



Margaret McGee, a second grader at Immaculate Conception School displays a paste-up of the theme she created for the posters and programs of the school's upcoming production of "The Ugly Duckling." Shown with her are her teacher, Miss Frances Wagner, holding a finished copy of the poster, and John F. Everett, director of the play.

'Ugly Duckling' Listed

Immaculate Conception School will present in the school hall a musical version of A. A. Milne's comedy, "The Ugly Duckling," on May 12, 13, and 14. The play is a song-filled spoof of storybook tales of princes and princesses.

Next weekend's performance, at 7:30 p.m. on Friday and Saturday and at 2:00 p.m. on Saturday and Sunday will be occasion for several reasons.

This production aims at going far beyond the normal expectations of an elementary school offering, according to director John F. Everett. An ambitious effort of quality and imagination, it is the result of two and a half months of work by over

two hundred and fifty students, teachers, parents and friends of the school.

Several area college and high school dramatics organizations have lent their resources and technical advice to the group at one time or another. A cast of seven principals and forty chorus members will use original music and especially created costumes.

All tickets are \$1 for the two evening performances. In the afternoon, tickets will be \$1 for adults and 50 cents for children. They are available by writing or phoning Immaculate Conception School and will also be sold at the door.

COURIER-JOURNAL
Friday, May 5, 1967

The Tale of 'The Flying Nun' Or, 'Look, Mother... No Wings'

Los Angeles—"It's all very logical, Sister Bertrille weighs only 90 pounds. The winds around the Convent San Tanco in the 'Old City' of San Juan are constant and powerful. And on her arrival there, Sister Bertrille discovers that by tilting the coronet of her habit, she is able to catch the wind currents, take off, and fly. Simple enough. It's a matter of aerodynamics."

That is the answer to the first question you ask right after you learn that "The Flying Nun," a new television series, is NOT going to be about a nun who uses an airplane in her mission work, but about a nun who... who FLIES.

The series, described by its producers as a "half-hour comedy-fantasy about an American novice in a Puerto Rican convent," has been scheduled for Thursday-night showing on the ABC-TV network starting in September. And depending on whether viewers compare "The Flying Nun" to the quickly grounded "Captain Nice" and "Mr. Terrific" of this past season or to the also airborne "Mary Poppins," Sister Bertrille either hasn't a prayer or is going to put the show's rating into orbit.

On the minus side, "The Flying Nun" seems readymade for a quick put-down by Catholic viewers and critics who would put a "flying" nun in just about the same category as a baseball-playing nun, a roller coaster-riding nun or even a singing nun.

On the plus-side, based on an advance screening for Catholic Press Features, there are several things that will be going for "The Flying Nun" besides a good, stiff 50-mile-an-hour wind that she needs to get off the ground.

The TV series has been adapted from a 1965 Doubleday novel titled "The Fifteenth Pelican," a selection of the Catholic Digest Book Club, and it was published in paperback this past October by Avon. Its author is Tere Rios, a 50-year-old woman who was born in Brooklyn of Irish and Puerto Rican parents. She has recently written a series of educational film strips for the Catechetical Guild on three Vatican II documents—on Religious Freedom, Religious Education and Non-Christian Religions—and is currently working on a novel about the battle between young people and old people in the Church.

Books and films about religious people who "fly" are not unheard of—the 1961 movie, "The Reluctant Saint," was based on the life of Saint Joseph Cupertino, patron saint of aviators, who was believed to have been lifted off the ground in spiritual ecstasy.

Author Rios got her inspiration for "The Fifteenth Pelican" from a similar situation—more or less. "One time I was in Paris and on a windy day I saw a Sister of Charity, with those very large headpieces they wore, come around a corner," she said, "and the wind made her reach up and hold onto the headpiece. It looked like she came off the ground."

Earlier, Miss Rios had done volunteer work with the Civil Air Patrol and "I got some knowledge of aerodynamics there." Thus, early in "The Fifteenth Pelican" (so titled because Sister Bertrille became the flying companion of 14 pelicans), she tells her readers:

"People who know about air planes and why they stay up say that if 'lift' plus 'thrust' is greater than 'load' plus 'drag,' a thing will fly. Sister Bertrille's wide white coronet, folded like a paper airplane at the front, was a perfect airfoil—an airfoil is anything like a wing that gives 'lift'; she was running to keep up, which gave her 'thrust'; her tiny body was



Sally Field portrays TV's "Flying Nun."

very little 'load,' and practically no 'drag.'"

But the key factor that will probably keep "The Flying Nun" up there is its star, Sally Field, who plays Sister Bertrille in almost exactly the same style that she portrayed the teenaged "Gidget" on the successful TV series of that title—bouncy, wise-cracking, impish.

A brief sequence in the series "pilot"—the half-hour episode that was made as a sample for prospective sponsors—indicates the fluctuation that can be expected in the series between some old clichés about religion and people in religion at one end, and at the other end, some very modern ideas.

In the sequence, Sister Bertrille plays gin with several girls who are wearing bikinis (very modern); she wins and, therefore, the girls must "pay up" by going to Mass the following Sunday (a cliché); her Mother Superior is shocked to

learn that Sister Bertrille learned how to play gin while in jail (a cliché of sorts), and then the nun explains that she was arrested while taking part in a demonstration against social injustice (very modern).

The "pilot" also features that very old cliché about the religious order that badly needs some adjoining land, which is owned by a rather unsympathetic millionaire. In what can be looked upon as a satire of that old storyline, the millionaire decides to give the nuns the land after experiencing what he calls "a religious experience." He had just seen Sister Bertrille flying along outside his private plane.

The series is apparently coming equipped with good gag writers. In one scene, Sister Bertrille shows up in the middle of a discotheque floor and, therefore, the surprised millionaire playboy says he doesn't know what to say; the nun cracks "Like, what's a nice girl lik

me doing in a place like this?" But then, tugging at her habit, she tells him—and millions of potential viewers—"We're all different, with different personalities." (Catholic Press Features)

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