

As I See It

TV - - Just Too Many Beautiful People

By PAT COSTA

It rained a lot last week so I pulled out my ironing board, turned on the television and settled down to get acquainted with the new Dick Cavett Show and reacquainted with some table cloths that had been in the basket since spring.

Cavett's talk marathon proved little different from the more familiar efforts of Messrs. Carson, Douglas, Bishop and Griffin.

There was, however, one thing that did take me back just a bit. Midway through the second day of watching, I saw quite an unusual sight — for television at least.

Rarer on TV than talking dogs, inarticulate politicians or inhibited starlets, the unusual occurrence was the appearance of a homely woman.

Her name: Margaret Hamilton, a talented and versatile actress probably best known and remembered for her role as the wicked witch of the North in the 30's Hollywood

production of "The Wizard of Oz."

In her role of guest she wore no peaked hat, no unusual makeup, no flowing robes and her voice was pitched at a warm, captivating if not mellifluous level.

She was dressed attractively and her hair carefully coiffed. But, if anyone ever called her pretty besides her mother, then it must have been out of some misguided sense of kindness.

For Miss Hamilton is not pretty. Enchanting, yes. All of those things and a lot more. But, pretty, no.

I took one look as she came from behind the curtain to the row of chairs where Cavett's guests sit and never took my eyes from her again as long as the camera focused on her.

There was this magnificent nose, too big for a woman by almost any standard, dominating her whole face; her jaw, her forehead, her craggy contours, all resplendent in their rock-bound quality.

I breathed deeply, re-

freshed and intrigued, savoring the absolute loveliness of her.

She was a sight to behold in the distorted world of TV cameras where evenness of features is a prime requisite coming before all other talents or abilities. In this perhaps TV has out-Hollywooded Hollywood.

In an effort to captivate and titillate us the viewing audience, television has eradicated the unbeautiful except when it is functional to a script and then, never content to do anything by halves, the unlovely becomes the bizarre and the horrendous.

Obtuse, with maybe the exception of Jackie Gleason and Buddy Hackett, has been abolished. Baldness has been banished. Caps cover the teeth, contact lenses replace glasses, and there is surgery for sagging jowls and noses "less than Greek."

This TV insistence upon a "beautiful" world peopled by "beautiful" creatures has infiltrated the industry at every point.

At least two of our national newscasters possess pulchritude enough to star opposite Doris Day.

Quiz show contestants are chosen for their beaming, white smiles and super-structured bodies.

Emcees for these same shows are cut from a rigidly engineered if boringly cherubic mold.

Young male singers who get the breaks in front of the cameras without exception bear the countenances of pink cheeked choir boys. Their female counterparts work hard and successfully at achieving a sultry vacuity.

There is one vague chance that the tide may turn a little in favor of the homely face in the street.

Madison Avenue, always a forerunner, has for the last couple of years been featuring "common" men in its commercials, letting the cameras dwell on the weak chin, protruding ears and bulging waistline.

Just possibly the TV industry may latch on to the fad, but don't bet on it.



When John Wayne tells you to go, you'd better. A scene from "The Green Berets."

'Green Berets': War of Its Own

Catholic Press Features

Hollywood — If you're a critic and you don't like John Wayne's "The Green Berets," it is because Wayne made a bad movie or is it because Wayne is a "hawk" and you're a dove?

If you're a critic and you praise "The Green Berets," it is because—well, you get the point.

The point is, any moviegoer who goes to see "The Green Berets" will not be able to check his politics at the door. For, based on a number of reviews on the film, viewers favoring U.S. involvement in Vietnam will find "The Green Berets" anything from a good, typical John Wayne shoot-em-up to definite proof that the U.S. should be in Vietnam. Those opposing U.S. policy in Vietnam will do anything from laugh at the "wrong" times to picketing the theater.

Indicative of the two extreme positions possible are excerpts from a review in "The Sign," national Catholic monthly, by its film critic, Jerry Cotter, and from a "New York Times" review by its critic, Renata Adler.

"Sign": "The very vocal minority which insists that we should not be fighting communism in Vietnam or anywhere else will not be happy about 'The Green

Berets.' The war, which has been persistently ignored by Hollywood to date, finally comes into focus with John Wayne's dramatization of the Robin Moore best-seller.

"The gung-ho branch of the United States Special Forces has checkmated the Vietcong on many occasions, and the record is vividly depicted in this spectacular action yarn. The film has a special value, aside from its view of war's bitter and grim hours. Perhaps more importantly, it focuses on the human tragedy as well, the terrified villagers, the bewildered youngsters, the human exhibits of man's inhumanity. In this respect, Vietnam is not a whit different from a hundred previous wars nor those to come. The balance between melodrama and documentary-like study is excellently maintained here, properly underscored, and staged most effectively."

"New York Times": "'The Green Berets' is a film so

unspeakable, so stupid, so rotten and false in every detail that it passes through being fun, through being funny, through being camp, through everything and becomes an invitation to grieve, not for our soldiers or for Vietnam — the films could not be more false — or do a greater disservice to them — but for what has happened to the fantasy-making apparatus in this country. Simplicity of the right, simplicities of the left, but this one is beyond the possible. It is vile and insane. On top of that, it is dull...

"What is sick, what is an outrage and a travesty is that while it is meant to be an argument against war opposition — while it keeps reiterating its own line at every step, much as soap operas keep recapitulating their plots — it seems so totally impervious to any of the questions that it raises. It is so full of its own caricature of patriotism that it cannot even find the right things to falsify."

