

Story of Bible: three hour drama on church ruin

By DAVID DAY
Asst. Editor

YORK, England - Shortly after 8 o'clock on a cold, damp evening last month God appeared in a window of the 700-year-old ruins of St. Mary's Abbey Church in this Medieval city. Almost four hours later, the world came to an end.

More than 2,000 spectators viewed these startling events in a drama that portrays the whole story of the world, beginning before the Creation and ending after the world has ceased to be. The occasion was the opening performance here of the "Mystery Plays Cycle" staged nightly for three weeks and forming part of York's Triennial Festival of the Arts, which concluded July 3.

Only one side and parts of the back and front of the once-entirely abbey, erected about 1250 as a Benedictine Monastery are still standing. But this rough stone skeleton affords an ideal location for the mystery plays.

Wooden staging was erected within the ruins; the mouth of Hell at one end of the setting, and Calvary at the other. Overlooking the stage from the gaping windows of the abbey, is Heaven. Around the open side of the ruins three tiers of seating were erected for the theatre audiences. Most seats were reserved for the three weeks of performances before opening night.

As part of the festival, another mystery play was performed each day at 6 p. m. This was Noah's Ark and the story of the Flood. The wooden float representing the ark was wheeled to King's Square near York Minster, the Commonwealth's largest church, and the biblical pageant was presented.

Forty-eight different "York mysteries" relating a continuous story have survived from the 14th century. Since then, they have been carefully assembled and studied. Though based on Old Testament and New Testament themes, the plays were originally performed by the guilds of trade unions of the period. Their authorship has never been determined though York historians believe monks may have written them about 1350.

Originally, the entire cycle of plays was produced in one day, usually Corpus Christi Day, which this year fell on June 9. The performance would begin at dawn, the creation of light, and conclude at twilight, with the "End of the World".

York's Canon J. S. Purvis says the plays "are one of the greatest treasures of the English language... (and) one of the noblest works of the English spirit."

The style is simple and direct. The costumes and lighting amid the huge, abbey ruins produce a dramatic effect. Little wonder the plays have won international acclaim.

During the performance I attended, the weather contributed appropriate sound effects. At the start of the scene on Calvary the sky was pierced by thunder and lightning, followed by a rain shower.

Even without the "mystery" York is a mecca for the tourist.

Almost 1,900 years ago, the Romans built a fort near here. Today, York is one of the few cities in the world with its city walls still standing. Almost three miles of stone abutments with walkways on top, enclose the original city of York. Most of the present walls were first constructed in 1250 though two towers had been preserved from 300 A.D.

Inside the walls, narrow streets - The Shambles, the Parent, Goodragate - are surfaced with cobblestones and flanked by centuries - old shops and public houses with overhanging gables (upper floors).

From one of these gables you may shake hands with a neighbour across the street. Buy the delightful Yorkshire cheese-cakes and puddings in the bakery shops below. Visit Young's Hotel, the birthplace of Guy Fawkes, who later blew up the Parliament Buildings in London, some 280 miles to the south. Tour Rowntree's and Terry's, the chocolate manufacturers with their principal plants here. On a recent Saturday evening, as usual, these medieval streets were crowded with motor cycles and shaggy haired youths while the Ruben Rats, an Amsterdam Trio, entertained in one of York's coffee houses.

For a city of 105,000 people, York is endowed to excess with churches - more than 80 of them. Some have fallen into disrepair, or have been converted to other uses. Yet, within the environs of this city are some of the outstanding churches of the English-speaking world.

The York Minster for example, is the largest church in the Commonwealth and certainly one of the most spacious in the world. Construction of the present Minster started in 1220. It was completed 232 years later. Additions and renovations have since been made.

Most outstanding feature of the Minster is the East window: 76 feet high, 32 feet broad with more than 2,000 square feet of wholly-coloured medieval glass. One of three stately towers contains a big 12 bells, while another tower houses an 11-ton bell, "Big Peter".

