita Tushnet, Colin Campbell, and Dudley Sutton. Sidney J. Furie was the director." — New York Magazine.

The Guns of Navarone — "For physical adventure the making of this film got highest marks. The focal point of the gripping on is a pair of gigantic Navarone, on the Greek island of Navarone, which holds complete sway over a strait which the British fleet must pass through. Six men are given the job of scaling the island's cliff, sneaking into the fortress, and blowing up the guns." — Newsweek

Stop The World I Want To Get Off — Oswald Morris, who was director of photography on this picture is one of Britain's most distinguished cameramen. His credits include "Moby Dick," "Moulin Rouge," "The Guns of Navarone," "The Hill," "The Pumpkin Eater" and "The Spy Who Came in from the Cold." Among the numbers here are "Gonna Build A Mountain," "What King of Fool Am I?," "Once In A Lifetime," "Some One Nice Like You." The original book, music, lyrics are by Anthony Newley and Leslie Bricusse.

A Patch of Blue — Superb direction and brilliant acting make this a memorable motion picture. Its obvious theme that love is not a racist is quickly overpowered by an underlying philosophy of man which emphasizes his humanity and individuality. In the end, "A Patch of Blue" is both entertaining and thought provoking. With Sidney Poitier and Elizabeth Hartman.

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COURIER-JOURNAL  
Friday, June 3, 1966

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