

Catholic, Protestant Film Offices Map Cooperation, Joint Awards

By J. D. NICOLA

New York—Opening up a new era of ecumenical activity, the Catholic and Protestant national film offices are deeply involved in plans for joint activity, it has been learned.

Among several projects currently being discussed by the National Catholic Office for Motion Pictures and the Broadcasting and Film Commission of the National Council of Churches is the presentation of joint film awards—possibly within the next two months.

"There has been very serious

dialogue," confirmed the Rev. Patrick J. Sullivan, S.J., newly appointed director of NCOMP. "We have been meeting with the Broadcasting and Film Commission with a view to mutual cooperation. The objective would be to work together in encouraging great films and developing great audiences that can appreciate and support such films."

Meeting with Father Sullivan during the past several months has been the Rev. David O. Poindexter, who is a Methodist and Director of Utilization for the National Council's Broad-

casting and Film Commission. "This is the first time in 30 years that there has been cooperation on the national level," the Rev. Mr. Poindexter observed. "There was some kind of cooperation between Protestants and Catholics when the Legion of Decency began, but things came to a parting of the ways."

Among the major items of discussion between the two clergymen to date has been the awarding of joint film awards. Last February, NCOMP gave its first annual awards—to "Sound of Music." "Nobody Waved

Goodbye," "Juliet of the Spirits," "Darling" and "World Without Sun" and shortly afterward, the National Council gave its second annual awards—to "Sound of Music," "A Patch of Blue," "Nothing But a Man," "The Eleanor Roosevelt Story" and "The Pawnbroker," which NCOMP had condemned because of several scenes involving nudity—a classification since changed to A-3 (for adults), following several cuts made in the film.

No definite plans have been made on the joint awards (both offices are expected to continue

their own separate awards, as last year), largely because both the Catholic and Protestant film offices are anxious to include representatives from the Jewish religion in further planning. However, both Father Sullivan and Mr. Poindexter agree that joint film awards are possible in early 1967—either right before or right after the two film offices' individual awards.

"If not this coming year," said Mr. Poindexter, "definitely within a year or two."

In addition to giving joint film awards, the Protestant and

Catholic offices wish to work with each other and with representatives of the Jewish community in furthering understanding and appreciation of modern films—which has been one of the prime objectives of NCOMP in the last several years.

"We plan to explore ways to put into the possession of the public more critical information about films," Father Sullivan said. "We're also interested in co-sponsoring workshops and seminars to which people from the film industry, religious leaders and educators

could come to explore ways that the best interests of the film medium can be assisted."

Mr. Poindexter praised the work done to date by NCOMP, a film education affiliate—the National Center for Film Study—and its publication, the Catholic Film Newsletter, which he said the Council of Churches was planning to emulate.

"On the matter of film art," Mr. Poindexter said, "you're always going to have argument—Catholics and Protestants arguing with Catholics and Protestants. What we're looking for are common causes. For instance, I could see us co-sponsoring a seminar for critics from religious publications to explore theological values in films. 'A Man for All Seasons' is a film that commends itself to this type of cooperation."

It may be that "Man for All Seasons," based on the life and martyrdom of St. Thomas More, will be the first film on which the Catholic and Protestant film

offices will collaborate in promoting. Father Sullivan, calling it a film that is "beautifully executed, genuinely entertaining but reaches in to grab your soul," said that NCOMP is preparing a special newsletter supplement on the film. Having received almost unanimous praise in both the secular and religious press, it is practically certain to receive prizes from NCOMP and the National Council in their individual awards this coming February.

Mr. Poindexter said that the joint film award idea probably had its conception during last February's NCOMP awards ceremony, to which he and other Protestant officials were invited. The next day, the National Council announced its annual awards.

"It began to look like we were beginning to move in parallel directions," he said. (Catholic Press Features)

Games Catholics Play, Has 'Catechism' Merit?

New York—What do we mean when we say that "Catechism" is a new game for Catholic children and adults?

When we say that "Catechism" is a new game for Catholic children and adults, we mean exactly that. We also mean that someone is willing to risk the severe criticism heaped upon another "Catholic game" more than a year ago—a game called "Merit."

The "someone" is the Rev. Donald J. Pryor, a 41-year-old priest who teaches at Cardinal Hayes High School in New York City, and created "Catechism" primarily as a teaching aid for youngsters.

"Merit" and "Catechism" are similar in that, in each, the object is to be the first to "build" a church rectory or school or convent. While in "Catechism" a player does this by his ability to answer questions from the catechism or about saints or about the Bible, "Merit" got its name—and its criticism—by having the players accumulate a prescribed number of merits. One "Merit" rule allowed a free move to anyone, for example, who promised to recite the Rosary in the following week.

Commented Newsweek:

"Skeptics who regard religion as mere child's play may now have proof in the form of a new monopoly-style board game called Merit, designed to teach both children and adults 'the true Catholic way of life.'"

