

From Marxist Pasolini Another Religious Film

New York — "I am a Communist, but I am nostalgic for Catholicism," remarks the famed Italian film director Pier Paolo Pasolini. "Who of us (Italians) can say that deep inside he doesn't feel a little Catholic. Catholicism is in the air we breathe. I think it's quite acceptable, not contradictory at all, for a Marxist to make a religious film. After all, both Catholics and Communists are full of idealism."

Pasolini has been frequently reiterating his defense of his right to make a religious film ever since the surprising success of his filmed life of Christ, "The Gospel According to Matthew." But now going into national distribution is another Pasolini "religious film" which may be regarded as more significant to the movement toward Christian-Marxist dialogue.

Titled "The Hawks and the Sparrows," it is a film in which, Pasolini has flatly admitted, he is attempting to show the impact that the Catholic Church has had on Marxist thought since the reign of Pope John XXIII, and, in addition, an attempt to show that mankind can benefit if both Christians and Marxists learn to listen to one another.

The film features two central characters, an old man (played by the late Italian comic, Totò) and his son, who, while journeying on foot down a road toward various destinations, are joined by a talking crow who describes himself as a "leftist intellectual."

Unable to ascertain from the two travelers where they are going or why, the crow tells them a story set in the time of St. Francis. The saint tells two of his monks (played by the same two actors who play the modern travelers) that they must teach the hawks and the sparrows that they must love as God loves them.

The elder monk and the younger monk spend more than a year searching for hawks who will listen and learning how to converse in hawk language. In a comical scene, the old monk and a number of hawks talk back and forth about God, and finally the hawks understand that God wants them to love.

The same problems are met by the two monks in trying to preach to the sparrows. A task made more difficult when sellers of religious goods set up a noisy shop just where the old monk is trying to communicate his message.

Eventually, the monks get through to the sparrows, only to be disheartened when they see a hawk attack and devour a sparrow. Reporting back to St. Francis, the two monks are told by the saint — in words used

by Pope Paul before the United Nations — that they must continue to teach the birds to love not only their own kind but all kinds as well.

In a second part to the film, the old man and the boy visit a destitute family who are obvious tenants of theirs and demand rent; later they themselves are threatened with imprisonment unless they pay a certain debt. Later they witness the mass funeral of Palmiro

Togliatti, who was head of the Italian Communist Party until his death in 1963. All the while, the crow is keeping up his questions and commentary, and the need for Marxist solutions to current problems.

Then suddenly, the two travelers kill the crow and eat it, and then — in a scene reminiscent of the ending of many old Charlie Chaplin films — the man and the boy continue on their way down the road.

"This fable of a crow telling stories to a father and a son seems to suggest that neither Communism nor Christianity in their present form are adequate ideological answers to life, contends a Protestant magazine, while the National Catholic Office-for-Motion-Pictures saw it primarily as a far-out entertainment (in which) Pasolini communicates best of all his optimism in the future of man."

But according to Pasolini, the death of the crow, the flashback to the era of St. Francis and several direct quotes from Pope Paul and Pope John (spoken by various characters in the film) are his way of stressing the influence the

rebel pacifist; the genius whose lethal inventions range from a crossbow to a machine gun; the Unknown soldier who meekly dies for an unknown cause; the wife he leaves behind who is always with child.

Fortunate in his own experience and his director, John Dexter, the Ustinov charade is neither dull nor static and has in its cast, Howard Da Silva as Cleric; Brian Bedford as Sergeant; W. B. Brydon as Sergeant; Bob Dishy as inventor; Patricia C. Murphy as Wife; Mel Dowd as Woman; and Christopher Walken as the Unknown Soldier. Paucitously described on the program as "Two Acts of War Separated by a Truce for Refreshments," the title seems to contain its own comment.

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Then we are rushed down the centuries to a monk preaching a Crusade and pardons for all sinners to the Puritans who relish wholesale damnation.

In the Age of Reason, an Archbishop succumbs to the flesh. In the Revolution all ranks succumb to the guillotine. Then presto, straw hats rain down on the remaining heads. Khaki-clad infantry worm their way across the stage and while twentieth century progress is flashed on a white banner, the Unknown soldier hurries away.

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Celibacy Topic Dates Way Back

Hartford — (NC) — Anyone who believes the current discussion of priestly celibacy is something new will have a hard time convincing folks at the Catholic Transcript archdiocesan newspaper.

Editor A. M. Talley of the Catholic Press noted in that paper's issue of July 11, 1929: "It is rumored that the new Pope intends to abolish celibacy among the clergy." Talley commented that "those who know anything of the discipline of the Catholic Church will see the falsehood."

A researcher going through the Transcript microfilm files found a brief comment on the subject on the editorial page of

Connecticut Catholic newspaper nearly 140 years ago.

"For Pasolini, the period of St. Francis, 1200 A.D., was one of the most advanced periods in the Church's relations with society," according to a spokesman for Brandon Films, which is distributing the film in the U. S. "The thoughts of Pope John XXIII on justice and equality, according to Pasolini, are a modern version of this doctrine."

The end of the crow, continues a Brandon Film commentary, "represents man's cruel assimilation of ideas of ideas of the past so that man can go on to whatever his future may be." In Pasolini's case he "invested the crow with many beliefs and characteristics which he did not necessarily share any longer... as indeed the present political left has abandoned and changed positions of the past."

Pasolini has on several occasions "apologized" for giving "scandal" to both Christians and Marxists: to the Marxists for his seemingly unorthodox film, and to Christians for daring to undertake religious themes.

"But what I'm really looking forward to doing," he reports, "is the life of St. Paul in modern dress, with the dialogue taken from his letters."

