

## Code Passes on 'Alfie' Change 'Pawnbroker', A-3

New York — (NC) — "Alfie," an upcoming Paramount film that deals with abortion, has become the third film to be exempted from regulations of the Production Code of the Motion Pictures Association of America (MPA).

At the same time, the National Catholic Office for Motion Pictures (NCOMP) announced it has changed its classification of "The Pawnbroker," also exempted from code regulations, from Class C (condemned) to Class A-3 (morally objectionable for adults), because of revisions in the film.

The only other movie granted a code exemption was "Who's Afraid of Virginia Woolf?" which was placed in NCOMP's A-4 category, a classification "given to certain films which, while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

"Alfie," produced in England, was Britain's entry in the Cannes Film Festival, where it won a special jury prize.

It was originally denied code approval by the Production Code Administration because the abortion scenes "are technically in contravention of the code provisions," the MPA said. Paramount appealed that decision to the Production Code Review Board.

The exemption was granted by the Board on the basis of the film's "general artistic merits."

Paramount said it intends to include the line, "Recommended for mature audiences," in its advertising for the film. It said it may also recommend to theaters that they also use the line in their advertising.

In releasing "Who's Afraid of Virginia Woolf?," which violated code regulations banning obscene and profane language, Warner Brothers required theaters to agree to admit no one under 18 unless accompanied by a parent.

"Alfie" has not yet been reviewed by NCOMP, but a spokesman said it would probably be reviewed within a week or two.

In changing its classification of "The Pawnbroker," NCOMP declined to say what specific revisions were made in the film.

## A New, Leading Dramatist 'Bible' Film Producer Sues Italian Priests

Rome — (NC) — Italian movie producer Dima de Laurinits has brought a \$500,000 civil suit against two Italian priests for alleged violation of a contract in connection with his \$25-million film, "The Bible," soon to be released.

The producer claims the priests' competing company, San Paolo Films, has attempted to cash in on the massive publicity campaign launched for "The Bible" by releasing a similar production of their own.

Father Emilio Cordero of the Society of St. Paul and head of its film producing company, and Father Angelo Fenoglio, the society's procurator general, were both cited in the suit. A spokesman for them has denied the charges.

In his complaint De Laurinits noted that a 16-millimeter version of San Paolo Films' "The Patriarchs" was being offered for distribution in the society's current catalogue. He said he had paid them \$500,000 in 1962 to keep the film off the market for 10 years so it would not compete with his own production.

Though Father Cordero was away from Rome on vacation, a spokesman for him said the contract with De Laurinits did not cover 16-millimeter distribution in Italy, though it did forbid 35-millimeter distribution either nationally or internationally for 10 years.

Father Cordero told the NCWC News Service last year that the contract with De Laurinits involved payment of "upwards of \$80,000."

The San Paolo company was invited by De Laurinits to collaborate in "The Bible" as early as 1960, Father Cordero said, when it had already made plans for a series of 30 to 40 films on the Bible. When nothing came of talks and exchanges of scenarios, Father Cordero said, the society produced "The Patriarchs" on its own. In the meantime, De Laurinits had decided to do "The Bible."

After protests by De Laurinits, including one to the Vatican, Father Cordero said, a contract was arranged to shelve "The Patriarchs" for 10 years. Included in negotiations was a firm agreement that the society could go ahead with the plans for filming any part of the Bible which did not interfere with De Laurinits' production.

One of these, an epic production of "Saul and David," has already been released with considerable success.

T&C Playhouse Sets 'Camelot' Aug. 15-20

Lerner and Lowe's musical comedy "Camelot" will be produced by Town and Country Playhouse, East Rochester, from Aug. 15 to Aug. 20.

Playing the role of "King Arthur" will be an actor who has appeared in the part across both America and England, Myles Eason. Appearing as "Queen Guinevere" will be Miss Jan McArt. The fumbling dragon hunter, "Pellinore," becomes the role of Charlie Reynolds, and Lally Brown portrays "Morgan LaFey," the wicked witch.

"Camelot" is the 8th of this season's 9 summer theatre presentations, and will be followed by "The Threepenny Opera." The box office number is (716) DU 1-6091.

The second Children's Theatre presentation this season will take place on Thursday, Aug. 25, at 2 p.m. The Peter Piper Players, known throughout New York State theatre circles for their quality productions for younger audiences, will present their two act musical version of the classic "Treasure Island."

Recent Movie Ratings

Following are the titles of films reviewed recently by the National Catholic Office for Motion Pictures:

Class A — Section I  
Batman, The Gulliver's Travels Beyond the Moon  
Spinout

Class A — Section II  
Uncle, The Wrong Box, The

Class A — Section III  
Enough Rope  
Ambush Bay

Class A — Section IV  
Georgy Girl

Observation: For all its wit and comedy, "Georgy Girl" is a serious film about a young girl of instinctively sound principles who comes in contact with an amoral Post-Christian environment. In spite of moral lapses, she emerges as a person who refuses to be treated as a plaything and demands the respect due to her as a woman. Reservations are indicated because some of the treatment is coarse and realistic.

