



PAT COSTA
As I
See It

Presume it is a wig that Louise Wilson sported in her change of hairdoes during the first week of her new morning hour on WOKR-TV.

At our house it caused the six-year-old who had seen her on the previous days to ask who was the new lady subbing for Louise.

At any rate it is an attractive change.

An amateur variety show is an amateur variety show and from this point of view often worse than the reruns. Dave Garroway's "Newcomers" seen in the Carol Burnett hour on Monday nights during the summer is no more palatable than any of the others have been in other years. Garroway making a comeback after a 10-year hiatus is all too apparently from another age of television.

From The People Who Live in Glass Houses Dept.: L. Elliott of 394 Meadowbriar Road has sent back a column encircling a grammatical error I made while criticizing a factual error of ABC's Chris Schenkel.

The observant reader eases the sting, however, with a brief marginal notation: "I'm sorry, but couldn't resist — your column is very good anyway."

Am much impressed by the line up of movie celebrities joining the television schedule in the Fall. Rock Hudson, Jimmy Stewart and Shirley MacLaine are, probably the biggest names. Am less impressed by the one-liner synopses of their shows. They sound too much like the programs that were canceled to make room for a new "younger image."

Once Over Briefly

Ratings from the Catholic Office for Motion Pictures on the moral suitability of current movies:—

ANDROMEDA STRAIN—Adults and adolescents—Chilling science thriller from a best-seller about a killer microbe.

BANANAS—Condemned—Woody Allen comedy, "tasteless insult and irreverence" offensive because it deals with lowest moral and artistic ideas.

BAREFOOT, EXECUTIVE—Family—A TV executive discovers a chimp who's a champ at promoting video shows.

BEQUILED—Adults, with reservations—Lust and violence in Civil War setting; called a comedy, if you consider nymphomania and murder funny.

BIG JAKE—Adults only—Routine but very bloody Western in which a mean and tough John Wayne invades a hardt labor to rescue his kidnapped grandson.

BLUE WATER, WHITE DEATH—Adults and adolescents—A terrorizing and fascinating documentary about hunting sharks. Great photography, slim plot.

CARNAL KNOWLEDGE—Objectionable for everyone—A satiric reduction of human characters to sex-obsessed caricatures; crude language, explicit visuals.

CAT O' NINE TAILS—Objectionable for everyone—Gruesome murders in a story about a behavioral-research lab.

CLAIRE'S KNEE—Adults—A Frenchman romances mentally with a girl's knee; amusing but not sexual theme. Highly praised by Catholic film office and critics for "wit and intellectual stimulation."

DERBY—Adults—A story of roller-derbies and the people who share them; their moralities, aspirations and thrills.

DESERTER, THE—Adults—A foreign-made, rough-tough Western.

ESCAPE FROM THE PLANET OF THE APES—Family—Latest adventure of super-apes Roddy McDowell and Kim Hunter has them coming to the present-day earth. Plot details amazement of U.S. to learn that apes know what will happen 2,000 years from now.

EVEL KNEIVEL—Adults only—Fictionalized biography of modern stuntman on motorcycles. Shallow characterization does not solve question of what makes a man want to cycle-jump over 19 cars or how he faces constant injury for money and limited fame.

FIVE EASY PIECES—Adults, with reservations—Excellent acting and pace in haunting story of a man running away from his roots and responsibilities.

GRIMM'S FAIRY TALES—Condemned—A bawdy paraphrase of the old stories.

GUN FIGHT—Adults—Violent and bloody, hard-boiled character study.

HOUSE THAT DRIPPED BLOOD—Adults and adolescents—Four British horror tales, non-gory, excellently acted.

IN COLD BLOOD—Adults—Retelling of true story of farm-family murders and how the killer was caught.

KLUTE—Adults with reservations—Jane Fonda acts well as a New York call girl in murder mystery with psychological study. Harsh morals and tough language.

LAWRENCE OF ARABIA—Adults and adolescents—Return of David Lean classic of exciting desert warfare. Drastic cutting of original version makes plot somewhat disjointed. Great acting and photography.

LE MANS—For family—Cars and drivers provide the excitement at the 24-hour road race in France. Great sport scenes as Steve McQueen drives his own car.

LITTLE BIG MAN—Adults—Dustin Hoffman in autobiography of white boy raised by Indians, who becomes sole survivor of Custer's massacre.

LITTLE MURDERS—Adults, with reservations—Angry and funny commentary on human relationships and the bruises ("murders") which hit us everyday.

LOVE STORY—Adults—Many-Kleynex story of a Harvard-Radcliffe romance which never wins.

LOVERS AND OTHER STRANGERS—Adults, with reservations—Funniest movie of year, showing complex other side of married love in several families sharing a new marriage.

11 MILLION DUCK—For family—A duck who lays real gold eggs.

PATTON—Adults and adolescents—Oscar-winning biography of tough general whose professional dedication to excellence is his downfall.