"I saw that game and it was in very bad taste," said Father Pryor. "It deserved to be hit." The priest, who spent several years teaching religion and history in elementary schools, contends that "if they don't overdo it and are in good taste, games are an effective way to teach the elements of many subjects including religion. (Shortly after he made this observation, one game publisher came out with a game called "Shakespeare" based on quotes and characters from the Bard's plays.)

"The approach nowadays in catechetics seems to be against memorization, but I think that's a mistake," Fr. Pryor said. "I agree that it's the job of the

teachers of religion to give understanding, but I think that the children should know the facts of their religion. My purpose in creating this game is to help them learn the facts quicker and get on to the understanding."

"Of special interest to those families located where parochial school attendance is not possible," reads an advertisement for the game, "Catechism offers a simple, rapid, yet practical way of tutoring their children in the Catholic doctrine at home."

"This is one of the reasons 'Catechism' is being promoted as a game for adults as well as children, but Father Pryor was told by one adult couple that they "found a kind of 'camp fun' in straining to recall the answers to old catechism questions."

In the game, which can be played by two to four persons, each player is a "construction superintendent" who must move his "workmen" (little plastic figures) around a square. He advances them a certain num-

ber of steps (or moves them back) by his ability or inability to answer certain questions, which are taken from two books.

The first is made up mostly of questions from the Revised Edition of the Baltimore Catechism No. 1, and the second contains, increasingly difficult questions. Among the latter: Q. Which of David's sons tried to usurp his power? A. Absalom.

Father Pryor admitted that the "construction" format of the game might draw criticism (one sentence in an advertisement said of the construction superintendent: "The more questions you answer, the faster he builds."). But he replied: "In real life, such an equation of religious knowledge and the building of church property would certainly be wrong, but I don't think children are going to be looking at it that way. Most games operate on pretty much the same principle—there are all sorts of combinations you can develop—and the 'building' format is one of them." Catholic Press Features



Layout of "Catechism" game.

We Can Make a New World, Youth Told

By JOHN A. GREAVES

London — (NC) — "We can make a new world, a Christian world," Joseph Cardinal Cardijn told 4,000 youths here at the national rally of the Young Christian Workers (YCW). The 84-year-old Cardinal is the founder of the YCW.

"We must unite with all the people of the world. We must not accept a situation that is not human. Tomorrow all London could be destroyed by one bomb. Today there are families living on the streets in India. Children are born on the street. They become sick on the street. They die on the street. Are we Christians when we can allow that to happen?" the Cardinal asked.

The cheering youths had given the Cardinal a teenage-fan-club-style welcome. Wild scenes usually associated with "pop" idols greeted the smiling Cardinal when he appeared on

the platform at their national rally in the Albert Hall stadium. They whistled. They clapped. They shouted rhythmically: "Cardijn! Cardijn!"

Although the attendance was small for such a large stadium, the youngsters, who had come from all parts of the country by coach, car or hitchhiking, provided the most rousing uninhibited Catholic rally seen in London.

The Cardinal laughed delightedly at the episodes showing his early "rebellions" when he was struggling to get workers and young people involved in his campaign, then regarded by many as too radical.

Cardinal Cardijn, speaking in a strong voice in broken English, made no attempt to hide his emotion at this demonstration by the long-haired, mint-skirted youngsters.

He told the youths: "Today we (the YCW) are in 109 countries of the world. Tomorrow we could have 30 million members for the asking."

He told his audience that "money is not everything. The heart is what matters. You know how much I love you in my heart." And he said that although the movement was now 3 million strong, it was far from enough. They should continue to expand.

He described how he first became concerned at the misery of the poor. "Today I am a cardinal because I was the son of a worker," he said. "My father was a coal heater, and he could not read or write, but he said to me: 'Joseph, there is no respect for the children of the workers. You must ask religious people of the world to do something. The children must go to school.'"

"And so I became a priest. And by the dead body of my father, who died because he worked too much, I swore that I would give my life not only for the youth of Belgium but for all the world.

"When the Holy Father (Pope Paul VI) asked me to become a cardinal I thanked him, but I said: How can I keep my vow if I become a cardinal? He held me that I could be even more faithful to my vow. He said: 'As a cardinal you can go everywhere. You will have authority and every one will know that the Pope loves the working youth of the world. To make you a cardinal is the highest dignity that the Church can give to you for the workers.'"

He said that he had done exactly as the Pope said he could. He has traveled the world. Last year he was in Southeast Asia, in South America and Africa. After Christmas he goes to Korea.

The Cardinal said this was his second visit to England. The previous one was some 60 years ago when he came to learn about trade unions.

On the platform with the cardinal were the apostolic delegate in Great Britain, Archbishop Ignace Cardinal, Auxiliary Bishop Patrick Casey of Westminster, representing John Cardinal Heenan; Catholic member of parliament and representatives of leading Catholic societies.

Cardinal Cardijn also met with about 30 priests who are YCW chaplains or involved in youth work in schools, parishes or seminaries.

He spoke to them for an hour and then faced a barrage of questions.

Cardinal Cardijn deplored the fact that two-thirds of the young people of the world leave school and start work without preparation, protection and with little if any regard for religion.