Three blocks away is St. Martin-le-Grand, an ancient church built about 1,000, though its tower was not completed until 1437. St. Martin's is one of the oldest churches in the Commonwealth.

Yorkshire society during the centuries required to construct this vast network of churches has been preserved in painstaking detail at the York Castle Museum - originally a women's prison - and one of several museums in the city.

Today, the building introduces the tourist to an awesome exhibition; the world's first reaper, a series of period rooms depicting household life from the 17th, 18th and 19th centuries with furniture, textiles and ornaments from these eras; collections of cameras and compasses, coin balances, 200 constables truncheons, spinning, sewing, church alms boxes, hearths, churns and cheese presses.

In the same building, an "L" shaped cobblestone street epitomizing some of the present and much of the past of York and thousands of other, small English centers like it; house and shop fronts from 19th century York completely reconstructed along the thoroughfare, stately carriages drawn by horses from the taxidermist shop, gas street lamps and Ye Olde English Tavern.

This dispatch was originally written for The Evening Telegram, St. John's, Nfld. Day, Law 111, spent several weeks in Europe last summer preparing travel stories for the Telegram.

WINNING BRIDGE

By Ray Jotcham

When leading from length standard American practice is to lead fourth-highest. Modern analysts, while respecting the contributions made to bridge theory by the old-time whist players, are now starting to promote the advantages of leading the third-highest card when holding an even number of cards in the suit, and leading the lowest when holding an odd number of cards in the suit. Once again, its foremost advantage is that it is a more informative lead than the good old fourth-best. Consider, for example, the following situation:

S, 9 5 3
H, 9 7 5
D, A Q 10 8
C, J 9 7

S, 7
H, 10 6 4 3
D, 7 6 4 3
C, A K 6 5

Against the final contract of 4S, West leads the club four, won by East with the club king, and declarer follows with the deuce. If the lead is from a four-card suit, East should cash a second club, and then switch to a heart. If the lead is from a five-card suit, it may cost East a valuable tempo to try and cash a second club. In the actual play, East led the club, and found declarer with the following holding:

S, A Q J 10 8 4
H, K Q 2
D, K J 2
C, 2

Note that a heart switch would establish a second heart trick for the defense while West still had control of the trump suit. Declarer ruffed the club continuation, knocked out the king of trumps, and discarded the heart deuce on the diamonds, losing a club, a spade, and a heart, making his contract on the nose. If West had led the lowest from an odd number of cards in the suit, East could have diagnosed the situation immediately, and defeated the contract via a heart switch.

War pushers are not wanted

"Lets forget whole affair"

By JOHN EWING
The Ryersonian

Why can't they just let us forget the whole sorry affair?

Perhaps you didn't notice it, but a few weeks ago two national magazines coincidentally published articles on war in general and the second world war in particular.

Canadian magazine, distributed by the Toronto Star, and the Southern Press chain, devoted several lead pages to alleged acts of heroism in the last major militarist effort. The little war reminders told us how a number of men weakened the Victoria Cross.

In weekend magazine, distributed across the country by telegraph and the Toronto Telegram, Raymond Collishaw reminisced about his part in both "great" wars.

"There will always be war. Every bug in the garden fights," said Collishaw, an Air Vice-Marshal in World War II.

A COINCIDENCE

It was quite a coincidence, all right, that these two competing magazines should have articles concerning war on the same day.

Or was it? Both these publications, as well as most other major ones in this part of the world, have had a regular, if unadmitted, series of war articles which seem designed to remind us that war will always be with us and we might as well resign ourselves to the fact.

We don't need this kind of propaganda.

Even without it the onetime soldiers and former militarists involved with such organizations as the Canadian Legion seldom miss an opportunity to remind all of the "debt" owed to them.

Nobody seems to remember that if it wasn't for such men - on our side and the others - war would never have occurred at

The Author

John Ewing, one of the Department Editors of the Ryersonian, suggests in this comment that we should forget "the whole sorry affair" of wartime. The Ryersonian is published thrice-weekly by Ryerson Polytechnic Institute, Toronto.

any time in any place.

