

As I See It

Feminists Turn Her Off

By PAT COSTA

David Frost, the indefatigable Britisher, seen here at 6 p.m. week-nights on channel 13 as host of his own talk show has received short shrift at our house.

The combination of extremely warm evenings and an unfashionable supper hour has not made for devoted television at that time of day.

Thus I saw only enough of his premiere show a couple of weeks ago to determine that feminists whether seen singly or en masse are an unattractive group both physically and philosophically.

The opening segment I saw

had a group of them walking out of Frost's show because they felt they had been slighted in some particular way. More attention, they claimed, was being paid to a male guest than to them.

It was enough. I shut off the set and announced supper was served.

A week or so later I came into the living room about the same time to find Frost interviewing actor-director John Cassavetes, Ben Gazzara and Peter Falk about a new movie they were all involved in.

Within 60 seconds or so

Cassavetes had tipped himself and his chair over on to the stage. That small accident did seem to wipe out his authoritative manner and a good deal of his spirit besides. I found it difficult to be interested in the social values of a man who could not maintain his equilibrium and again I rang the supper bell.

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When asked to recite one of her verses that Frost partially recalled she demonstrated a certain talent for poetry.

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Taken by his father it showed him standing in front of the famous residence that has housed Britain's leaders for centuries, a portent of the office that was to later be his.

particular fan of That Was the Week That Was on which he starred five or six years ago, I found Frost intelligent, perceptive and restrained in his chat with first Mrs. Wilson in an upstairs living room and then with the Prime Minister in the latter's first floor study.

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NCOMP Flunks Hollywood on Blacks

New York — (RNS)—The film industry has not been "remarkably successful" in its effort to portray the plight of the Negro in America, according to the National Catholic Office for Motion Pictures.

"The decision to come to grips with the socially relevant topic of race and revolution has put the industry on the spot," it declared. "Commercially, movie companies cannot take many chances, so producers are backed into a corner in using what is generally considered an entertainment vehicle for the purposes of promoting social values."

In the lead article of the July 15 issue of the Catholic Film Newsletter, the agency said this situation has evolved at a time when there has been "a significant breakthrough of the black man as actor, writer and director in major film productions."

The other, "Slaves," stars Dionne Warwick and Ossie Davis. The motion picture, NCOMP maintained, points at solid and unimpeachable facts: "the religious rationalizations used to justify and 'ameliorate' the slaves' condition, the sexual exploitation of the black people and the dehumanizing attitudes that the whites foist upon the blacks."

Movies

Two new movies were cited by the NCOMP as the most recent favorable contributions to the black image in films.

One, "The Learning Tree," is the cinematic version of Gordon Parks' autobiographical novel of a Negro boy growing up in rural Kansas in the 1930s. Parks has written the script, composed the music, directed and produced the movie, a feat which the NCOMP termed "a milestone in film history."

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

With the Catholic Office ratings, we include the ratings of the Motion Picture Association: G, general; M, mature audiences; R, restricted (persons under 16 admitted only when accompanied by parents or adult guardian); X, persons under 16 not admitted.

Cinema — "Goodbye, Columbus" (Adults, with reservations). R.

Fine Arts — "Romeo and Juliet" (Adults, with reservations). G.

Little — "The Loves of Isadora" (Adults). M.

Loew's — "The Chairman" (Adults). M.

Monroe — "Funny Girl" (Adults and Adolescents). G.

Panorama — "Oliver!" (General). G.

Paramount — "Daddy's Gone A-hunting" (Adults). M.

Regent — "The Great Bank Robbery" (Adults). M.

Riviera — "Krackatoa, East of Java" (Adults and Adolescents). G.

Stoneridge — "The Bridge at Remagen" (Adults). M.

Studio 2 — "Can Hieronymus Merkin Forget Mercy Humppe and Find True Happiness?" (Condemned). X.

Stutson — "Winning" (Adults). M.

Towne I — "Me, Natalie" (Adults). M.

Towne II — "Popi" (Adults and Adolescents). G.

Waring — "Peter Pan" (General). G.