He said he wanted a "school for life" to be sandwiched between ordinary school and working life. In this "school for life," he said, boys and girls could learn properly to value their daily lives not only as workers but in marriage and in the growing amount of leisure time.

The cardinal said that the priests must help. He must go out and meet the young workers. Above all, he stressed, worship must not be divorced from apostolic activity.

Asker whether he thought the

worker-priest idea was a denial of the apostolate of the laity, Cardinal Cardijn said that the movement was useful in wartime, when, for example, YCW chaplains in lay dress followed YCW members deported to German factories. Today seminaries

Christmas Rite OK, Good Friday -- No

Madison, Wis. — (RNS) — Attorney General Bronson C. La Follette ruled here that Good Friday prayer services in the State Capitol are unconstitutional and should be discontinued, but that Christmas public school pageants in the statehouse are legal and may be held.

Sponsored by the Madison Ministerial Association, the Good Friday services were held for the first time this year in the Capitol building. A local theater had been used in past years.

The Christmas pageant, a Capitol tradition for 25 years, was held without controversy on Dec. 11. It was sponsored by

the Madison Board of Education and produced by public school teachers and students.

Mr. La Follette said that "considerable controversy" arose over the scheduling of the Good Friday service in the Capitol. He said some questioned the authority of the State Department of Administration to permit "such use of a building by a group representing only one segment of the many diverse religions."

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Theater News

Walking Happy

by RUPHEMA WYATT

Walking Happy — In 1880 there was once a small shoe shop in a small town of Lancashire owned by a big John Bullish shopkeeper named Horatio Nelson Hobson. His two empty-headed daughters, dressed perilously for shoe selling in pale pink and blue with dominant bustles, always said, "Yes, Papa" but were secretly engaged.

Maggie, the eldest girl, was the brains of the business but seemed a mandatory spinster. The only single man she knew was Mossop, a master shoemaker, but of bashful temperament, who popped up out of a trapdoor when needed. Maggie decides she needs him for a husband. She quells his tough little friend and when they are thrown out by Mr. Hobson, Maggie opens a rival shop with Mossop.

After singing "I Don't Think I'm in Love" several times Mossop changes his mind, but not before there are two jocular male ballets danced both in clog and soft shoe with Mossop clogging it on a barrel top. Mossop, by the way, is a top ranking British comedian Norman Wisdom who can fill music halls in London, South America and even Moscow.

His diffidence has excellent counterpart with Louise Troy's Maggie. Mr. Hobson is George Riss who shows his mettle in a dramatic song with a chorus after too alcoholic an evening in the pub. "Walking Happy" with a book by Ketti Frings and Roger O. Hiron and score by James Van Heusen (composer for Bing Crosby) is a musical without chorus girls. Its clean and hearty and it introduces Wisdom.

Sets and costumes are by Robert Randolph and Robert Fletcher. Both above average.

Yerma — Frederigo, Garcia Lorca, poet, painter, musician, was the son of a Spanish farmer and a school teacher. He gained a law degree, published his first

poems, exhibited his paintings and produced his first play all in one year before he was thirty. Dali designed the set for one of his plays and Lorca also collaborated with de Falla on an opera. Gaitey is not a Spanish characteristic; joyousness seems completely lacking in Lorca.

"Paint a cross on your door and your name under it. Because hemlock and nettles will grow up through your ribs"

But it was a casual bullet in the beginning of the Spanish Civil War which killed Lorca when he was thirty-eight.

Yerma, the heroine of the current tragedy, is a barren wife, a fact she laments without cease through all six scenes. Finally she strangles her husband who never wanted any children. YERMA is played on the apron stage with light colored walls for a background. Directed by John Hirsch of Stratford, Canada, most effective scene is the women gossiping and singing as they wash their clothes in the river. A fertility dance with giant figures, curiously like those in Ballets Africains, starts as religious procession and ends in an orgy.

The note of impending tragedy is potent throughout the play. This is what Lorca called *duende*, insisting it is the basis for all art.

In a bull fight, he explains, it is never the matador fighting the bull but the flinging of his heart against the horns which arouses the audience. It must be the delving into the blood just in the human being which explains the enthusiasm of Spain both for bull fights and Lorca.

Perhaps some of us lack the sense of duende just as Lorca lacks all sense of humor. Yerma, the young wife is played passionately by Gloria Foster but never aroused my sympathy. What was most interesting were the notes in the program.

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Mrs. Freitas Requiem Held

Funeral Mass for Mrs. Mildred I. Freitas was offered by Monsignor John M. Duffy in St. Augustine's Church, Dec. 20. Mrs. Freitas of 27 Parkerhouse Rd. died Dec. 15, 1966.

Surviving are her husband, Marshall P. Freitas; one son, James McLaughlin; one daughter, Mrs. Carol Salisbury; three grandchildren, four sisters, Mrs. Dorothy Thompson, Mrs. Elizabeth Redder, Mrs. Margaret Drews, Mrs. Shirley Rodak; several nieces and nephews.

Father Walter Kohl gave the blessing at Holy Sepulchre Cemetery.

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