

PAT COSTA
As I
See It



Television at its very best not only instructs, informs and entertains. Most important it whets appetite for more knowledge, greater insight, deeper reflections.

And that is precisely the effect of the latest BBC series to be seen by American audiences.

The six Wives of Henry VIII which debuted as a CBS Sunday night series recently is if one look can give an accurate gauge of the whole, magnificent testimony to what television can accomplish when huge profits are not the sole consideration of the program's creators.

The first chapter in the series gave us the story of Henry and Catherine of Aragon with Keith Michell as the 18-year-old Henry and Annette Crosbie as a most convincing Spanish Princess Catherine.

Particularly intriguing for this non-scholar was the unfolding of events prior to their marriage. I was aware that Catherine had been wed to an older brother of Henry before her marriage to him but any details were hazy. Rosemary Anne Sisson's script was a beautifully woven fabric of fact.

Some points that were made clear included the fact that young Henry was truly in love with Catherine at the start of their marriage even though he was obeying his father's wish in marrying her.

Michael's portrayal of Henry seems most satisfying to this viewer. I did not see Richard Burton's Henry in "Anne of a Thousand Days" and was not forced to make any comparisons. Michell's king is neither exceptionally shrewd nor exceptionally charming. At times he comes across as something of a dullard, a picture which fits somehow.

By contrast Catherine is sharp, honest to a fault and above all tenuous. Miss Crosbie's performance as first the poorly treated widow, then the exuberant bride and finally as the woman of steel who has been thrown aside is a joy to watch. Sex and politics, Church versus state. Was England's history even thornier or more intriguing?

The series is a feather in CBS' cap. Now if only it could be made available to every school in the country.

New Graduate Program To Begin at Nazareth

A new program in graduate studies leading to a Master of Science degree in Elementary Education and permanent teacher certification will be initiated this fall at Nazareth College. All courses will be open to both men and women.

Two plans are available under the program, according to Dr. Anthony Barraco, chairman of the education department.

One is designed for candidates who meet the requirements for a New York State provisional

teaching certificate; the other for candidates with a baccalaureate degree which does not include professional preparation.

The first plan requires completion of thirty semester hours and, the second, twenty-four plus student teaching experience. If student teaching is waived, six additional credits of course work must be completed.

According to Dr. Barraco, no graduate records examination will be required.

At Home With the Movies

WHO'S MINDING THE STORE? (1963)

Thursday, Aug. 12 (CBS)
If you like Jerry Lewis slapstick comedy, this is the place to get your order filled. Lewis is let loose in a department store, and there are many zany sequences, especially one in which he tries to sell shoes to a fat lady wrestler, another in which a vacuum sweeper gets out of control.

Critics felt that someone let the story line get out of control—the mother of Jerry's sweetheart (Jill St. John) got him the job to get him out of her daughter's life—but scripts mean little in Lewis films.

NCOMP rated this film A-1, unobjectionable for all.

CANNON (1966)

Friday, Aug. 13 (CBS)
This is a new made-for-TV movie, starring William Conrad, in a pilot for a new series this Fall about a tough detective. No rating for such films.

THE LOST MAN (1969)

Saturday, Aug. 14 (NBC)
Sidney Poitier, in his first departure from a "nice Black guy" role, masterminds a payroll holdup at an all-white factory in order to get money for the families of jailed Black militants. A guard is killed and Poitier spends the rest of the film on the run until he dies—shot in a police ambush—in the arms of the White socialite (Joanna Shimkus) who loves him.

The film was greeted coolly by the critics, many of whom disliked this transplant of the 1940's Odd Man Out (which had a similar plot, with James Mason as thief from Ireland and the IRA to a modern U.S. city and black militants).

The Lost Man was faulted for oversimplification of black problems and soap-opera turn in the script, but as NCOMP observed in rating it A-3, unobjectionable for adults: "If it causes even a few complacent citizens to have second thoughts about the urgency of today's troubles, this will more than justify The Last Man's existence."

