

As I See It

# Tyler Moore ... a Winner

By Pat Costa



One special ingredient that usually distinguishes the situation comedy with staying power from the run-of-the-mill series limited to one or two seasons at the most is some semblance of credibility.

Immediately upon reading this, some astute viewer will call to mind the remarkable success stories of such fantasies as "Beverly Hillsbillies," "Green Acres," and "Bewitched."

Granted—although I choose to label most such shows marathons of inanities rather than situation comedies.

On the other hand, to back up my point, I will bring to the reader's attention such stalwarts as "My Three Sons," "Andy Griffiths" and, perhaps most famous of all, "The Dick Van Dyke Show."

All of which brings us to the second most famous alumnus of that last series, Mary Tyler Moore.

Miss Moore who has her own show plays a thirtyish career girl who is jilted and moves to Minneapolis and becomes an associate producer in a small television station.

The show, bearing her name, is seen locally at 9:30 on Channel 10. It is not a spin-off of the "Dick Van Dyke Show," although at first it seems as if it should be. For one thing, Mary has aged. Secondly, the old familiar faces of Van Dyke, Carl Reiner, Rose Marie, Jerry Paris, Morey Amsterdam, and Richard Deacon are gone.

In their places are Edward Asner, as her drinking boss, Ted Knight, a newscaster in love with himself, and a couple

of friends in her apartment house, Valerie Harper and Cloris Leachman.

In the premiere, Miss Harper was cast as an arch enemy who appeared to be destined for an intimate acquaintance role. She and Mary fought over an apartment and the latter obviously won.

In other events helping to set the scene and tone of the series, Mary's former boyfriend comes back to make up with her and is sent packing and Asner, as the boss, establishes himself as a talented funny man.

Thanks to writers James L. Brooks and Allan Burns, and her own talented self, Mary Tyler Moore managed to create interest and sympathy for this new career girl.

Of the four or five new situation comedies I've seen thus far this season, this is the one that should make it.

### BY THE MISSION SINGERS

Almost Cut My Hair is a song almost hidden on Crosby, Stills, Nash and Young's *Deja Vu* album. In a time when we've all got to re-evaluate the life styles we've chosen, a song like this will prove to be quite a blockbuster.

The fact is that long hair is a symbol of another way of life, a life different (better?) than the life style of previous generations.

# At Home with the Movies

**BUTTERFIELD 8 (1960)**  
Thursday, Oct. 1 (CBS)

In a loose adaptation of a John O'Hara novel, Elizabeth Taylor plays the mistress (with strong suggestions that she is also a prostitute) of a well-bred businessman (Laurence Harvey) who is unhappily married to the boss' daughter. She wants to give up her life of sexual abandon—begun when she was seduced at 13 by a middle-aged lecher—and become Harvey's second wife. He has doubts about her stability. The "problem" is solved when she is killed in an automobile accident.

One critic dismissed the film as a "sleek and libidinous lingerie meller" and another, typically, admitted that the film does insist upon the self-destructiveness of the heroine's way of life but "seems entirely too superficial and unreal to have any business plumbing the lower depths of human behavior."

Ten years ago, NCOMP rated this film B, morally objectionable in part for all, because of suggestive costuming, dialogue and situations.

**NONE BUT THE BRAVE (1965)**  
(Friday, Oct. 2 (CBS))

This is a World War II drama, set on a remote Pacific island, with an anti-war broth-

This is a summary and evaluation of prime-time films offered by the network to its affiliate stations. Check your local listings to ascertain if your channel is scheduling the network offering.

erhood theme. A small American force (including director Frank Sinatra) meets a small Japanese force. They fight at first, but soon learn they need each other to survive; i.e., the Japanese have water and supplies the Americans need, the Americans have medical know-how the wounded Japanese need. A truce is declared and survives until a rescuing U.S. Navy ship is spotted and bloody hostilities break out again, annihilating almost everyone.

NCOMP rated it A-2, unobjectionable for adults and adolescents, and observed that "the film's message of brotherhood is clearly stated but a bit too violently."

**CAST A GIANT SHADOW**  
Saturday, Oct. 3 (NBC)

A "biographical" film, this is supposed to be based on the exploits of U.S. Col. David "Mickey" Marcus, a former military adviser to FDR, who in 1949 was sent to reorganize a rag-tag Israeli army so it could adequately defend the new nation against the Arabs.

To insure boxoffice success, the film's creators came up with a fictitious love story—will Marcus leave his state-side wife to marry the buxom girl fighter he has found in the Haganah?—that overshadows everything else. However, the film does provide much accurate, fascinating background on the Israeli-Arab problem: Although loaded with star names—Kirk Douglas, Senta Berger, John Wayne, Frank Sinatra—the film is stolen by an Israeli actor named Topol, who plays a Bedouin chief and who won the lead role of Tevye in the upcoming film version of "Fiddler on the Roof."

NCOMP rated this A-3, unobjectionable for adults.

**ONE MILLION YEARS, B.C. (1967)**  
Sunday, Oct. 4 (ABC)

There is not too much that can be said—either about or in this film, which is a remake of a 1940 Victor Mature-Carole Landis picture about the cave-man's fight for survival against prehistoric creatures.

In the remake, Raquel Welch and John Richardson grunt at each other while the special effects department does all the work trying to make the monsters look monstrous.

NCOMP rated it A-2, unobjectionable for adults and adolescents.