As Buffy Saint-Marie told us in her song of The Universal Soldier: "Without him now could Hitler have condemned them at Dachau; without him Caesar would have stood alone."

"He's the one who gives his body as a weapon of the war. 'And without him all this killing can't go on.'"

MILITARISTS DETERMINED

But the militarists are determined the killing must indeed go on. We owe the con-

tinuation of our society to them, they tell us.

And we must be prepared to sacrifice our own bodies to their bidding as they attempt to justify their own world an actions by a repetition of the militarist past.

Perhaps there will always be war, as Mr. Collishaw tells us. But that doesn't mean we as a society should do everything we can to promote it.

And perhaps, just perhaps, if this world allowed a generation to grow up without hearing the words war, or heroism, or patriotism, we might be able to establish a life in which we are fit to live - not die.

A recent news item from New York might serve as illustration.

The Veterans of Foreign Wars held a parade along Fifth Ave. from 5 p.m. to midnight and much to their consternation many residents didn't cheer. They complained about the noise.

DEMANDED NAMES

Part of the un-American plot and demanded the names of all those who complained.

Commander - in - Chief Andy Borg said every Fifth Ave. resident should have been on the sidewalks cheering "in stead of being upstairs in their beds" and it was time Paul Revere rode again to awake Fifth Ave. and the country to its greatest danger since 1776.

Vice-Admiral Leland Lovette (Ret.) commented that Julia Ward Howe hadn't complained to city hall about being awakened by the tramp of marching boots. "Instead, she was inspired to write the lyrics of the 'Battle Hymn of the Republic'."

Indeed, one war apparently justifies a battle hymn which in turn justifies another war.

And so on. But it will end somewhere, or it will end us.

I know, I know. I'm an idealist. But the same certainly cannot be said for Mr. Collishaw, what with his "but in the garden" statement.

POWERS OF REASON

I'd prefer to think that man, with his supposed powers of reason, had risen somewhat in evolution from the lowly stature of a bug. It hardly seems justification for war, or anything else.

A famous soldier, whose name escapes me at the moment, once said something like this:

"I study the arts of war so my sons can study philosophy. My sons will study philosophy so their sons can study poetry."

Need anything more be said? We've had enough of devoting themselves to the so-called arts. It's time for life.

Master's thesis is best seller

Hurried search to discover lone assassin

By ANTHONY HOWARD
London Observer Service

WASHINGTON - SOMEWHERE IN Washington a collection of photographs and X-ray plates has been hidden for almost three years.

They were taken at Bethesda Naval Hospital on the night of Nov. 22, 1963, the day on which President John F. Kennedy was killed in Dallas, and were immediately handed over to the Secret Service. No one has seen them from that day to this.

What the photographs are known to show is the dead President's mutilated body, together with detailed X-ray examinations of his heart, his brain and parts of his abdomen. For two years and more, out of understandable feelings of respect and deference toward the Kennedy family, the photographs and the X-ray pictures have been allowed to lie in peace. Now, suddenly insistent, and in some cases strident, demands are being made for them to be submitted to independent examination, if not actually to be shown in public.

Curiously, the clamor comes both from those who uphold the Warren Commission findings and from those who have relentlessly attacked them since the day they were published. Only direct, hard evidence, both sides say, can put doubts at rest.

How has it happened? Earlier this year, when it became known that a new flood of books on the Dallas assassination was due to come on the market, most Americans seemed to feel merely a sense of irritation.

For the bulk of U.S. public opinion it was enough that a distinguished seven-man commission had deliberated on all the issues at large for more than eight months and, at the end, had come up with a clear-cut answer rejecting any conspiracy theory and naming Lee Harvey Oswald as the lone assassin.

Today, however, it is the majestic Warren Commission itself that is in the dock rather than the lonely Oswald. The change has come about largely as a result of one book.

AN INDICTMENT

The indictment for this is what it turns out to be, comes from a young academic, Edward Jay Epstein, who two years ago started a Master's thesis at Cornell University. His project was the problem of how a government organization functions in an extraordinary situation without rules or precedents to guide it.