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THE ST. VALENTINE'S DAY MASSACRE (1967)

Sunday, Aug. 15 (ABC)
This is a semi-documentary version of the gang war in late-20's Chicago between Al Capone (Jason Robards Jr.) and Bugs Moran (Ralph Meeker), climaxed by the Feb. 14, 1929, execution of seven of Moran's men by Capone's hoods, dressed as policemen raiding a garage.

The film was generally deplored as nothing but an excuse for bang-bang violence, with very little insight into the men and the times.

NCOMP rated this A-3, unobjectionable for adults.

A BREATH OF SCANDAL (1960)

Monday, Aug. 16 (ABC)
A big, lavish production was made out of a minor story about a Hapsburg princess (Sophia Loren) who spends a seemingly immoral (but totally innocent) night in a hunting lodge with a handsome American (John Gavin).

There are lots of jewels, ornate Viennese settings, dazzling costumes, and an apparently disinterested Maurice Chevalier walking through his role in this tale adapted loosely from a play by Ferenc Molnar.

NCOMP rated this one B, objectionable in part for all, because "the satirical nature of this film is not a license for suggestive costuming and situations."

FRANKIE AND JOHNNY (1966)

Tuesday, Aug. 17 (NBC)
Elvis Presley stars as a singer-gambler aboard a Southern riverboat, supported by Harry Morgan, Donna (Beverly Hillsbillies) Douglas, Sue Ann Langdon.

Critics felt this was one pretty flat film, the "pretty" belonging to the scenery and the period costumes. There's a rousing rendition of When the Saints Go Marching In, but that's about it.

NCOMP rated this A-2, unobjectionable for adults and adolescents. (Catholic Press Features)

Once Over Briefly

- Ratings from the Catholic Office for Motion Pictures on the moral suitability of current movies:—
- ABOMINABLE DR. PHIBBS**—Adults only—Vincent Price, the movies' most frequent horror-man brings terror to a surgical team responsible for his wife's death.
- ANDERSON TAPES**—Adults only—A coarse comic melodrama about a robbery of a New York apartment: unnecessary sex and violence.
- BANANAS—Condemned**—Woody Allen comedy, "tasteless insult and irreverence," offensive because it deals with lowest moral and artistic ideas.
- BILLY JACK**—Objectionable for everyone—Conflict between runaway teenagers and people of an Arizona town. Sadistic violence and nudity, obscene dialogue.
- BEGUILLED**—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 bad lot 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 sex-uff 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.
- DARLING LILI**—Adults only—Julie Andrews is a spy against the British in World War I. Songs and comedy and fabulous wardrobe but feisty plot. Not innocent enough for kiddies.
- 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 18' 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.
- LAW MAN**—Adults only—Good actors, Burt Lancaster, Lee Cobb and Robert Ryan in a Western that's bloody with guns and cliches about law-and-justice.
- 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 brutal ("murders") which hit us everyday.
- LOVE STORY**—Adults—Many-Kloones story of a Harvard-Radcliffe romance which never wins.
- \$1 MILLION DUCK**—For family—A duck who lays real gold eggs.
- MCCABE AND MRS. MITCHELL**—Objectionable in part for all—Warren Beatty and Julie Christie in an unusual, moody Western: "an unmotivated and fragmentary story with excesses of crude language and scenes of nudity."
- ON ANY SUNDAY**—Family—Thrilling documentary of motorcycle racing in five countries by producer of popular "Endless Summer" about surfing a few years ago.
- PINOCCHIO**—For family—The classic children's story in lavish Disney style.
- 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.
- SUMMER OF '42**—Adults, with reservations—How a teenage boy in '42 discovers life and sex from an "older woman".
- 20,000 LEAGUES UNDER THE SEA**—Family—Exciting retelling of Jules Verne classic.
- WHO IS HARRY KELLEMAN**—Adults only—Dustin Hoffman is a successful composer-singer who has crushed people on his way to the top. As his world crumbles he slips into fantasies of bitter paranoia. Sad, not funny.
- 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.
- WILLARD**—Adults and adolescents—A horror film about a psychotic who trains pet rats to kill his family's enemy.
- WILLY WONKA AND THE CHOCOLATE FACTORY**—For family—A kids' film, but reviewers agree that adults will like the clever fantasy.



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