

Daring play wins praise

A most controversial theme underlies the daring and moving play, "The Vigil," by Ladislav Fodor; it will stimulate discussion if not compel belief.

The play asks whether the body of Jesus Christ was stolen from the tomb by His disciples to simulate a resurrection, or whether He really rose from the dead on the third day as He had foretold.

It was produced by Babette Stephens at the Albert Hall for the Brisbane Repertory Theatre in four consecutive performances last week and played to capacity houses.

Lucidly constructed and reflecting sound legal research, the action of the play takes place in modern clothes in a modern courtroom.

Audience decided

The stage is extended to the four walls of the auditorium to include as the jury the audience, each of whom is invited to make his or her individual decision upon the evidence of historical witnesses, ranging from Mary Magdalene and Peter to Pontius Pilate and Professor Thaddeus, a modern scientist.

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One of the chief weaknesses of the presentation was the vagueness of programme information. It offered no explanation beyond the cast, the Easter setting in the present "in the courtroom of every modern man's mind."

The overwhelming babble that followed the National Anthem, completely overwhelmed the important mood music that prefaced the action of the play.

Pungent idiom

The action was heightened by pungent idiom, scintillating wit, and terse asides.

The real strength of the play is that although it presents an illustration of what *personal testimony is worth* as legal analysis, the final judgment is left as a personal one, a matter for resolution within the individual himself:—Ernest Briggs.