Dr. Epstein, who is now a doctoral student at Harvard, decided to take the Warren Commission as his case history, apparently without realizing what he would stumble on to. The tale that he unfolds is a terrifying one of negligence and muddle.

Naturally, Mr. Epstein's book has to give some attention to what actually happened in Dallas that Friday morning 33 months ago - and one incident in particular is central to his thesis. His main concern throughout, however, is the adequacy of the investigation which followed, one that he brands "extremely superficial".

That, however, is scarcely the most disturbing charge he makes. Time and again the reader is brought back to the commission's dual purpose. Was the aim to ascertain and publish the facts, or was it to protect the U.S. national interest by dispelling rumors?

Of course, if all the rumors were untrue, as most of the commission members seem to have assumed from the beginning, there was no contradiction. The incompatibility in the two purposes could arise only if a damaging story on investigation proved to be supported by evidence.

Ironically, the commission was brought face to face with this conflict at the start of its inquiries. A report had been received that Oswald had been a paid informant of the Federal Bureau of Investigation. Describ-

EDITORS NOTE

Two years ago, Edward Jay Epstein a student at Cornell University began searching for a topic for his Master's thesis in the area of government organizations and how they function in extraordinary situations without rules or precedents to guide them. He chose as his case history, the preparation of the Warren Commission Report. The product was a 151-page best-selling study (entitled "Hurried Search to Discover a Lone Assassin" in the November, 1963 death of President John F. Kennedy).

In this report the London Observer, writer Anthony Howard discusses the significant issues raised in Epstein's recently published book.

Epstein is just one of several authors who have published critical book-length studies reviewing the performance and findings of the Warren Commission.

These books include "Rush To Judgement" a bestseller by New York Attorney Mark Lane; "The Second Oswald" by Richard Popkin, a University of California philosophy professor, and "The Oswald Affair" by the French newspaperman Leo Sauvage.

ing the report as "a very dirty rumor", the commission's special counsel urged that "it must be wiped out in so far as it is possible to do so."

The seven commission members clearly agreed. Neither then nor later did they make any effort to investigate it beyond asking the FBI itself to deny it. This, throughout, seems all too often to have been the approach to evidence, however fragile, that threatened to upset preconceived notions.

THE COMMISSION ITSELF WAS SPIT DOWN THE MIDDLE ON A CENTRAL AND VITAL ISSUE; THAT IT HOVERED AND WAVED BETWEEN THE TWO-SHOT AND SINGLE BULLET THEORY; that one of its own major conclusions drew from one of its staff members; and that the men whose names were more than any other factor of the outside world, had on an average attended only 45 per cent of the hearings.

Technically these, no doubt, still have to be treated as mere allegations - though significantly they have not been rebutted. Already the fact that they have been made has been enough to persuade a close associate of the Kennedy family, Richard Goodwin, a former White House aide, to call for an impartial investigation to discover whether a fresh

full-scale inquiry may not be necessary.

It is at this point, of course, that the discussion ceases to be legalistic, or even forensic, and becomes instead politically high-explosive. For it one thing is clear it is that the commission was every inch President Lyndon Johnson's own creation. He virtually hi-jacked a very reluctant U.S. Chief Justice Mr. Warren, into presiding over it. He worked day and night to persuade his old friend, Senator Richard Russell of Georgia to serve - who then heard only 6 per cent of the testimony. And all the time his was the pressure in the background to get the report out well before the 1964 election.

Probably the most alarming single revelation to have come out is the degree to which the commission - at least in its crucial writing period - was hounded and hurried by the time factor. Originally, the deadline set for the various staff members to submit their chapters in the report to the commissioners was June 1, but after two appeals to the commission for more time, the final date eroded well into September.

One young staff member trying to open up a new line of inquiry was brusquely told by the chief counsel: "At this stage we are trying to close doors, not open them."