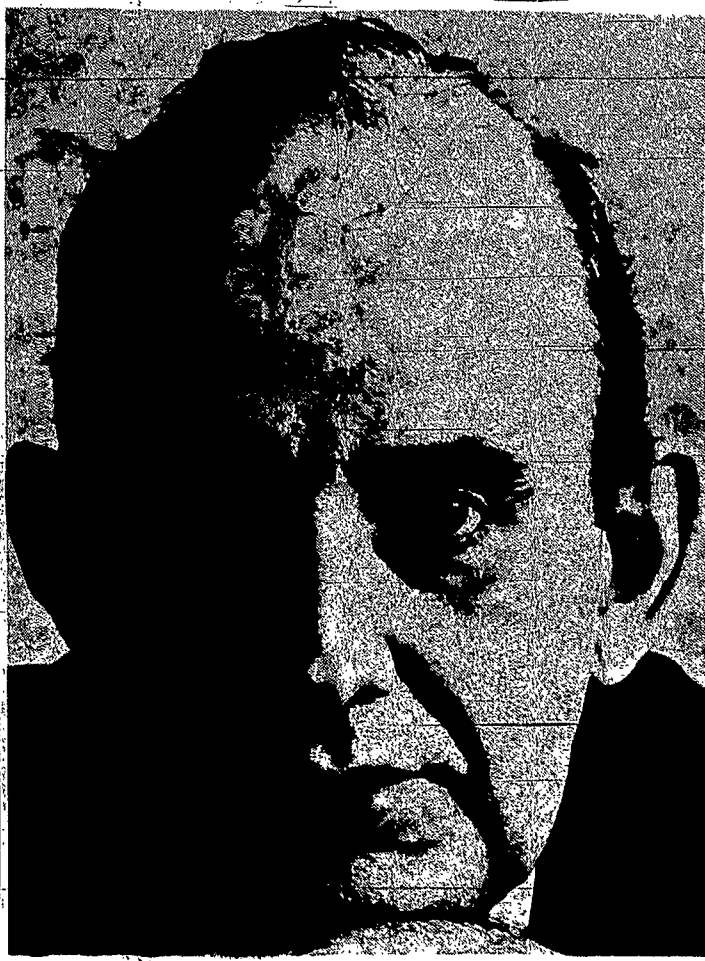
Father Rivers To Be Honored

Houston, Tex. — (NC) — Father Clarence J. Rivers of Cincinnati, composer of "An American Mass Program," will be awarded the gold medal of the Catholic Art Association at its annual meeting here Aug. 18 to 21.

The priest will be honored for "showing us the way to a wholehearted song in traditional Christian worship." The accompanying citation notes that, despite the Constitution on the Liturgy of the Second Vatican Council, American Catholics "find it difficult to put aside centuries-old inhibitions and lift up our voices in self-forgetful praise."

Father Rivers, born in Selma, Ala., published his new style of music for the liturgy, An American Mass Program, in the winter of 1964. Based chiefly on the Negro spiritual and Gregorian chant, it received wide spread critical acclaim.

Other events at the meeting will include a Jewish Sabbath meal, prepared by Mrs. Jerome Bormaster of Houston. The program will provide historical background for the sacred Eucharistic meal and its communal implications.



WILLIAM ALFRED, author of HOGAN'S GOAT

bring the theatre back — part of the theatre, anyway, since I don't mean we shouldn't have plays like 'Marat/De Sade,' which is a brilliant play — but the way to bring the theatre back to the whole people is to let the audience become involved again with the action on stage.

"That is a dream of mine. I don't think we ought to have an intellectual theatre that only certain people go to, and then a popular theatre that no intellectual would be found dead in, but we have to bring all the people back into the theatre. And it can be done by establishing a certain community of premises that exact certain feelings."

"And it isn't hard. I mean, over and over again you hear people saying that tragedy is dead, that there can be no tragedy in a Christian world. But what greater tragedy can there be than an act of sin that ends in damnation?"

Alfred's play has been brought out in book form (Farrar, Straus and Giroux \$4.50) and is a selection of the Catholic Book Club, which noted that "the play has been hailed, above all else, for the beauty and brilliance of its language (it is done in blank verse, because, admits Alfred, 'I can't write prose'), and for the vitality of its characters — both qualities that depend primarily on the script itself. For that reason, reading the play can be fully as rewarding an experience as reading any other great piece of writing."