TV Movie Ratings

Friday, July 12 - Thursday, July 18

Ratings are those given by the former Legion of Decency, now the National Catholic Office for Motion Pictures, when films were originally shown. A-1: morally unobjectionable for general patronage; A-2: morally unobjectionable for adults and adolescents; A-3: morally unobjectionable for adults; A-4: morally unobjectionable for adults, with reservations; B: morally objectionable in part for all; C: condemned. No Rating: film has not been reviewed by the National Catholic Office for Motion Pictures (formerly the Legion of Decency). N.B. Before A-3 classification was established, A-2 indicated morally unobjectionable for adults.

Movie listings supplied through the courtesy of TV Guide Magazine

| Time | Channel | Movie | Rating |
|---------------------------|---------|--|---------------------|
| Friday, July 12 | | | |
| 4:00 p.m. | 8 | Black Arrow | A-2 |
| 9:00 p.m. | 10 | The Tender Trap | B |
| 11:35 p.m. | 13 | One Desire | A-2 |
| 11:45 p.m. | 10 | Father Is a Bachelor | A-2 |
| Saturday, July 13 | | | |
| 2:00 p.m. | 10 | Terror of Rome Against Son of Hercules | A-1 |
| 2:00 p.m. | 13 | Isle of Fury | A-2 |
| 5:30 p.m. | 10 | Man From Laramie | A-1 |
| 9:00 p.m. | 8 | The Errand Boy | A-1 |
| 11:15 p.m. | 8 | Three Brave Men | A-1 |
| 11:15 p.m. | 13 | The Perfect Furlough | No Rating Available |
| 11:30 p.m. | 10 | Paratrooper | No Rating Available |
| Sunday, July 14 | | | |
| 2:00 p.m. | 8 | Storm Warning | A-2 |
| 2:00 p.m. | 13 | Summer Love | A-1 |
| 5:35 p.m. | 10 | The Scarlet Claw | No Rating Available |
| 9:00 p.m. | 13 | Dear Brigitte | A-1 |
| 11:15 p.m. | 10 | South Sea Sinner | B |
| 11:15 p.m. | 13 | Blackwell's Island | A-2 |
| Monday, July 15 | | | |
| 4:00 p.m. | 8 | Reprisal | A-2 |
| 9:00 p.m. | 13 | Operation Petticoat | A-3 |
| 12:30 p.m. | 13 | Lawless Range | A-1 |
| Tuesday, July 16 | | | |
| 4:00 p.m. | 8 | Barricade | B |
| 8:30 p.m. | 8 | Man's Favorite Sport | A-3 |
| 11:30 p.m. | 13 | Damn Citizen! | A-1 |
| Wednesday, July 17 | | | |
| 4:00 p.m. | 8 | 7th Cavalry | A-1 |
| 9:00 p.m. | 13 | Flaming Star | A-1 |
| 11:30 p.m. | 13 | Carry On, Teacher | No Rating Available |
| Thursday, July 18 | | | |
| 4:00 p.m. | 8 | Crime Wave | No Rating Available |
| 9:00 p.m. | 10 | Where the Spies Are | A-3 |
| 11:30 p.m. | 13 | Once Upon a Horse | A-2 |

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Books

Bishop Sheen

MISSIONARY WITH A MIKE — The Bishop Sheen Story, Rev. Daniel P. Noonan, St. Br. 14's, San Francisco, Pageant Press, New York, N.Y., \$5.

Missionary With a Mike: T. Bishop Sheen Story examines the various aspects of the care and personality of the true enigmatic and charismatic Father J. Sheen.

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New Reads

Norm and Context in Christian Ethics ed. by Paul Ramsey and Gene Outka (Scribner \$7.95). Fourteen Protestant and Roman Catholic theologians and ethicists make substantial contributions to this symposium on the current situation in the field of Christian ethics. A variety of positions and backgrounds are represented as citations to important treatments of Christian ethics, biblical and contemporary as a valuable sourcebook for student and clergy in particular.

Changing Man ed. by K. Haselden and Phillip Heft (Doubleday; \$4.95). A super collection which originally appeared in Christian Century magazine of a series of articles which was a dialogue between five scientists and five theologians on the interrelations of evolutionary theory and

Movies

Here is a list of motion pictures currently playing in Rochester area theaters and ratings given them by the National Office of Motion Pictures:

- Paramount—"Bandolero" (rating available)
- Regent—"Green Berets" (rating unavailable)
- Cinema—"Rosemary's Baby" (Condemned)
- Little—"Elvira Madigan" (Adults)
- Monroe and Coronet—"The Case and Isabelle" (Condemned)
- Riviera—"Dr. Doolittle" (Family)
- Strada 2—"The Graduate" (Adults, with reservations)
- Loew's—"The Detective" (Objectable in part for all)
- Stoneridge—"The Thorn Crown Affair" (Objectable in part for all)
- Station—"Private Navy Sgt. Farrell" (Adults, ado cents)
- Paramount—"The Odd Couple" (Adults)
- Fine Arts—"The Ferns" (rating unavailable)
- Towne—"Yours, Mine & Ours" (Family)
- Lytell—"Bonnie and Clyde" (Adults, with reservation "Sweet November" (Objectable in part for all)
- Station—"The One and Only Genuine Family Business" (Family)
- Waring—"Thoroughly Modern Milie" (Family)



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