QUESTION OF WHEN

IF PRESIDENT KENNEDY AND GOVERNOR JOHN CONNALLY, WHO WAS RIDING IN FRONT OF HIM IN THE CAR, WERE WOUNDED WHEN THE SHOTS STARTED BY SEPARATE BULLETS, THEN THERE MUST HAVE BEEN TWO SEPARATE ASSASSINS, IF, ON THE OTHER HAND, THE SAME BULLET THAT FIRST HIT PRESIDENT KENNEDY EXITED THROUGH HIS THROAT AND WENT ON TO WOUND GOVERNOR CONNALLY, THEN THE THEORY OF THE LONE ASSASSIN STANDS UP. THE REASON IS THAT THERE SIMPLY WAS NOT TIME FOR A RIFLE OF THE TYPE OSWALD IS ALLEGED TO HAVE USED TO HAVE BEEN FIRED TWICE IN THE 1.8 SECONDS THAT A FILM TAKEN AT THE TIME BY A BYSTANDER SHOWS TO HAVE ELAPSED BETWEEN THE WOUNDING OF THE PRESIDENT (the shot to the head that killed him came later) and the hitting of Governor Connally).

The commission did not succeed in gaining possession of the original copy of this film (it had been snatched up for \$25,000 by Life Magazine immediately after the assassination) until it was well on with its inquiries. The film caused the one major departure in the commission's conclusions from those suggested in the initial FBI report. For once the film had been analyzed by



CHIEF JUSTICE WARREN (Middle): an effort was made to close doors without conflict.

frames it became clear, at least to the commission staff, that only a new hypothesis of one shot striking both President Kennedy and Governor Connally could foreclose the possibility of a second assassin.

There were difficulties in the new theory (WHY, IF HE WAS STRUCK BY THE SAME BULLET, DID GOVERNOR CONNALLY TAKE MORE THAN A SECOND TO REACT? COULD A SINGLE BULLET, ESPECIALLY ONE THAT WAS LATER RECOVERED MORE OR LESS INTACT, HAVE DONE THAT AMOUNT OF DAMAGE TO TWO MEN?) But the commission lawyers decided that they had no alternative but to ride roughshod over them. The reason was obvious. "To say that they were hit by separate bullets," one of them blurted out at the time, "is synonymous with saying that there were two assassins."

Incredibly it was precisely this issue that the Warren Commission failed to confront. Instead, in what was called the battle of adjectives, it was smoothed over by a compromise in language. Some commission members, we now know, remained wedded to the simple but impossible FBI theory that there had been three shots - two of which hit the President and one Governor Connally.

What no one on the commission seems to have realized is that the difference of opinion could have been resolved then and there. Nothing in the story of the Warren Commission seems in retrospect more remarkable than its failure to demand to see the photographic evidence

which would have shown not only the full details of the wounds on the President's body, but also presumably the path of the crucial bullet. Even the doctors who appeared before it were reduced to offering reconstructed drawings which they admitted could not be considered accurate.

The final irony is that the man who is believed, originally, to have been more than anyone else responsible for this insistence on decency and privacy was none other than the former President's brother, Senator Robert Kennedy. His silence so far on the entire controversy must be beginning to have an ominous ring within the White House.

A PUBLIC STAND
Next week sees the commercial

release of a two and a half hour documentary film attacking the Warren Commission findings point by point; early next year comes the publication of Death of a President, a book commissioned by Mrs. Jacqueline Kennedy to tell the story of the Dallas episode, which has already been bought by Look Magazine for the highest sum in serial rights (\$650,000) ever paid in the United States. In face of all this, will Robert Kennedy be able to avoid taking public position? CERTAINLY, NO MAN HAS MORE TO GAIN SIMPLY FROM THE GROWING PUBLIC SUSPICION THAT THE INQUIRY SET UP BY PRESIDENT JOHNSON INTO HIS PREDECESSOR'S MURDER WAS SOMEHOW BOTCHED.

It's called The World Festival

Many consider it will be the greatest program of entertainment ever presented in one city over a six-month period.