—(Catholic Press Features)

Pamphlet Issued

Washington — (NC) — The Publications Office of the United States Catholic Conference has published a pamphlet edition of the Instruction on Eucharistic Worship, issued by the Sacred Congregation of Rites on May 25.

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Toto as a 13th century monk distracted by sellers of religious items while trying to teach sparrows God's law of love



Theater News

King John

by EUPHEMIA WYATT

KING JOHN—He was said to have been poisoned by a monk. Actually he ate too greedily of an eel pie. With apologies to the animal kingdom one may safely call John a rat—crafty, cruel, rapacious. In an old play published in 1591, "The Troublesome Reign of King John," the King is a much less despicable person, the champion, according to Hollinshed, against both the Pope and the French

Shakespeare, six years later, followed the construction of the old play with a less Protestant bias. Both plays completely ignore the Magna Carta. That Shakespeare gives John a much more dignified death scene than he deserved is because Shakespeare was a confirmed believer in the sanctity of Kingship but was merciless to John in his cruelty to Arthur, the rightful heir to the English throne.

Arthur was the son of John's older brother, Geoffrey, and Constance of Brittany who has managed to persuade the French king Philip to press her son's claim. Arthur embodies the action of the tragedy in which the most famous scene is Arthur's agonizing plea to Lord de Burgh not to burn out his eyes according to John's horrible command.

Arthur had become John's prisoner when King Philip postponed battling for Arthur to marry off the Dauphin to John's niece, Blanche of Spain. This trafficking in ideals or diplomacy is bitterly denounced under the title of "Commodity" by the young man who takes pride in his title of Bastard, one of Shakespeare's most successful characters.

In the very first scene, young Falconbridge introduces himself to the King and Court as a man who is happy to forfeit his stepfather's estate if his mother will acknowledge him as her natural son by Richard, the Lion Heart. The Bastard has every virtue that John lacks—courage, wit, loyalty—and after Arthur, trying to escape, jumps, to his death and they lay begins to crumble. It is the Bastard who rallies Kings, Barons and audience in his defiance of the French.

This England never did nor ever will
Lie at the proud foot of a conqueror—

Hearted Richard, she bids the Duke "hang a calf's skin on those recreant limbs," a phrase which so delights the Bastard that he keeps repeating it mercilessly.

After he finally finishes off the Austrian, the Bastard appears in the lion skin himself—an improvement on the stage direction which calls for a head; Mark Jenkins is an appealing Arthur presented, not as a child, but his proper age of fourteen. Staats Cotsworth is suave but forcible Papal Legate; Cavada Humphrey not a very masterful Eleanor; Albert Quinton, a full throated Burgher of Angiers who elicits from the Bastard as comment:

"Zounds, I was never so bethumped by words
Since first I called my brother's father, Dad."

The most familiar quotation from "King John" is "To gild refined gold; to paint a lily." Mr. Papp has done both successfully in this production.

THE UNKNOWN SOLDIER AND HIS WIFE—The irrepressible Peter Ustinov has added to the anti-war dramatic litera-

ture a charade garnished with epigrams which might be called diluted Shaw.

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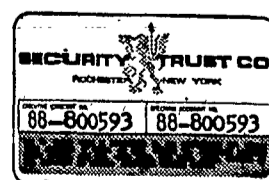


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Elmira K To Host

Variety will be New York State A on Saturday, July

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Field events and trials are scheduled with the track finals follow at 7 p.m.

The donation is \$1.50 cents for grammar children when accompanied by an adult and preschooler.

Some 200 athletes corners of the state peeted to take part.

Cornelius L. Sullivan, Joseph T. Limoncelli chairmen.

The host Elmira K. Club team prepared State Meet by participating in the Track and Field State Meet at Colgate University, Saturday, July 15.

Coach Glenn Mallett a 17-man squad in warm-up before the meet.



Fred Aman Authors Book On Percussion

Fred Aman, age 29, Mr. and Mrs. Alfred Marion St., a Phi Epsilon graduate of the University of Rochester this past author of a recently published book entitled "PERCUSSION: A PRACTICAL APPROACH TO SIGNEERING." The purpose of the book is to develop the ability of the elementary intermediate drum student.

Aman's musical education at the age of five started drum lessons. He studied percussion studies in percussion studies at the Eastman Music under John Beckett to being a percussionist, pianist, and arranger. He has also composed piano and composition. Dr. Richard Egner arranged under Rayburn White of his works was featured last year's Arranger's Festival.

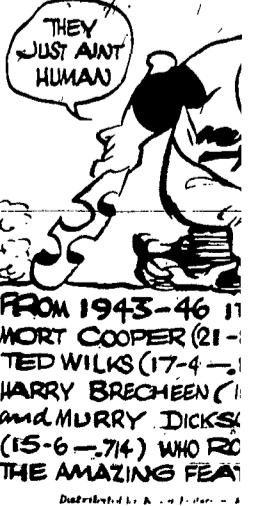
Aman's keen interest has led to private study with Cozy Cole and Edmund as well as class instruction under Oscar Peterson Keston. He has also directed of music at High School.

Though his activities in the musical world have been diverse, indeed, Fred's interests lie in more areas. At the University of Rochester, his concentration was Percussion. Upon graduation he was awarded the Townsend scholarship for showing his ability in this department.

Aman will begin his law this fall. Having a National Honor Scholarship will attend the University of Chicago. At present, intern at The New York Constitutional Convention is engaged in research committee on Economic Development.

Pro-Fit

By Bob Sudy
WHAT 4 CARDINALS PITCHERS LED THEM IN WINNING 4 YEARS IN A ROW



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