NCOMP described two recent films on the Negro in review as "second-generation movies acted out in black face." It was referring to the motion pictures "Up Tight," which was based on a classic film about the Irish Rebellion called "The Informer," and a Sidney Poitier star vehicle, "The Lost Man," which is a remake of a mortally wounded Irish Republican Army payroll bandit.

The Catholic Film Newsletter maintained that an accurate depiction of the black revolutionary may not be possible because the industry is "so enormously sensitive to economic and political pressures" that it can not "deal honestly with a genuine revolutionary figure, black or white."

"Black films," the newsletter observed, "require a certain cultural authenticity, an honest portrayal of the black milieu and of black sensitivities. At this point of history, when we as a nation are so conscious about not categorizing the black, we demand of ourselves rigid honesty in telling it like it is." For our time realism is a must; romanticism is a luxury we cannot afford.

The newsletter article cited specifically the efforts of two noted Negroes in films, Poitier and athlete-turned-actor Jim Brown. The NCOMP claimed that Poitier "seemed to take only the most glorifying roles, which neither endangered nor emphasized his blackness." Brown's parts "contributed little to the black image — the roles were interchangeably black or white," the Catholic film office maintained.

"Some of the dangers, then," the newsletter added, "are that the black actor is portrayed as a stereotyped character (which is sometime call-

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Books on Loan

The following books of interest to our readers may be found on the shelves of the Rochester Public Library, or may be obtained through any affiliated library in the diocese.

Cables to the Ace, by Thomas Merton (New Directions; 1968). In this animated mosaic of irony and experiment, parody and dour meditation, Thomas Merton joins the ranks of modern anti-poets. Literature.

The Press in Developing Countries, by Lloyd E. Sommerlad (Sydney University Press; 1966). The first volume to take a hard look at the problems of the press in developing regions of the world, and to place those problems in a world-wide perspective. Literature.

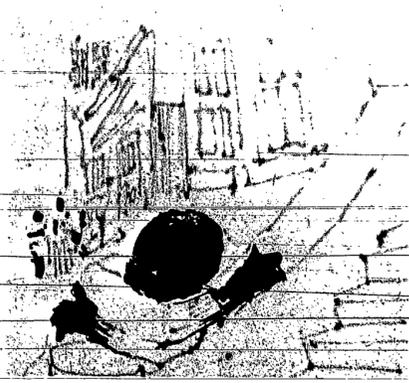
Locations, by Jim Harrison (Norton; 1968). A book of poems that are immersed in a sense of man's violent co-existence with nature and with the physical world he has built for himself. Literature.

High on the Wild with Hemingway, by Lloyd R. Arnold (Caxton; 1968). Sun Valley days hunting and fishing with the American novelist. Biography.

In Review, by Dwight David Eisenhower (Doubleday; 1969). Personal photographs illustrate selections from his books. Biography.

Yield of the Years, by Dexter Perkins (Brown; 1969). Witty and meaningful reminiscences of a professor with a special place in the affection of students and alumni of the University of Rochester. Biography.

The New Jacobins, by D. R. Brower (Cornell University;



'Black Misery'
"Misery is when you heard on the radio that the neighborhood you live in is a slum but you always thought it was home." From "Black Misery" by Langston Hughes, illustration by Arouni, Paul S. Eriksson, Inc., publisher. (RNS)

The Economy of Cities, by Jane Jacobs (Random; 1969). The author of the controversial "Death and Life of American Cities" offers her theories on urban economics. Business and Social Science.

Sight, Sound and Society, by David M. White (Beacon; 1968). Essays evaluating the influence of television and motion pictures on American thought and social institutions. Business and Social Science.

Memorial Art Gallery will stage its 13th annual Clothesline Art Show and sale Saturday and Sunday, Sept. 6 and 7.

Photography has been added this year to the list of eligible media, which includes painting, drawing, prints, sculpture, ceramics, enamels, textiles, and wood and metal crafts.

The show is open to all artists and craftsmen 18 years old and older of the counties of Allegany, Genesee, Livingston, Monroe, Ontario, Orleans, Schuyler, Seneca, Steuben, Wayne, Wyoming, and Yates. Space assignments are limited to the first 400 to apply.

Coming Sept. 6: Clothesline Art

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