It will feature several of the world's leading opera, ballet and theatre companies, orchestras, popular singers, chamber music ensembles, comedians and athletes, and a mammoth added attractions such as film festivals and a series of various spectacles.

It will begin on the night of April 29, 1967, with a gala concert and end October 28 with performances in three different theatres by two top drama companies, the Stratford Shakespearean Festival and the National Theatre Company of Britain, and an outstanding ballet company, the National Ballet of Canada.

The World Festival will be staged as part of Expo 67, the 1967 World Exhibition to be held in Montreal, Canada, April 28-October 27. It will involve the presentation of close to 200 attractions, around 100,000 participants and the printing and sale of more than 5,000,000 tickets for admission to festival events.

To house performances by opera, ballet and theatre troupes, orchestras, chamber music ensembles and various soloists, Expo has contracted to rent the Place des Arts in downtown Montreal for the six-month run of the Exhibition. By 1967, the Place des Arts will consist of three theatres - the existing 3,000-seat Salle Wilfred Pelletier (known formerly as La Grande Salle and considered one of the most acoustically-perfect halls in North America), and two houses now under construction - the 1,300-seat Theatre Maisonneuve and the 800-seat Theatre Port Royal.

Film festivals, light popular entertainment, several theatrical troupes and various special shows will be staged in Expo Theatre. The 2,000-seat theatre stands just outside the Exhibition's main entrance gate on Ste du Havre, a long strip of land jutting down-stream into the St. Lawrence River along the Montreal Harbor.

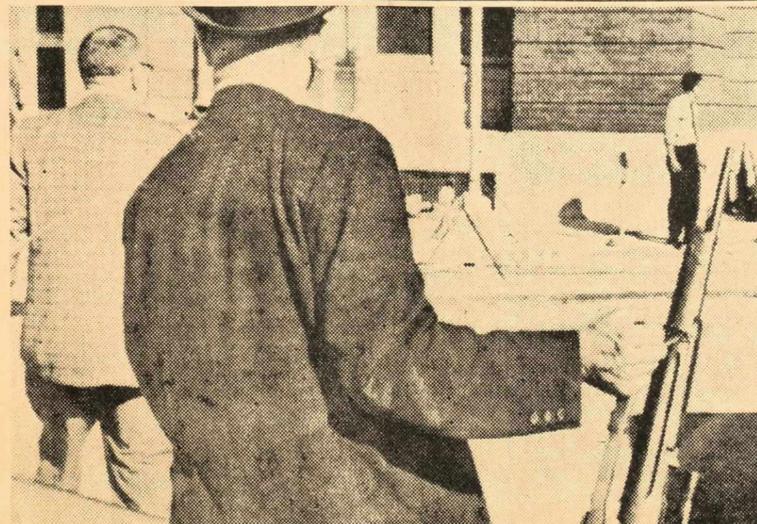
The six spectaculars will be presented in a 25,000-seat stadium being sponsored by six of Canada's automobile manufacturers at a cost of \$3.3 million.

In La Ronde, Expo's amusement park, construction is well advanced on the Garden of Stars, a triangular building designed to serve as a children's entertainment area in the late morning and early afternoon, a teen-age dance hall in the early evening, and at night, as a nightclub housing popular entertainers of international calibre.

An international soccer tournament, an all-Indian lacrosse tournament, and a two-day Europe vs. the Americas track and field meet to be held following the Pan American Games in Winnipeg, make up the stadium sports program. Six spectacular shows will keep the stadium in full operation for the rest of the time.

A highlight of the spectaculars program will be the first appearance in North America of the Gendarmerie Francaise. The celebrated and historic French military police force which at one time served as Napoleon's Imperial Guard, will be sent to Montreal by the Government of France to stage a pageant involving 700 men, 110 horses, 40 motorcycles and 18 jeeps.

Expo 67 and the Montreal International Film Festival organizers will jointly present more than 30 feature films, many of them world premieres, to be attended by leading film personalities -- stars, directors and producers, at Expo Theatre.



DID OSWALD's rifle fire one shot, two shots or three on that afternoon in Dallas?