# Be Discouraged, but Not Defeated

Constant harassment, the likes of which our pleasant telephoner is but a mild example, is driving many young kids to the brink of despair. Sure, part of the depression might be "the flu I had for Christmas and I'm not feeling up to par." But let's face it: if you treat a person like an animal long enough, he'll start acting like one; maybe a tiger or, worse, a panther.

A lot of kids today are beginning to get very angry at the pressure being put on them.



Crosby, Stills, Nash and Young

They're beginning to resent more and more the fact that most straight people link long hair with short fuses attached to loud, destructive bombs.

They're also beginning to get very tired of being harassed by law officials who are very prompt to frisk any suspicious-looking person with long hair.

So what are young people doing about it? Sad to say, some are shaming and hurting their own hopes by acts of useless violence. They've gone over the brink of paranoia. Their solution is to blow others' brains out.

Another reaction to the hatred of many people for "long-haired types" is to stop being a "long-haired type." If you can't beat 'em, join 'em. But that's too simplistic a move. To admit mistakes and errors in the reform movement need not lead to throwing the entire effort overboard.

Besides, the people who choose a third alternative offer as their main reason for not rejecting their new way of life: "I feel like I owe it to someone."

After all, none of us is in this thing all by ourselves. "Doing your own thing" might have a nice ring, but it's not a complete picture: we do depend on one another. We have a cause to fight for, a "freak flag" to fly, and the cause is a better life for many more people. To give up because we are tired is to fail to recognize friends right beside us who need some support.

Almost Cut My Hair gives no answer to the sorrow and confusion that's being felt, for discouragement and disappointment will always have to be endured. But what's important is to realize that to be discouraged is not to be defeated. To give up goals because of the discouragement is to be defeated.

### "ALMOST CUT MY HAIR"

Almost cut my hair; it happened just the other day.  
It was getting kind of long; I could've said it was in my way.  
But I didn't and I wonder why I feel like letting my freak flag fly.  
Guess I feel like I owe it to someone.  
Must be because I had the flu for Christmas  
And I'm not feeling up to par.  
It increases my paranoia,  
Like looking at my mirror and seeing a police car.  
But I'm not giving in an inch to fear,  
'cause I promised myself this year.  
I feel like I owe it to someone.  
When I finally get myself together  
I'm gonna get down in that sunny southern weather  
And I'll find a place inside to laugh,  
Separate the wheat from the chaff.  
I feel like I owe it to someone.

(Published by Atlantic Records)

# TV, Films Criticized For Demeaning Ethnic

Washington—(NC) — Television and motion pictures lead viewers to believe that Italian-Americans are mobsters, that Spanish-Americans are lazy or revolutionaries and that Jews are tight-fisted peddlers, a New York congressman told his colleagues here.

Rep. Frank J. Brasco (D-N.Y.) and other congressmen testified before a House Interstate and Foreign Commerce subcommittee that millions of Americans who belong to ethnic or nationality groups "are being rubbed raw by such outrageous commercial warping and exploitation of what they hold most dear—their identities, heritage and culture."

Although none of the congressmen proposed any legislation directly affecting the program content of either the movie industry or television, all of them expressed a "sense of Congress" in condemning what is called the "degradation" of ethnic and religious groups. Later congressional action is possible, it was mentioned, unless the industries adopt their own standards on depiction of ethnic characters.

Brasco, an Italian-American, and about 100 House colleagues are sponsoring a related resolution that would put Congress on record urging the movie and television industries to stop producing films that demean racial, religious and ethnic groups, or fall into the category of obscene.

In their view, the Italian-

American isn't the only citizen who has been libeled on film. Brasco said movies and TV also present these "outrageous portrayals":

"The Spanish-American . . . is lazy. He makes revolutions. He sleeps much and drinks too much tequila. He is dirty and smelly, lacking ambition . . .

"Polish-Americans . . . are either ignored or portrayed as dull beasts of burden . . . Jews are tight-fisted peddlers . . . the Irish are almost always portrayed as beefy police types who drink heavily and think little.

"Consistently, through pro-

grams such as the 'Untouchables' or 'The FBI,' Italian-Americans are painted as illiterate mobsters who dress flashily, smoke huge cigars, smuggle heroin, kill innocent people and belong to the Mafia or Costa Nostra," Brasco said.

Dean Burch, chairman of the Federal Communications Commission, agreed with Brasco but said: "Despite the offensiveness of such material, it generally enjoys the Constitutional guarantees of free speech." He said he hoped the "good taste and responsible judgment" of broadcasters would prevail, but commented that absolute standards in such a difficult area are impossible to set.

# Theatre of the Deaf To Perform at RIT

The National Theatre of the Deaf (NTD) will perform Oct. 6-9 at the National Technical Institute for the Deaf at Rochester Institute of Technology as part of its seventh nationwide tour.

The company, comprised of 15 virtuoso actors, will perform two plays from their growing repertoire; "Woyzeck," Georg Buchner's classic play about the tragic figure of common man, and "Journeys," from Richard Lewis' "Journeys" and "Miracles."

Although only in operation for three years, NTD has six national tours, two Broadway runs, two tours to Europe and Asia, three films and numerous national television appearances to its credit.

The National Theatre of the Deaf is a project of the Eugene O'Neill Memorial Theatre Center. It was established to present a professional company of America's top deaf actors.

The program, directed to hearing audiences as well as the deaf, is open to the public.

Wednesday, September 30, 1970