PLAZA SUITE—Adults—Three playlets set in the same suite in the Plaza Hotel; Walter Matthau shows three men with emotional problems. Humorous but tiring, unless you are a Neil Simon fan.

RYAN'S DAUGHTER—Adults—Beautiful to the eye, long and moving story of adultery in an Irish town.

SEVEN MINUTES—Condemned

SHAFT—Adults—Detective story in Harlem; intimate slice of Black America.

SONG OF NORWAY—For family—Music and scenery in soupy story.

SUMMER OF '42—Adults, with reservations—How a teenage boy in '42 discovers life and sex from an "older woman".

SUPPORT YOUR LOCAL GUN-FIGHTER—Adults and adolescents—A spoof on westerns, with clever satire about cowboys who carry guns and need to use them.

SWEET SWEETBACK—Condemned.

TAKING OFF—Adults with Reservations—Funny story about the generation gap, a fugitive child and suburbia.

20,000 LEAGUES UNDER THE SEA—Family—Exciting retelling of Jules Verne classic.

WHAT'S THE MATTER WITH HELEN?—Adults only—Two mothers harassed by law convictions against their sons run away and open a junior dance school. A campy movie, with horror and music (imagine!)

WILD ROVERS—Adults—A new-type Western starring William Holden and Ryan ("Love Story") O'Neal. The idealized comradeship of two bank-robbers; low comedy, adventure and myth.

WILLY WONKA AND THE CHOCOLATE FACTORY—For family—A kids' film, but reviewers agree that adults will like the clever fantasy.

At Home with the Movies

THE COOL ONES (1967)
Thursday, July 20 (CBS)

This is a lightweight yarn about a rock 'n' roll singer (Gil Peterson) whose career is suddenly on the wane and who tries to make a comeback, mainly through the services of a talent agent, played by Roddy McDowell, who also tries to give a boost to the singing ambitions of the singer's girlfriend (Debbie Watson). But their romance is threatened by McDowell's methods. NCOMP rated this A-1, harmful to no one.

COVENANT WITH DEATH (1967)
Friday, July 30 (CBS)

George Maharis stars as a young judge who presides over a rather complex murder case in New Mexico, with elements of prejudice against Mexicans figuring in the plot. Katy Jurado and the town itself steal the film, which starts to wander a bit after the first half.

The national Catholic film office rated this B, objectionable in part for all, because of "suggestive dialogue and situations."

THE PRESIDENT'S ANALYST (1967)
Saturday, July 31 (NBC)

James Coburn stars in a frenetic satire that takes aim at dozens of targets: the FBI, conservatives, liberals, psychiatry, hippies and — the archvillain of the piece — the automated phone company.

Coburn plays a psychiatrist who somehow gets hired to give the U.S. President psychiatric counseling, becomes party to top-secret stuff and

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.

spends the rest of the film dodging agents from Russia and the U.S. government, who know he knows too much.

NCOMP rated this A-3, unobjectionable for adults (the hero is a free-love advocate).

THE QUILLER MEMORANDUM (1966)
Sunday, Aug. 1 (ABC)

An espionage thriller, starring George Segal as an agent assigned to investigate a neo-Nazi group. Alec Guinness appears as a British intelligence chief, Max Von Sydow is a Nazi, and Senta Berger is the love interest (who is also a spy, it turns out). Not the best, but tolerable.

Featured is some striking Berlin scenery. NCOMP rated it A-3, unobjectionable for adults.

THE PRODUCERS (1968)
Monday, Aug. 2 (NBC)

A farce done in Marx Brothers style and written and directed by Mel Brooks, this stars Zero Mostel as a seedy Broadway producer who sets out

to stage the worst musical in history — so that he can close the show right away and pocket the investors' money. The musical "A Funny Thing Happened on the Way to the Forum" becomes a gross success naturally, and creates more problems for Mostel. Critics had mixed reactions about this film, being impressed by many funny bits, and offended by much tastelessness. NCOMP rated it B, objectionable in part for all, because of the offensive treatment of its material gives the entire production the tone of a prolonged sick joke.

GEORGY GIRL (1966)
Monday, Aug. 2 (ABC)

Lynn Redgrave plays a stoutish, kooky but yet down-to-earth, warm-hearted girl whose amoral roommate becomes pregnant. She arranges a wedding for the two — even though the marriage is doomed — and takes care of the baby when it is born.

She becomes so attached to the child that she agrees to marry an elderly millionaire (James Mason) who has been crazy about her for some time. Just so she can keep the baby.

NCOMP selected this as its "Best Film for Mature Audiences" prizewinner for 1966. Rating it A-4, unobjectionable for adults, with reservations. NCOMP had observed:

"For all its wit and comedy, Georgy Girl is a serious film about a young girl of instinctively sound principles who comes in conflict with an amoral Post-Christian environment. In spite of moral lapses, she emerges as a person who refuses to be treated as a plaything and demands the respect due her as a woman. Reservations are indicated because some of the treatment is coarse and realistic."

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