"Hogan's Goat" is expected shortly to be made into a film, and the upcoming theatrical season is expected to see another Alfred play, "Agamemnon," an updating of the Greek drama by Aeschylus. Alfred has taken a sabbatical from Harvard to write two other plays, one on long Irish engagements, the other about the events preceding the story in "Hogan's Goat."

Alfred credits two people for his current playwrighting success: his Irish great-grandmother, who told him countless stories about the early Irish-Americans, and the Rev. William F. Lynch, S.J., author of several books on the arts ("The Image and Apollo"), who first suggested to Alfred that he should try playwrighting. (Catholic Press Features)

Set in Brooklyn in 1890, "Hogan's Goat" is the story of Matt Stanton, who sees an opportunity to become mayor and attain the power and position he has yearned for ever since he arrived in America as a penniless, hungry and dirty immigrant from Ireland.

His public and private worlds collapse at play's end, when his wife learns that he had lived with another woman for three years (the off-stage "Aggie Hogan" of the play's title) and when the incumbent mayor learns that Stanton married his wife outside the Church.

Although one of the play's main characters is Matt Stanton's pastor and one of the drama's crucial scenes takes place in a confessional, "where in it can be found the pious attitudes, stained - glass sentiment, or the propagandizing which has characterized so many supposedly 'Catholic plays,'" commented the drama critic for one Catholic magazine. But "Goat" is, he wrote, "a deeply Catholic play."

Alfred himself, who attended parochial grade and high schools in Manhattan and Brooklyn and then went on to a secular - higher education (Brooklyn College and Harvard) believes that there is a strong connection between good theater and religious motivation.

"Matt Stanton is a man who makes himself by too easy an indulgence of his desire to get ahead," he has said in talking about his play. "He is a good man who does bad things. You see, this was the central aim I set myself. I wanted to take a step toward putting some kind of heroic men and women on the stage again. Most plays today descend to human nature. I would like to reverse this. Now, I happen to think that the only way you can have heroism is to have somebody who really does sin and then understands that he has sinned. That's what Stanton does."

This "heroic" approach to stage characterization, Alfred says, is the one to take in bringing theatre back "to the whole people." He believes that avant garde plays, although "very brilliant as intellectual exercises," do not involve the audience members because they cannot associate themselves with the characters and the events on the stage.

"I do think that the way to

bring the theatre back — part of the theatre, anyway, since I don't mean we shouldn't have plays like 'Marat/De Sade,' which is a brilliant play — but the way to bring the theatre back to the whole people is to let the audience become involved again with the action on stage.

## FILMS ABOUT TOWN

A MENTION OF MOTION PICTURES OF

"The Russians Are Coming, The Russians Are Coming" — "An inspired farce built around the accidental grounding of a Russian submarine off the coast of Cape Cod. Producer-director Norman Jewison ably handles his fine cast of Alan Arkin, Carl Reiner, Eva Marie Saint, Jonathan Winters, and Paul Ford. He has directed William Rose's script so that the film can be appreciated at several levels and will be enjoyed by the whole family." — Catholic Film Newsletter.

Dr. Zhivago — "Has been called the Gone With the Wind of the Russian Revolution. While it does not pick you up and sweep you along like Gone With the Wind did and still does, the impressions created by the film linger long after one has seen it. With Juli Kristine, Omar Sharif and Tom Courtenay; directed by David Lean." — Catholic Film Newsletter.

Walk, Don't Run — "Stepping lightly out of his customary Romeo role, Cary Grant plays matchmaker for Samantha Eggar and Jim Hutton. The trio squeezes winning high comedy from a wheezy plot about crowded housing in Tokyo during the 1964 Olympics." — Time Mag.

"The Glass Bottom Boat" — "A secretary (Doris Day) and a scientific genius (Rod Taylor) get involved with each other and assorted spies, gadgets and contrivances. This wide screen, color comedy has a number of good sight gags, some clever situations and a fine supporting cast. As put together by director Frank Tashlin, it adds up to a lot of fun." — Catholic Film Newsletter.

"Who's Afraid of Virginia Woolf?" — "Violence has always been a literary device to suggest purification or redemption. In classic literature we have Oedipus the King, and King Lear. In modern times we have the work of Flannery O'Connor. But all of these have treated violence with aesthetic distance and rather highly symbolic. The violence of 'Virginia Woolf' is directly portrayed and is psychologically oriented. But basically the intention seems to be the same." — Catholic Press Feature.

Born Free — "Rather than send Elsa, her grown-up pet lion, to a zoo, a game warden's wife teaches it how to survive in the jungle. This is a beautiful nature film that fills the eye with its colorful African locale and satisfies the imagination with its animal photography. Directed by James Hill, it stars Virginia McKenna and Bill Travers from whom Elsa steals the picture." — Catholic Film Newsletter.

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